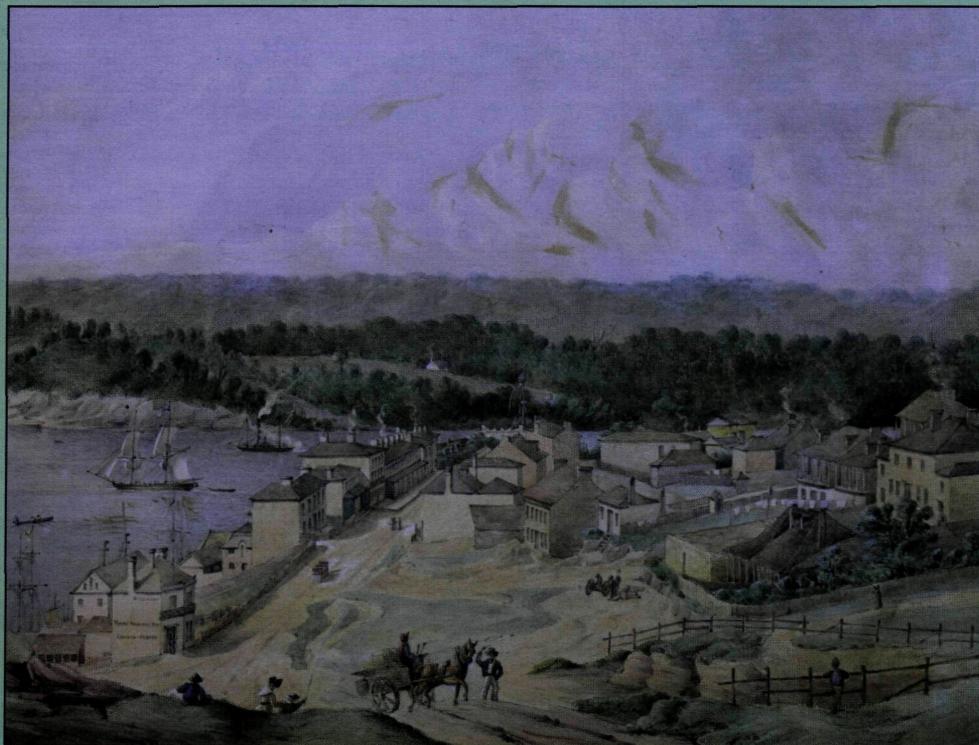


AUSTRALIANA

NOVEMBER 2002

Vol. 24 No. 4



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COVER: Joseph Fowles (1810-1878), *View from the southern corner of Windmill Street*, watercolour c. 1840, detail. Mitchell Library, State Library of NSW.



Plate 1. Augustus Earle (1793-1838), *View of Sydney from the heights of North Sydney looking South*, c. 1825. This view shows Dawes Battery in the foreground with *Clyde Bank* behind. Mitchell Library, State Library of NSW.

CLYDE BANK

John Hawkins

'The Governor is astronomically mad, I fear he will have cause to regret it. It seems to engross his sole attention.' So wrote Robert Crawford in September 1822 to his father¹ Hugh Crawford, a Glaswegian solicitor then living on the family's small estate, *Hillend*, near Greenock on the banks of the river Clyde in Scotland.

Hugh Crawford was Sir Thomas Brisbane's solicitor from at least 1807. Highly confidential commissions were entrusted to him in this capacity. For example, on 6 April 1816 Brisbane requested 'a loan of £50 for a girl child I had at Montreal from whom I have lately heard, and who is in great distress.'²

Brisbane seems to have been at loggerheads with the Trustees of his estates and as a result turned to his solicitor for funds. Mostly these funds were for purchases unrelated to his estate at Largs, just south of Glasgow, and involved his hobby astronomy, for the furtherance of which he pinned his hopes on the Governorship of New South Wales.

As early as May 1813 he wrote to Hugh Crawford with regard to the purchase of a Repeating Circle 'I have written to them [the Trustees] to purchase for me a famous new Circle, made for the late Duke of Richmond, and that never was used,

to be sold very cheap, viz £150... my only object in the purchase was to take it out to New South Wales.' On 20 June 1816 he wrote again to Hugh Crawford requesting a loan of £500 for the purchase of books and instruments to take to New South Wales.³

Brisbane's long-term plan came to fruition in 1820 when he was appointed Governor of New South Wales. He was able to bring with him, at his own cost, the instruments for a complete private observatory, two assistant astronomers, James Dunlop (1793-1848) and Carl Rumker (1788-1862), and a keeper of clocks and instruments, James Robertson (1781-1868).⁴

As a result of arranging Brisbane's borrowings,⁵ a total of £15,000 between 1817 and 1828, Hugh Crawford had a lien over Brisbane's patronage and a chance to exercise it over the newly appointed Governor. The system of patronage or repayment of favours via the use of connections allowed Hugh Crawford to advance the fortunes of his 22-year-old son Robert (1799-1848), still completing his articles as a solicitor in Greenock. His attachment to the suite of the Governor-elect enabled him to travel with Brisbane's entourage on the *Royal George*, dining on board with the family as a friend and intimate.

There is no evidence of any prior official appointment but Robert Crawford was confident enough to write to his father on board, off Dover on 18 May 1821: 'My first object, after having obtained my Grant, will be to erect a small comfortable Cottage.'⁶ He expected a number of assigned convicts to work on his grant of land, supported for the first six months by rations from the Government Store. In the same letter he mentioned having heard that he was to get the first civil appointment available in New South Wales.

He wrote to his father on reaching Sydney that he had arrived in 'a perfect paradise.'⁷ The long and boring voyage appears to have cemented his relationship with the vice-regal couple and his rewards were soon forthcoming. He allied himself with Robert Campbell Jnr (1789-1851), also from Greenock, eldest son of William Campbell, solicitor and town clerk of Greenock: 'Willie Campbell's son is a man with an immense fortune, he is very kind and attentive to me and has given me the loan of a little furniture ... he has built a large 3 story house and before it is finished he tells me it will cost £5,000. So you see how Botany Bay folks get on.'⁸

The third day after his arrival he was offered a situation under J.T. Campbell, the Vice-regal Secretary in the Provost-Marshal's Office on a salary of £60 with emoluments of £60. 'The situation a most respectable one and I have been told that it will be very lucrative.'⁹

Two days after he had dispatched this letter, Sir Thomas appointed him Assistant to the Principal Clerk in the Colonial Secretary's Office.

The Salary was formerly 5/- per day with rations, and 9/- a week for Lodging money, but Sir T. in a conversation I had with him some days ago told me that as it was a confidential situation he would double the 5/-. He is uncommonly civil, and told me that this appointment was merely a stepping Stone, that the next best that became vacant he would give me; besides, he told me that if he was allowed a private Secretary he would appoint me to that Office. This is certainly very civil and no more than I deserve, I hope you will never mention to any one what I wrote you about the little man—if you were to hint it in the least degree to Sir T. there would be the devil to pay. Now as to my prosperity in this world, keep it to yourself ... I have resolved taking my Grant at the Cow Pastures; the quantity I am to get there is 500 acres. No large Grants are given on so fine Land as that about the Pastures. Sir T. told me that his maximum was 1,000 and that he would give me another 500 acres in a year or so somewhere else in the Colony. I am quite satisfied, and before I can get much stock on it all my means will be expended.¹⁰

So within three months of arrival, through patronage, he had been promised the equivalent of 1,000 acres and a lucrative job in the Colonial Secretary's Office.

He was soon acting for Brisbane as had his father, for in a letter dated 6 February 1822 he had 'procured for Sir T. £500 from Captain Piper, the loan being to himself with the Governor being kept in the background'.¹¹ As a result the Governor 'was much pleased with me in obtaining this loan and he presented me with one thousand acres of Land, 800 at

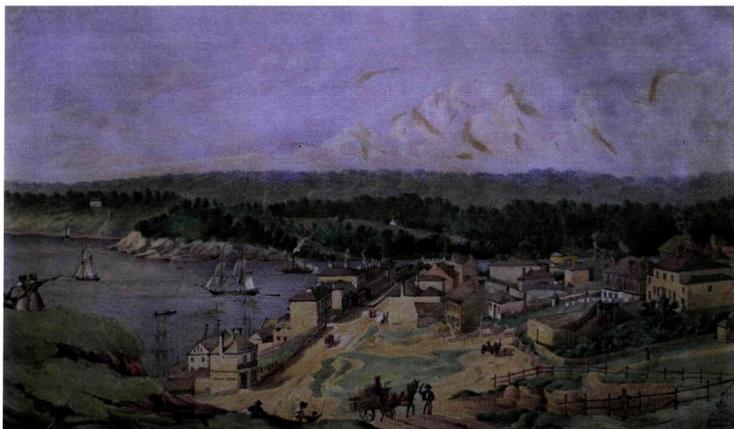


Plate 2. Joseph Fowles (1810-1878). *View from the southern corner of Windmill Street*, watercolour c. 1840. The Young Princess Inn on the corner of Windmill Street and Fort Street still stands as do all the other houses on the western side of Lower Fort Street. Pitman's Wharf can be seen below *Clyde Bank* (centre of painting) on the water's edge and Darling House a building contemporary with *Clyde Bank* set back on the eastern side of Fort Street. Mitchell Library, State Library of NSW.

Prospect and 200 at the Cow Pastures ... A good many of the settlers are annoyed at me having got it there.¹² This pattern was to continue and Brisbane was soon short of money again and Crawford arranged on his own credit, again underwritten by Captain Piper, a loan of a further £1,000.¹³ Brisbane presumably spent these large sums of money on the construction of his Observatory at Parramatta (Plate 3) which was completed by May 1822.¹⁴

Crawford was soon requesting and gaining a considerable number of assigned convict servants to clear his new land grants. The 1822 Muster shows the Assistant to the Principal Clerk in the Colonial Secretary's Office had 25 convicts assigned to him, of whom 23 were engaged at Prospect.¹⁵ He was soon to promote himself by purchase, as Atkinson, the Principal Clerk, had agreed to resign in his favour in exchange for £200, 'I of course gave Atkinson my Bill for £200; he resigns on the 30th and I walk in. Last year the situation was equal to £450 ...'¹⁶

This new position and income caused Crawford to spend most of his time in Sydney, and to think in terms of a permanent Sydney residence. On 20 June 1823 he obtained from Brisbane a Sydney land grant of 102 rods¹⁷

at Cockle Bay (now Darling Harbour) on which he was to construct *Clyde Bank*, possibly to the designs of Francis Greenway.

Macquarie had been at odds with his Government Architect, the ex-convict Francis Greenway. With his departure, Brisbane had to deal with Greenway without either advice or knowledge of the past, and he seems to have accepted the latter's word, the architect now being a free man. The day before the opening of the Parramatta Observatory on 2 May 1822, Greenway received from Governor Brisbane a new contract for the position of Government Architect.¹⁸ It is tempting to assume that this came about as a result of Greenway's successful design and superintendence of the Observatory. The letter of appointment was issued by the Colonial Secretary Major Goulburn from his office, possibly framed or even written by his principal clerk Robert Crawford, who with his legal training would have been acquainted with drawing up building and architectural contracts. This historic document, the first official appointment of an architect in terms upon which architects generally accept contracts, drew from Greenway a verdict that its conditions were 'just and honourable on the part of the present Government.'

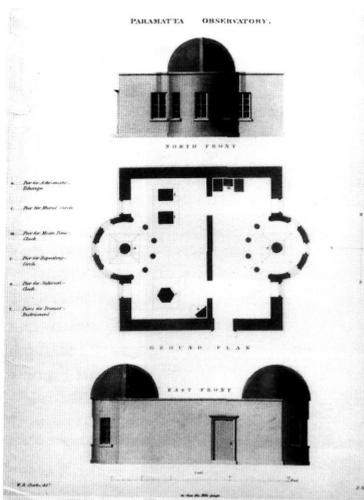


Plate 3. Parramatta Observatory. Plan attributed to Francis Greenway and taken from the frontispiece to *A Catalogue of 7,385 Stars*...



Plate 4. *Clyde Bank*, the original unrendered northern brick wall. Restricted access between the two buildings has made the complete rendering of this wall impossible.

AUSTRALIAN COMPANY.
Established by Act of Parliament 5th Geo. IV. ch. 71.

Directors.

James Reoch	John Bradfute
William Henderson	Archibald Mackinlay
John Anderson	Alexander Ross
Forrest Alexander	James Duncan
Archibald Anderson	Alexander Clapperton
James Wyld	William Henderson
Thomas Burns	William Fraser
John Taylor	

Robert Brown, *Manager*.—William Alexander, *W.S. Secy.*

This Public Joint-Stock Company was formed in Edinburgh, on 31st October 1822, for the purpose of facilitating the trade and maritime conveyance between this country and Australia, comprehending New South Wales, Van Diemen's Land, and other islands under the jurisdiction of the Governor of New South Wales.

Australia is universally acknowledged to possess superior inducements for its colonization by British subjects. The most obvious attractions are,—The very small number and inoffensive disposition of the aboriginal inhabitants;—the healthiness of the climate;—the capabilities of the soil for the easy production of the necessaries and luxuries of life;—the abundance of coal and most valuable minerals;—and the suitability of its rivers and harbours for commerce. The proximity of the colony to the continent and rich islands of Asia forms a fortunate circumstance in its geographical position, and in no small degree compensates for its distance from Europe.

The want of a regular and secure means of conveyance between the mother country and these settlements, operated as a great obstacle to the advantageous intercourse which would otherwise have existed. The difficulties of communication being removed, and a wide field to British enterprise laid open by the institution of the present company, and the most complete security afforded that due precaution shall be taken to insure the comfort of passengers, and safety of property intrusted to the care of the company, great national advantages, it is confidently contemplated, will result from this establishment.

Inquiries respecting the time of sailing the vessels, the rate of passage—money, freight, &c. to be made at the Office of the Company, Bridge Street, Leith.

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Plate 5. An advertisement for the Australian Company of Edinburgh and Leith from the *Edinburgh Almanac* for 1827.



Plate 6. *Clyde Bank*. The house basement level is constructed from hewn sandstone not dressed ashlar. The stone was presumably cut close by and is the most beautiful variegated colour. The Stone Cutters and Setters are 'Able to cut each man 15ft of fine Ashlar stone or 25ft of flagging, and allowance is always made when the work requires superior execution, such as for Coping, Ramp Hearth Stones etc.'⁴¹ The basement level of *Clyde Bank* containing the kitchen and domestic offices, is block sandstone set back from the street in standard Edinburgh and Glasgow fashion and bridged from the pavement. If built in an existing quarry, this form of construction is easy to commence as excavation is minimal.



Plate 7a-b. *Clyde Bank*. The curved entrance door from the hall to the butler's serving room is a Scottish feature and a test of the skills of the joiner, particularly the cutting of the curved top architrave. The curved door is a hangover from the Scottish corner buffet-niche used in the dining rooms of smaller Scottish houses and later supplanted by a sideboard niche to contain the sideboard. The sideboard with its niche is a concept first introduced by the Scottish architect Robert Adam as a replacement for the buffet niche.⁴⁷ Note that a niche for the sideboard has been used in the dining room at *Clyde Bank*. On the butler's side economies have been made: the door panels have no mouldings, the skirting boards are much reduced, and the door architraves and window reveals are plain.

Plate 8a-b. *Clyde Bank*. The front doors and surrounds use solid panels to their bases outlined by a reed, a form of decoration found in Ireland and taken by the Irish to Glasgow.⁴⁸ The overdoor panel of this simple form has its origins in Edinburgh. A divided front door is a feature of an Edinburgh town house between 1810 and 1830.



After numerous protracted arguments, the agreement was terminated on 15 November 1822 when Colonial Secretary Goulburn wrote to Greenway 'By direction of the Governor I am to acquaint you that from the present date your services to the Government will be dispensed with.'¹⁹

Greenway has been suggested as the architect of *Clyde Bank*, for at the time of commencement in 1823 he was free of Government employment. We know²⁰ that Greenway's builder was James Gough.²¹ In the 1828 Census he is listed as a builder in Cambridge Street, Sydney and his carpenters included John Edwards²² and Thomas Docker.²³ A pointer to Greenway's involvement in the building is the use of detailed brick construction. After the completion of the adjoining Verge terraces in 1836, for some reason *Clyde Bank* was rendered, as evidenced by **Plate 4**, thereby covering over the architect's original brick designs. In the 1825 Muster, Robert Crawford is shown as having 52 assigned convict servants of whom 16 were working in Sydney. Of these Peter Nugent²⁴ and Patrick Blaney²⁵ were carpenters, Benjamin Thomas²⁶ was a painter.

Clyde Bank was nearly completed by 8 February 1825 when Crawford wrote to his father:

I am just finishing a House near Dawes Battery. I got a Town Allotment, and as I was not allowed Lodging money I thought it advisable to build. I hope to be able to get in [in] a month. I have a Scotch lad from Dalry of the name of Greig²⁷ employed as Carpenter, and I have some Gov. Mechanics off the Store to

assist him. I call it *Clyde Bank*, it looks into Cockle Bay and is about 10 minutes walk from the Office.²⁸

It appears from this letter that Crawford was not using any of Greenway's building team but had employed for the construction his own assigned carpenter and painter with the additional services of joiners from the Carpenters' Shop at the Lumber Yard. This does not preclude the concept design for *Clyde Bank* being by Greenway as Crawford's connections with Greenway through his office,²⁹ Robert Campbell Junior, and Governor Brisbane would certainly have made them acquaintances if not friends.

Sgt Lewis Henry Campbell was the regimental school master for the 48th of Foot, the Garrison Regiment in New South Wales. He was discharged on 3 January 1823 and went to work as Farm Superintendent for Robert Crawford at his property *Hill End* at Prospect, taking with him his wife Mary and five children. Some time in 1824 Crawford had an affair with the ex-sergeant's young wife and she was moved to Sydney to live in the nearly completed *Clyde Bank*. She had four children by Crawford before her death in 1832, aged 32.

Brisbane, distracted by his astronomical activities, was recalled in 1824 due to his lack of attention to the details of Government. His replacement Sir Ralph Darling caused Crawford considerable problems. In 1826 Governor Darling informed Crawford that an affair with the former sergeant's wife was unbecoming to his position and that he should desist. Failing to do so, he was eased out of his job at the Colonial Secretary's Office.³⁰

In 1822, encouraged by favourable reports of the new colony, several Edinburgh and Leith merchants had formed the Australian Company. It intended to exploit the opportunities for trade and credit operations offered by the Australian market, and so established branches in Hobart and Sydney where there already was a considerable contingent of Scottish merchants. The company also hoped to profit from an increasing flow of emigrants (**Plate 5**). One of these emigrants was Robert's brother Thomas Crawford, who came on the Company's ship *Triton* to replace Sergeant Campbell at *Hill End*. He arrived in November 1825, only days before the family's patron Sir Thomas Brisbane returned to Britain.

On 16 June 1824 Colonial Secretary Goulburn wrote to the Chief Engineer, Major Owens, requesting information on the numbers of convicts employed in the Engineer's Department, with their terms, conditions, and rations.³¹ The reply to this request dated 16 June 1825, nearly one year later, is relevant to the construction of *Clyde Bank*, then nearing completion, as the Senior Government Clerk in Goulburn's office, Crawford—as he admits—would have had access to the skills of the 'Government Mechanics' in the Carpenters' Shop, Lumber Yard and Quarries.

Crawford's house may have been sited in an existing, but possibly nearly worked out, Cockle Bay sandstone quarry. The nature of the product means that any quarry must have adjoined an existing road and Lower Fort Street may have come into existence as a route to transfer stone to Dawes Battery.

Clyde Bank is of a later rendered brick construction in the upper two stories, yet an enormous quantity of stone has been removed to create the stone kitchen basement level. This makes sense only if the stone had already been quarried.

Major Owens states 'The quarry in Cockle Bay being composed of horizontal layers as that of sandstone is well adapted for flagging, hearthstones, mantelpieces etc. The Domain Quarry produces very excellent Ashlar and stone fit for all purposes except for flagging. The Gaol Quarry has much the same kind of materials but is more liable to change colour, the stains being impregnations of iron ...' The remainder of the letter suggests that by 1825 most quarried stone came from the Domain and Gaol Quarries.

Major Owens continues, describing the carpenters' gang

In the Carpenters' Shop, the number of men exclusive of native apprentices amount to fifty generally, the greater part of these are good workmen and are classed something in this manner. House Carpenters, Out door [carpenters], Cabinet Makers, Turners, Shinglers, etc. In this shop are made roofs, floorings, doors, [door] frames, windows, window frames, in short most of the woodwork of the required house; the parts of the work are then taken to pieces, and carried to the building they are intended for, and ultimately fixed ...

The acquisition of this city block, named *Clyde Bank* by Crawford, may have caused the 'Glaswegian mechanics' who had emigrated under the auspices of the Rev. Dr John Dunmore



Plate 9a.
Clyde Bank, sandstone
fireplace in bedroom.
I suggest that prior to
1833 Sydney fire
surrounds with their
mantelpieces were
mainly of wood and
occasionally of Cockle
Bay sandstone.

Plate 9b. *Clyde Bank*, one of a pair of white marble fire surrounds in the Drawing Room (detail). The marble is from the Limestone Reserve north-east of Marulan, described⁴² in 1832 as 'The rock projecting here consists of marble, of a very compact character and of beautifully variegated colours.'⁴³ They were probably made and placed in situ by George Clewett,⁴⁴ after Joseph Moore purchased the house in 1835. On Moore's sale in 1844 special note is made of the Drawing and Dining Room having marble chimney pieces.⁴⁵



Plate 9c. *Clyde Bank*, a black
marble fire surround in the Dining
Room (detail). The black marble is
from the outcrop on the Windellama
Creek⁴⁶ south-west of Marulan.



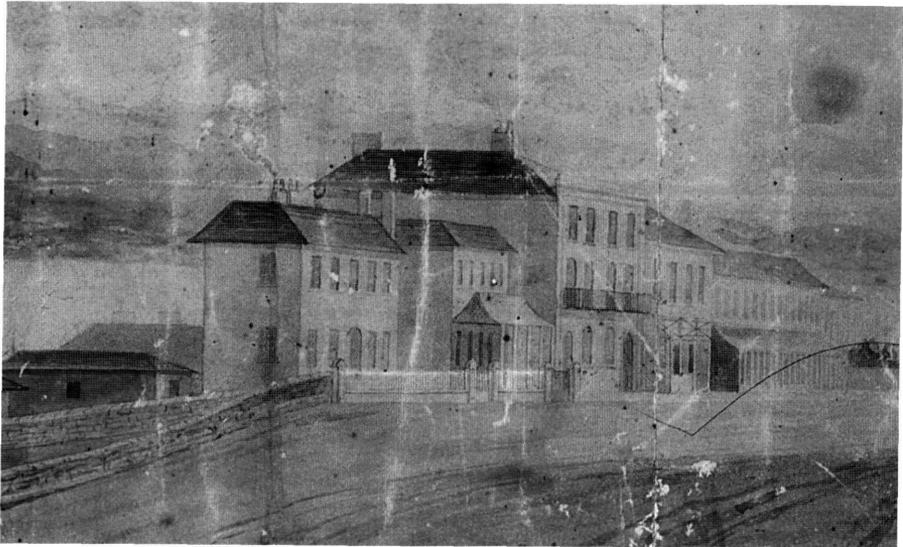


Plate 13. Frederick Garling (1806-1873) (attrib.), *View on Miller's Point*, c. 1840, watercolour (detail). This watercolour of c. 1840 depicts two adjoining nearly identical rendered buildings constructed before 1836 on the Crawford land grant. A detailed map of c. 1845 in the Land Titles Office shows Crawford's land grant to have been subdivided. It is a fact that the left hand villa has been demolished and the right hand villa is the existing *Clyde Bank* still adjoining the 1836 Verge terraces. As to which of the two villas is the original *Clyde Bank* is open to further investigation. Mitchell Library State Library of NSW, ML ZVI/1840/2

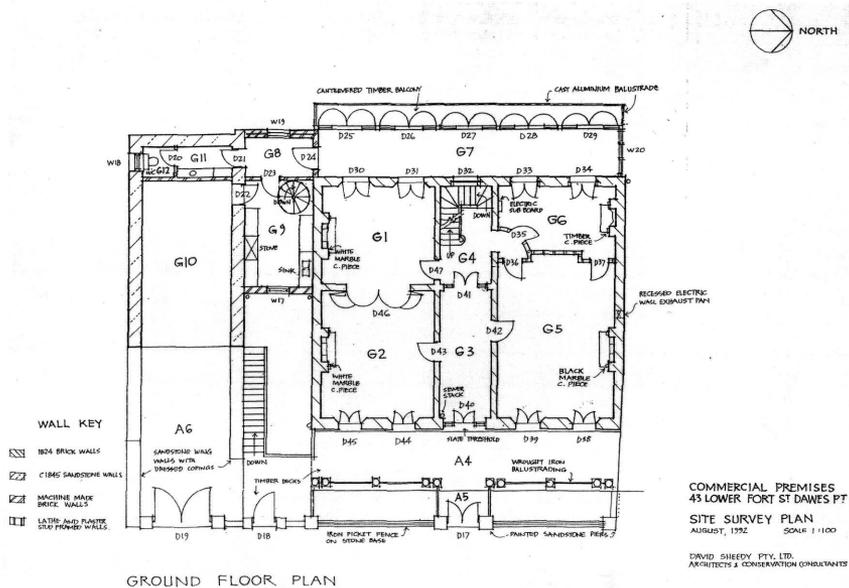


Plate 14. *Clyde Bank*, ground plan 1992. Drawn by David Sheedy.

income he was soon forced to live off his country properties and in February 1828 he sold *Clyde Bank*, including the stables and coach house, for £350 to John Terry Hughes, son-in-law of Samuel Terry, who advertised the property to let 'for a period of years that elegant mansion and premises ...'³⁷ The property was sold again, in 1835, through the auctioneer Samuel Lyons who appears to have had a vested interest, having paid £1,250 towards its purchase.³⁸ Lyons' advertisement reads valuable property, which was originally granted by the Crown to Mr Robert Crawford, by whom the present dwelling house was

erected and furnished with every accommodation for a large family without regard to expense... The Dwelling House erected upon this Allotment contains a spacious entrance hall, and three commodious rooms, a kitchen, five rooms, and passage below flagged. From the hall a handsome staircase, four feet wide, leads to a landing place, from which there are separate entrances to five rooms above.³⁹

As accurate a description today as it was when written in 1835,⁴⁰ a tribute to the talents and determination of the current owner, Mrs Caroline Simpson OAM.

Clyde Bank at 43 Lower Fort St, The Rocks is open to the public from Wednesdays to Saturdays 10am–6pm.

John Hawkins is a leading antique dealer and regular contributor to *Australiana*, in the process of transferring his business from the Southern Highlands of NSW to Tasmania.

Notes

¹ Richard Crawford (ed.), *Young and Free, The Letters of Robert & Thomas Crawford to their Father between 1821-1830*, privately published 1995, in an edition of 250 copies, p. 81.

² *Ibid.* p. 8.

³ *Ibid.* p. 8. 'The expence I have of late been thrown into is entirely owing to the Books and Instruments I have got in consequence of the almost certainty of getting out to N.S.W., and as many of the latter required above 6 months to execute, it would have been too late to have ordered them when I got the appointment ... I have to request ... that you will use your utmost endeavours to procure me a loan of the £500.'

⁴ John Hawkins, 'Observatories in Australia, 1788-1830' *Australasian Antique Collector* 1979.

⁵ Crawford *op. cit.* p. 6.

⁶ *Ibid.* p. 9.

⁷ *Ibid.* p. 52, letter dated 13 Nov 1821. 'The day we arrived here I dined with Sir T. and in the evening he, the Ladies, myself, and an immense Party of Grandees landed close to the Government House and walked the pleasure grounds until it was nearly dark, when we returned to the Ship. Sir T. and the Ladies were highly delighted with their new residence, and so they may, for it is certainly the most delightful spot I ever saw. In a word it is a perfect Paradise. The House has been very much improved of late by having two large additions put to it. I suppose the dining room will dine upwards of 200 and the drawing room is very little inferior. There are two Centinels always upon guard opposite to the House.'

⁸ *Ibid.* letter dated 13 Nov 1821, p. 52. This was designed by Francis Greenway c. 1821.

⁹ *Op cit.*

¹⁰ *Ibid.* p. 61.

¹¹ *Ibid.* p. 65.

¹² *Ibid.* letter dated 6 Feb 1822.

¹³ *Ibid.* p. 72, letter dated 25 Apr 1822.

¹⁴ *A Catalogue of 7,385 stars ... at the Observatory of Parramatta, London 1835.* 'The building was finished on May 2nd 1822 ... was built and finished solely at his expense.'

¹⁵ The 1822 Muster shows only William Stringer and Patrick Blayney being Sydney based. At Crawfords' Prospect farm, *Hill End*, he had cleared 50 acres of the 1,000 held, planted one acre of potatoes and possessed three horses, 78 cattle and 255 sheep. The Government school at Hill End still wears the Crawford tartan.

¹⁶ Crawford *op. cit.* p. 75, letter dated 12 Sep 1822.

¹⁷ There are 160 rods to the acre, so the site area is approximately two-thirds of an acre.

¹⁸ M.H. Ellis, *Francis Greenway, His Life and Times* pp 194-195. 'In answer to a letter in which Mr. Greenway set out his claims, the new Governor authorised a document which Mr. Greenway was accustomed to describe as my agreement with the Government. Frederick Goulburn to Greenway, 1st May 1822.'

His Excellency the Governor having taken into consideration a variety of papers that you laid before him, I am directed to convey to you his sentiments thereon. With respect to the claims which you forwarded against the Government while under the rule of Major General Macquarie, they were either too indefinite in their nature or advanced at too late a period to receive any notice. But in order that charges of a similar nature may not be preferred at the close of His present Excellency's administration, I am directed to acquaint you with the specific terms on which alone your services will be accepted.

In the first place you will still be permitted to live in the same house as heretofore, which will be kept in tenable repair at the Expence of Govt.

2nd. In lieu of your former salary and indulgences of Rations, Govt Servants, Clerks, Coals, Government Horses or Travelling Expenses, you will be allowed One Hundred Guineas a year and for this you will be obliged to furnish all plans, Estimates, Specifications, Bills of Quantities or Drawings required, and to visit all public Buildings, performing by Contract or otherwise, in such parts of the Colony and at such times, and remain superintending them for so long as the Chief Engineer may direct.

3rd. At the expiration of every quarter your salary will be drawn on certificate from the Chief Engineer that you are not in arrear with respect of the performance of any of these several duties.

4th. On your producing to the Chief Engineer a clear Document of the Measurement and Estimate upon which the value is founded of any Building about to be purchased or sold or erecting by Contract you will receive three per cent on the Prices thus estimated.

5th. On all Buildings erecting by Government labour you will be allowed five per cent on the value of the work actually performed, such value to be estimated by a Board of Works, and you will be answerable that the work performed without any expenditure of materials or labour greater than is provided for in the estimate you will be previously required to furnish.

Which five articles of agreement being held to be ample compensation for any duty you may be called on to perform, you are to consider yourself as entitled to no further claim upon Government however long or however short the period may be during which your services shall be deemed useful.

- ¹⁹ M.H. Ellis, *op.cit.*, p 208.
- ²⁰ *Ibid.* p 198, 199.
- ²¹ James Gough or Goff was sentenced to life and arrived on the *Earl Spencer* in 1812. He had received a convict pardon by 1822 when he was listed in the Muster as a carpenter in Sydney, his wife Mary was listed as Mary Goff wife of Mr McRath. In the 1825 Muster he was a carpenter at Windsor with five children and no wife.
- ²² John Edwards, listed in the 1822 Muster as a government employee in the Lumber Yard, was sentenced to seven years and arrived on the *Dick* in 1821. In the 1825 Muster he is still a government employee but at Emu Plains. He does not appear in the 1828 Muster.
- ²³ Thomas Docker arrived on the *Larkins* in 1813. In the 1822 Muster he is listed as the government overseer in Sydney, in the 1825 Muster a government employee in Sydney and in the 1828 Census a carpenter of Gloucester Street Sydney, having being sentenced to 14 years then aged 35 and a Protestant.
- ²⁴ Peter Nugent arrived by the *Hercules* 1825, sentenced to seven years. In the 1828 census he was described as a carpenter assigned to Robert Crawford, Prospect.
- ²⁵ Patrick Blaney arrived *Bencoolen* 1820 sentenced to seven years. In the 1828 census was a carpenter with the Rev. Therry in Sydney.
- ²⁶ Benjamin Thomas arrived *Minerva* 1825 sentenced to 14 years, in the 1828 census he is listed as a painter with Robert Crawford, Prospect.
- ²⁷ I have not read this original letter and am unsure whether this reference relates to a Craig, Greig or Gregg of Dalry near Edinburgh. The 1825 Muster lists a William Gregg who arrived in 1819 sentenced to seven years and was noted as being a servant to the cabinet maker Edward Hunt at Bringelly. The 1828 Census lists a John Gregg aged 28 who came on the *Canada* in 1819 sentenced to seven years, a Protestant and a carpenter. Which, if either, of these two men Crawford was referring to is uncertain. The 1825 Muster lists a William Craig died October 1824 at Newcastle and a James Craig arrived on the *Glaiton* 1803 who was then employed by the boat builder Underwood in Sydney. Nobody with the surname spelt Greig is listed in the 1822 or 1825 Musters.
- ²⁸ Crawford *op. cit.* p 103.
- ²⁹ Three documents in the Greenway papers A144, B p.8, in the Mitchell Library link Crawford and Greenway in a friendly way. Greenway used Crawford's good offices in the Colonial Secretary's Office to further his claim against the Government over property.
- ³⁰ Crawford *op. cit.* p 105. In a letter to his father from Hill End dated 10 Feb 1828, Crawford puts a different slant on the event, but it is well covered in The Epilogue, p 189.
- ³¹ *HRA*, series 1, vol XI, pp. 650-659.
- ³² Dr John Dunmore Lang, *Reminiscences of My Life and Times*, reprinted 1972. Lang was born in Greenock, his family had purchased a farm from Sir Thomas Brisbane's estate at Largs and his father, mother and brother emigrated with an eye to Brisbane's patronage. The *Stirling Castle* arrived in Sydney in 1831 bringing '54 adults with their wives and families being stonemasons, bricklayers, carpenters, joiners, blacksmiths and plasterers etc' most of them from Glasgow, contracted at Lang's cost to build his Australian College for the Scots Presbyterians in Sydney. The arrival of this large number of free artisans, in particular 19 stone masons and 18 carpenters or joiners, provided the skill base to build the villas on Woolloomooloo Hill in the 1830s. Artisans such as the joiners Archibald Craig, Hugh Brodie, and James Kay are among the better known. William Carrs, George Hutton, Richard Roebuck and Andrew Wylie are listed as cabinetmakers. Lang p. 113 goes on, 'The architectural results of the scheme were equally remarkable and gratifying ... under the superior Scotch mechanics of my importation in 1831, as well as of those who followed them almost immediately thereafter, a great change in this respect took effect forthwith, and that salutary architectural revolution, which had thus been initiated through my sacrifices and exertions then commenced.'
- ³³ James Maclehoze, *Picture of Sydney and Strangers Guide in NSW for 1839*, p. 77.
- ³⁴ *Ibid.* p. 78.
- ³⁵ Crawford *op. cit.* appendix 6 p. 212. Letter from David Crawford to W.C. Wentworth 29 November 1848, describing the death of Robert who had fallen over the banisters of a hotel, probably as the result of a heart attack and split his skull open. He had been in Edinburgh claiming a land grant queried in the Colony.
- ³⁶ Land Titles Office Book A-228.
- ³⁷ *Sydney Gazette* 17 Sep 1828.
- ³⁸ Land Titles Office Book H-275.
- ³⁹ *The Australian* 2 June 1835.
- ⁴⁰ A conservation plan for 43 Lower Fort Street, Dawes Point by David Sheedy, August 1992 gives a good history of the owners of *Clyde Bank* and is the premise for the restoration of the building.
- ⁴¹ *HRA*, Vol XI, p. 658.
- ⁴² The Limestone Reserve was surveyed by Ralls and reserved for the Government in 1826. The *Directory* of 1832 notes it to be 108 miles from Sydney in County Argyle adjoining [Peter] Stuckey's Station [Longreach]. The limestone was converted to lime by lime burners and while quarrying the stone they came across the marble. The *Sydney Herald* 2 Dec 1839 notes 'a specimen of this marble from the Estate of Mr Stuckey was on show in Sydney'. Peter Stuckey arrived in Sydney in 1813 with Thomas Barker as an apprentice millwright and engineer to John Dickson. He settled at Longreach in 1824 within sight of the quarry. Lime for mortar does not occur in the Sydney Basin and was the scarcest of all building materials. For the first 40 years it was created only from sea shells and then with great difficulty, hence this discovery prompted immediate reservation by Government. The remains of the Quarry and its lime burner still exist (Plate 14b). Bullock drays would have taken the lime and marble back to Sydney as the return load after every delivery of supplies to the nearby stations of Jamison, McArthur, Cordeaux, Nicholson, Lockyer and T. Moore.
- ⁴³ I have visited the quarry and the remaining marble shards appear to be white with a pinkish wavy stripe.
- ⁴⁴ George Clewett arrived in Sydney on the *Sovereign* in 1832. His obituary in the *Sydney Herald* of 20 Apr 1837 states 'We regret exceedingly the loss to this infant Colony of the Statuary, Mr. George Clewett. He was a most excellent mechanic, and a truly respectable tradesman. His loss will be felt by those rising into affluence and wealth. He was the first to introduce into the Australian drawing room (and that at a very considerable cost), the ornamental luxury of marble chimney-pieces, the produce of the Colony.' His death may account for Alexander McLeay importing marble fireplaces from England for Elizabeth Bay House in 1839.
- ⁴⁵ *SMH* 30 May 1844.
- ⁴⁶ Windellama Creek, 130 miles from Sydney in County Argyle is first noted in the *NSW Calendar and General Post Office Directory* of 1832. Hoddle's survey of 1834 noted the occurrence of fine black marble. The long disused quarry exists on the intersection of the Buburba Creek and the Windellama River where large quantities of black marble with fossil inclusions are still visible (Plate 14a). R.T. Baker, *Building and Ornamental Stones of Australia*, Sydney 1915, illustrates Windellama Marble noting 'A large deposit of dense black marble outcrops on Windellama Creek, 2 miles from the Post Office. There is an unlimited quantity available and it is the best black marble yet found in New South Wales. It is easily quarried into slabs which are very sound.' The *NSW Gazette* of 1866 notes the population of the district is 350 and the village has about 50 homes. The first use of Australian marble is in the *Sydney Herald* of 18 Feb 1833 which records that 'a beautiful specimen of marble had reached Sydney ... bid fair to supersede the necessity of importing this article in future from the Mother Country.'
- ⁴⁷ Ian Gow, 'The Buffet Niche in Eighteenth Century Scotland' *Furniture History Society Journal*, Volume XXX, 1994, pp. 105-116.
- ⁴⁸ JB Hawkins, 'Quilled on the Cann', *Australiana*, November 2001, p 107.

MONETARIUM

LEADING DEALERS IN RARE COINS AND BANKNOTES



The 1923 Sydney Sovereign

1923 Sydney Gold Sovereign. King George V Large Head Obverse; St. George & Dragon reverse.

WITHOUT DOUBT, THE 1923 Sydney sovereign is far rarer than many of the "glamour" coins of the pre decimal series in comparable grades - such as the 1932 Florin being just one example. Our research indicates that less than ten individual examples of this sovereign have been available for collectors over the last 30 years. During this time, demand for the coin has typically come from collectors working on a complete set of sovereigns. It has often been acquired by collectors out of necessity, rather than on its unique historical background.

WHEN WE CONSIDER THAT a complete set of gold sovereigns in superior quality could currently be valued at well over a million dollars, the number of collectors needing to obtain rarities such as the 1923 Sydney would be very low indeed!

The recent discovery of information contained in Royal Mint records however shows that this previously nondescript sovereign could very well be Queensland's rarest coin.

THE DEPUTY MASTER OF THE Sydney Mint, J.H. Campbell, noted in his Annual Report that the majority of the gold received for refining by the Mint during 1923 originated from Queensland. Australia's gold mining industry was at a low ebb in 1923 - easily accessible reserves had been mined out, while labour & production costs were rising. One small pocket of ore in Central Queensland was still economical however, and it was the gold from this region that kept the Sydney Mint ticking over in 1923.

GEOFFREY BLAINEY WRITES in *"The Rush That Never Ended"* that the few miners remaining in Queensland during this time *"lived on courage rather than ore. Everywhere, old miners who had lost jobs when large mines closed now scavenged for gold under rusting stamp mills, re-treated old tailings dumps and sank narrow shafts in search of mysterious reefs that folklore said had eluded earlier miners."*

A JACK OF ALL TRADES by the name of John Campbell Miles decided to try his luck prospecting for gold. While no gold was found, the lead and silver ore body that he discovered during 1923 is today the foundation of one of the world's great mining regions - Mount Isa. Just which area of Queensland yielded such a sum of gold that year is unknown.

THE FAMED MINES OF CHARTERS TOWERS, Gympie and Mount Morgan had largely been exhausted by the early 1920's, and it is thought that Mount Coolon (South East of Charters Towers) was the mine most likely to have supplied the Sydney Mint during 1923.

Although significant quantities of gold had obviously been mined in North East Australia since the late 1850's, the 1923 Sydney sovereign is the first and perhaps the only gold coin that can be directly attributed to Queensland.

Not only may this coin be counted among the rarest of all Australian coins, but it also has a unique heritage to the vast mineral wealth of Queensland.

Well struck; an abundance of lustre and modest cabinet friction on the high points. A most attractive example of this true numismatic rarity. Andrew Crellin



3 X Actual Size



Actual Size



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An example of the engraving style of mid 1850s on an imported Birmingham snuffbox presented to John Marshall, 'the Father of Tasmanian Cricket'. The Burbury and the Trollope boys were also cricketers. Private collection.

THE OATLANDS GRAMMAR SCHOOL MEDAL, TASMANIA

F.A. Sinfield

Alfred Burbury was 13 years old when in 1855 he was awarded the only known Oatlands Grammar School silver medal, which was for proficiency in 'Classics & Mathematics'.¹

The Reverend William Trollope (1798-1863) MA *Cantab.* had opened a school, at the beginning of 1852, in one of Oatlands' most impressive High Street buildings.



Holyrood House, Oatlands leased in 1852 by Rev William Trollope MA, for his Grammar School from Mrs F. Stubbs.

Construction of the house in which the school was conducted was started in 1841 for John Whiteford or Whitefoord, the local Police Magistrate. He had purchased the title over the seven acre property from James Lord of *Hill House*, York Plains for £450. Costs exceeded

the magistrate's capacity to complete the building, so in 1847 the holding passed to Daniel O'Connor in satisfaction of debts. Dr John Doughty was lessee when Samuel Page purchased the property for £1,100 in 1853.² Other doctors resided there over the years, in what became known as the 'Doctor's House', until the 1880s when Grace Ann, wife of Samuel Page named the building *Holyrood House*.

Rev. Dr Arthur William Trollope D.D. *Cantab.* FSA (1768-1827) was the headmaster of London's Christ's Hospital School.³ His son and former pupil, William Trollope, obtained distinction at Cambridge, being bracketed with the second Bell's University Scholar, 1818, B.A. with mathematical honours and won the theological prizes, the Hulsean and the Norrisian in 1821.⁴ Rev. William Trollope was a classics master at the Blue Coat institution in London from 1822 until his father's death.

Rev. William Branwhite Clarke married William Trollope to Clarke's sister Sarah in 1825 at his parish church, St Mary the Virgin, East Bergholt, Suffolk. A geologist, Rev. W.B. Clarke,

(1798-1878) MA *Cantab*. FRS arrived in Sydney 1839 and was onetime headmaster of The King's School, Parramatta and Rector of St Thomas', North Sydney.

The 'Rockhound Parson' found deposits of gold and tin, he was a writer of note with numerous publications and held a number of high offices. The 'Father of Australian Geology', Rev. W.B. Clarke visited his older sister, Sarah Trollope, in 1856, when in Tasmania reporting for the government on the Fingal goldfields and the South Esk Basin. Another visit may have been in 1858 when he declined the post of geological surveyor for Tasmania.⁵ In acknowledgement and to commemorate his achievements the Royal Society of NSW had the 55 mm bronze Clarke Medal struck and 'awarded for meritorious contributions

to Geology, Mineralogy and Natural History of Australia.'

Rev. William Trollope was vicar at All Saints, Wigston Magna, Leicester, before the family moved to Melbourne, where he opened a school in Little Brunswick Street, Collingwood. His was one of the 15 church and 16 private 'academies', some of dubious basic educational quality, that Melbourne's first Church of England bishop found upon his arrival.

Bishop Charles Perry (1807-1891) DD, MA *Cantab*. had been consecrated for, and appointed to, the new diocese in 1847. The



The W.B. Clarke Medal, awarded by the Royal Society of NSW for 'meritorious contributions to Geology, Mineralogy and Natural History of Australia', dies cut by J.S. and A.B. Wyon, 1878.

evangelical Bishop refused a licence to the ritualist, Rev. Trollope, to administer the sacraments in the diocese, as they were 'not of one mind in the Lord'. Having been denied an advowson, the exegestist Rev. Trollope moved to Tasmania at the end of 1851 and soon after leased the building later known as *Holyrood House* to open his Oatlands Grammar School.

The *Hobart Town Advertiser* 5 March 1852 advised that the Oatlands Grammar School would be opened on 25 March. A week after the opening, a notice appeared in the *Hobart Town Courier* of 31 March 1852:

Oatlands Grammar School. Conducted by the Rev W. Trollope, M.A., of Pembroke College, Cambridge: formerly Classics Master of the Blue-coat School in London and author of several approved Educational publications. The business of this School has now commenced, and there are still vacancies for a few boarders. Terms: Payable quarterly in advance - For boarders under 16 years of age - £40 per annum, For boarders above 16 years of age - £50 per annum, Day boarders £25 per annum, Day pupils £12 per annum.

Lack of community support appears to be the reason the school was not a success. Shortly after closing his school, on 1 November 1852 Rev. Trollope accepted a government appointment as a 'Minister, Church of England.' Bishop Nixon recommended Trollope to the vacant Green Ponds cure on 20 November 1852.⁶ He was inducted as the sixth incumbent of St Mary's Church in the Parish of Green Ponds, an appointment

he held until 1862.⁷ He was declared insolvent in 1859.

A memorial tablet to the controversial cleric was placed within the church:

Sacred/ to the/ Memory of the/ Rev'd Wm Trollope. MA./ For upwards of 10 years Minister/ of this Parish who died March 23rd 1863./ Aged 65 years./ And of Sarah his beloved wife/ who died March 7th 1858/ Aged 58 years./ 'So he giveth his beloved sleep.'

His headstone, in the church graveyard, reads 'William Trollope MA/ Rector of Green Ponds/ 1852-1863.' There is no mention of his controversial life nor to his being known as the 'late tormentor to the Bishop of Melbourne.'



St Mary's Church of England, Kempton, with a memorial tablet to Rev William Trollope, Rector from 1852-1862. This sandstone Gothic Revival building, probably designed by the emancipist architect James Blackburn, is notable for its unusual square tower. The spire has yet to be added to complete the building.

THE MEDAL WINNER, ALFRED BURBURY

Alfred Burbury, (1842-1899) was the sixth of the seven children of Thomas Burbury and Mary, née Brown. His mother and eldest sister Caroline had made the long voyage to join Thomas at Oatlands, after he had been convicted of involvement in property damage in Coventry and transported to Tasmania.

Thomas Burbury was assigned as a shepherd to various properties in the Oatlands area, before being appointed a Field Constable. In recognition of his capture of sheep stealers, he was granted a ticket-of-leave in 1837. Then, on 1 November 1839, for participating in the capture of a gang of bushrangers, Thomas Burbury was granted a free pardon. The butcher shop and other ventures that Thomas became involved with prospered, enabling him over the years to acquire title or lease over a number of properties. In 1870, his family and the Oatlands community lost the public spirited and highly respected citizen when the wealthy Thomas Burbury died.

Alfred Burbury, having completed his schooling, learnt the trade of butchering from his father.⁸ On moving to Hobart, Alfred Burbury established a butchery that prospered; he later started a coach line to Launceston in competition with the title holder of *Holyrood House*, Samuel Page.

In Hobart, Alfred married Marie Abbott in 1865 and over the next six years, they had five children, but not long after the

birth of their last daughter, his wife died. Marie's sister, Mary Abbott, took on the role as foster mother to the children. His eldest son, Francis Edward, was educated at Hobart High School and awarded the 1881 First Prize in Mathematics.

Having moved to Sydney, in 1880 Alfred married Annie Louisa Haynes and they had three children. After Alfred's death, Annie Burbury lived in Derwent Street, Glebe, near the Hoad family. Annie's second daughter, Aisla Lyle, married a local pharmacist, Alan Henry Hoad in 1934. Their first born, the blond-haired Lewis Alan Hoad, was a good cricketer, but young Lew Hoad really excelled in tennis.⁹

Alfred and Annie's youngest daughter, Muriel Vere (1886-1958), married the Oatlands-born William John Palmer, sextant of the Church of England Cemetery of Rookwood Necropolis, in 1920. Their youngest daughter, Dorothy Burbury Palmer (1922-2000) of Drummoyne, NSW, a career public servant, inherited her grandfather's Oatlands Grammar School medal.

THE MAKER

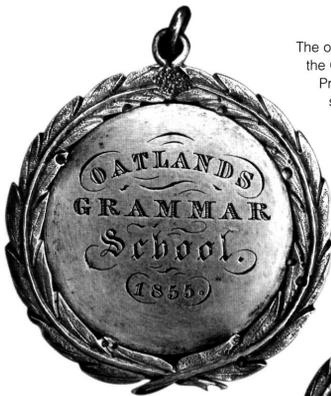
There are no identifying marks so the maker of the Oatlands medal is conjecture, but it was most likely Charles Edward Jones. He, along with other 'comrades in chains', watchmaker William Cole, jeweller and silversmith Joseph Forrester, and silversmith James Courtney had been assigned to David Barclay, the chronometer and watchmaker of Hobart Town, until each was granted freedom.¹⁰

Charles Jones opened a business at 16 Elizabeth Street,

Hobart, some five months after he received his freedom. He referred readers of the 27 December 1839 edition of *The Trumpeter* to his manufacture of the silver badges presented at the 1838 and 1839 Hobart Regattas.¹¹ Brother Jones, as a member of the Independent Order of Oddfellows (IOOF), manufactured a 'rich and massive silver medal' that was presented to the P.N.G. or past master, as reported in the 2 January 1846 *Observer*.¹² Bro. Jones was to later hold the high office of Worshipful Grand Master (1853-1856) and inducted as its patron in 1854, before the Lieut-Governor of Van Diemen's Land, Sir William Denison, was appointed Governor-General of the Australian colonies.

Following a sojourn in Sydney, Charles Jones opened a shop at 36 Liverpool Street. He advertised that he was 'Medalist to His Excellency Sir W.T. Denison, the Horticultural and Other Societies ... with seventeen years practise as a Working Silversmith and Jeweller'.¹³ In his productive years between 1839 and 1858 Charles Jones also made gold and silver hollow ware ranging from snuff boxes to prize trophies and used pseudo-English hallmarks punches when the metal quality was of high standard.¹⁴ Although the Oatlands Grammar School medal cannot be directly attributed to him, records have identified some 40 pieces to be of his manufacture but many, as yet, have not been traced.

These presentation medals and others in the Colonies, such as the 1853 Brighton Ploughing Association and the Masonic



Pic 6. The reverse of the Oatlands Grammar School medal, with the outdated form of Clafstics, probably requested by the Rev William Trollope, who was a classics master in London. Private collection.

The only recorded silver medal presented by the Oatlands Grammar School, dated 1855. Probably made by the Hobart Town silversmith, Charles Jones. Private collection.



Pic 7. An example of an unmounted 19th century Colonial medallion made from a defaced Mexican 8 Reales coin, minted 1810-1822, with engraved Masonic symbols. Private collection.



London's Christ's Hospital School. Rev William Trollope, MA was a onetime classical master and wrote a history of the school, this ancient institution being the antithesis of the schools he opened in the colonies.



An 1870s photograph of Alfred Burbury's coach in Elizabeth Street, Hobart preparing to depart for Launceston.

piece, were made from coins in circulation.¹⁵ The crown or dollar size coin for the Oatlands medal was defaced, removing all traces of its origin and set into a low relief laurel leaf mount 48 mm wide and weighing 21.2 grams. The mount, cast from a stock piece, was hand finished with the medal disk held in place by the punched berries rather than set into a frame within the mount.

When the academic ordered the engraving for the Oatlands Grammar School medal instructions were to use 'Clafscis' although, by the 1850s, this would have considered an outdated form. The engraver and the medal maker are assumed to have been Charles Jones.¹⁶

The well-respected Charles Jones, favoured with Vice-Regal patronage, his wife Mary née Thompson the theatre identity, and family left Hobart for Sydney in 1858. This was over a year after he had closed shop and the two-day auction that disposed of his stock.¹⁷ He continued his involvement with

theatre management as well as administration and following a disagreement and the loss of capital, committed suicide in 1864. From his Francis Street, Woolloomooloo home, 'upwards of forty carriages' followed the cortege to Camperdown Cemetery, Newtown, NSW where he was buried at 4 pm on 17 June 1864. This was the end of the life and career of one of Tasmania's talented craftsmen and workers of the noble metals.¹⁸

ACKNOWLEDGEMENTS

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The Glebe House, Kempton where Rev William Trollope may have coached pupils, including his own twelve children, after the closure of the Grammar School in Oatlands.

Fred Sinfield worked in ABC Current Affairs, has a lifelong interest in small collectables, and is a freelance historical researcher.

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Notes

- ¹ The existence of the Oatlands Grammar School after 1853 has not been established. Rev. Trollope may have retained the name and coached pupils, including his own 12 children at Kempton where there was an Anglican congregation. Kempton is in the vicinity of Oatlands and Brighton where, in 1863, Rev William Trollope died.
- ² James Lord, Samuel Page and Alfred Burbury are associated with the Hobart to Launceston coach service. James Lord had sold the monopoly to Samuel Page in 1859. Alfred Burbury set up in competition in 1873 but both lost out when the railway was completed in 1876.
- ³ *Burke's Peerage*, q.v. The Baron Kesteven.
- ⁴ *Church News* 21 May 1863.
- ⁵ *ADB* 1851-1890, p. 421. Mrs Ann Mozley, ANU Research School of Social Sciences letter to Mr P.R. Eldershaw, Archives Officer, State Library of Tasmania 21 October 1964 refers to another visit in 1860.
- ⁶ GO 33/77/p. 660-1. Colonial Office approval GO1/88/p. 87.
- ⁷ The name of the district was Green Ponds and settlement as Kempton by the late 1830s. It is probable that Mary Burbury's brother, Daniel Brown, was the licensee of Kempton's Bridgewater Hotel, 1855-1856, then the Veteran's Hotel, 1858-1861.
- ⁸ The family name is remembered in the field of education with Burbury House of the Hutchins School, Hobart.
- ⁹ Alfred and Annie Louisa Burbury's grandson was the tennis champion. The Lewis Hoad Reserve in Glebe, NSW honours his achievements. (A "glebe" is land held by the church for the benefit and maintenance of the incumbent cleric.)
- ¹⁰ Joseph Forrester moved to Melbourne and James Courtney to Launceston where they established themselves, respectively. Watchmaker, silversmith and jeweller William Cole's retail outlet was in Liverpool Street, Hobart. His advertisement, in the early 1850s lists some of the imported stock available. Another watchmaker was James Burbury, who had been sponsored by his older brother Thomas, joining the family in Tasmania in 1855. James Burbury had a watchmaker and jewellery shop in Hobart until moving to Victoria, a decade later. The possibility that he could have been involved with the making of the 1855 Oatlands medal is most unlikely.
- ¹¹ The first Hobart Regatta was held in 1838, instigated by the Governor from 1837 to 1843, Sir John Franklin, his concept being that Hobart Town stage an annual regatta to celebrate Abel Tasman's discovery in 1642. The Governor was promoting a name change from Van Diemen's Land and the stigma attached to it, to Tasmania (officially changed in 1855). Lady Franklin was the organiser, enlisting support from the community leaders and the involvement of service personnel, with the whalers providing the boats and crews.
- ¹² The IOOF was established in Tasmania in 1845. Lot 4035 in Noble Numismatics Pty Ltd, Sale 61, was an IOOF jewel, presented in 1870, with a similar 'wreath of dead silver leaves' as the Oatlands Grammar School medal.
- ¹³ *Hobart Town Courier* 21 Mar 1849.
- ¹⁴ The silver content of coins in the Colony varied from .907 to .925%, which may account for the lack of 'standard' marks. Other possibilities were that the Oatlands medal was commissioned thus no need to indicate the maker, that Jones's punches were not compatible with the size of the medal, or its low silver content.
- ¹⁵ David Barclay is recorded as having used 'proclamation coins.' The specie legally circulating with affixed rates and considered legal tender in all payments or transactions were: a guinea £1 2 0, Johanna £4, half Johanna £2, ducat 9s 6d, Gold Mohur £1 17 6, Spanish dollar 5s, Pagoda 8s, rupee 2s 6d, Dutch guilder 2s, English shilling 1s 1d and 1 ounce copper coin 2d.
- ¹⁶ The school records have not been traced; even so, the number of pupils would have been small during its existence. This is the only known 1850s Oatlands Grammar School medal but there is a possibility that others are yet to be recorded.
- ¹⁷ William Golding, who eventually took over Barclay's business in 1878, was an apprentice during the time Charles Jones was with David Barclay. Golding used a similar style of laurel wreath for a medal he presented to the Tasmanian Poultry Society in 1876, as illustrated in *Australian Jewellers, Gold & Silversmiths, Makers and Marks* p. 105, pl. 120.
- ¹⁸ In 1951, copies were made of the inscriptions at Camperdown Cemetery NSW. In Section C, No 162 the headstone read 'Sacred to the memory of Charles Edward Jones who departed this life on 14th day of June 1864 aged 51 years.' A later inscription was for a daughter of Henry C. Humfress and Ellen J. née Jones, 'Ellen Mary Humfress, granddaughter of above, who departed this life, 3rd January 1868 aged 6 weeks.' The Jones memorial is no longer extant, however the Camperdown Burial Butt, No. 12228, details a 'Private Grave in Section 12 of Charles Jones of Francis Street, Woolloomooloo, who died 14 January by suicide.'

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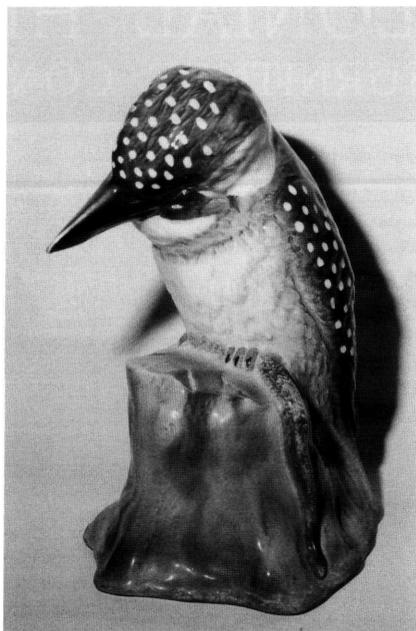


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Wembley Ware kookaburra, h. 30 cm, courtesy Marvin Hurnall.

INDUSTRIAL ART POTTERY IN WESTERN AUSTRALIA

Dorothy Erickson

COLONIAL TIMES 1829-1890

In the western third of Australia, there were just a few dedicated and entrepreneurial individuals who set up potteries. The colony did not prosper and the population remained minimal until the gold rushes of the 1890s. The skilled people who came earlier as indentured servants were in such demand that they were soon masters in their own right developing businesses.

Household needs were met for the most part by a supply of imported English wares, but good clay deposits lay close to the centre of Perth and bricks and clay pipes were made. Bricklayer Stephen Hale made earthenware pots in Guildford in the 1840s, but by 1852 had set himself up as a farmer on the Beaufort River. It is probable that other brick and tile makers

such as Thomas Jackson in Adelaide Terrace 1860s-1880s and Henry Duckman 1850s-1880s or brickmakers, George Green in the 1830s and 40s, Gregory Malone in the 1840s, William Devereaux at Perth and on the Canning in the 1860s and 70s or John Elsegood who set up the Guildford Brickworks in 1882, also made pots.

Although Georgiana Molloy was known to design motifs for industry in England in the 1840s, it was not until the International Exhibition of 1881 in Perth that art ceramics are first mentioned in the local press. 'Miss Richards' exhibited china painting in the artworks section, receiving a First Order of Merit.¹ Other exhibitors included D.A. Gray of Perth who exhibited plaster columns, brackets and statuettes, also receiving a First Order of Merit.²

THE DEVELOPMENT OF INDUSTRY

With the granting of responsible government in 1890, Western Australia set out to encourage industry to develop. There was a supportive Government structure led by the Premier John Forrest and his cohorts such as the Irish lawyer and newspaper proprietor John Winthrop Hackett. With a depression in much of the world at this time, people were attracted by the chance to make their fortune either on the goldfields or by supplying needs.

Pottery of a commercial nature was undertaken by a number of the local brickworks. Turton's Steam Brick and Pottery Works, established in 1886, was supplying porous agricultural drainpipes, flower pots, ginger beer bottles, vases and sundry other clay items.³ This was typical of the Western Australian brickworks in locations as far away as Northam and Norseman; however when the need for household bricks became too great, the ceramics were discontinued and a dedicated pottery was not established until 1902. This was the Sydney Pottery Works established by Charles Richard Courtland—an enterprise continued by the family until 1996 as Courtland Pottery. It was followed in 1903 by the short-lived Capel Pottery established by Jack Stoddard, and in the 1920s by the Calyx Porcelain and Paint Works, absorbed into H.L. Brisbane & Wunderlich in 1941 and still running today as Australian Fine China.

Perth's remoteness from other centres resulted in Government initiatives in research and led to Western Australia becoming self-sufficient in ceramic building materials and a major producer of tableware.⁴ A Geological Survey Laboratory was instituted early in the 20th century and began research into local clays. This proved so useful that a local terracotta roofing tile industry sprang up, changing the roof colours from green slate and galvanised iron to terracotta. Vitrified stoneware pipes were specified for the Perth drainage system in 1911, boosting their production, but it meant sacrificing the smaller pottery works attached to the larger enterprises.

The Geological Survey experiments intensified in 1917 when the public was asked to bring in clay samples for testing. Large deposits of medium, plastic white clay found at Goomalling in 1919 led to the architect C.F. Mouritzen setting up the Calyx porcelain works. Skilled ceramic workers were brought out from Staffordshire. By 1933 the firm was producing hotel and domestic wares such as cups and saucers, jugs, basins, plates, etc and a range of artwares. Until the setting up of the Johnson factory in Victoria in the 1950s, Calyx, by then H.L. Brisbane & Wunderlich, was the only maker of this type of whiteware in Australia, with large contracts for the armed forces and Government enterprises.

H.L. BRISBANE & WUNDERLICH

The firm known today as Australian Fine China is an amalgam of businesses started in the 1890s goldrush period and later combined under the drive of Lance Brisbane to become H.L. Brisbane & Wunderlich.

The origins of some of the firms are still unclear but some facts are emerging. In the 1890s in Guildford, Robert Hardy had a business located next to substantial deposits of brickmaking clay. In 1894 Frederick Piercy (1854-1934) arrived from South Australia and commenced working in F.A. Harris's Woodbridge Brick and Pottery Co. English-born Piercy, the son of a pottery owner, had been apprenticed to his father before working at Doulton's Lambeth Pottery in south London, at the time when artwares were being made in conjunction with the Lambeth School of Art. He learnt all aspects of making stoneware and earthenware, including sanitary products. After a further year at Reading with his father, he emigrated to South Australia in 1880. He joined his eldest brother William (1834-1885) already established at Magill, and they now began trading as Piercy Brothers South Australian Pottery.⁵

Frederick Piercy was the manager of the Woodbridge Brick and Pottery Company in 1901. In 1903 Robert Piercy, nephew of Frederick, formed a partnership with Frederick Pitman and they established Pitman & Piercy WA Pottery Belmont. The following year, Frederick Piercy and James Turton acquired the Woodbridge Brick and Pottery Company. Frederick then invested in his nephew's pottery in 1905, which became Piercy, Pitman and Piercy. In 1907 Piercy sold his interest in Woodbridge to Turton and the firm continued until 1914. The Piercy's other business was reformed in 1908 as the Westralian Pottery Co. Ltd.

Piercy was proficient at many techniques and made sure his staff were too. Staff were trained in all aspects of pottery making—saltglazed stoneware, glazed domestic wares, water filters, terracotta wares, preparation and throwing of clay on wheel, moulding, glazing and firing. Piercy was the Managing Director while Pitman was in charge of the works, which now began making roof tiles to satisfy a new demand.

About 1918 the firm became Westralian Potteries, at which time Pitman moved on to manage a new Wunderlich tile factory in Lord Street, Perth. In 1927 Piercy was bought out by Roy Long of Tropical Traders but was retained as Managing Director. Though multi-skilling ceased, Piercy taught an ardent artist Flora Landells to throw. In 1928 Long refinanced the company as H.L. Brisbane & Co Ltd (makers of Bristle products) with Lance Brisbane as Managing Director. Piercy served on the board. In 1935 H.L. Brisbane & Co Ltd became a public company and in 1938 changed its name to H.L. Brisbane & Wunderlich following the merger with Wunderlich WA (established in WA in 1909) in Lord Street, Perth. Wunderlich had already purchased the factories of Mills & Co. of Brown St, East Perth, Maylands and Belmont in 1929. This firm, established in 1904 by a Victorian, John Mills, made sewer pipes, garden pots, bricks and saltglazed domestic pottery, terracotta finials and other architectural embellishments. The Belmont and Maylands works were closed in 1931 during the Great Depression.

CALYX

In 1941 Brisbane & Wunderlich took over management of the ailing Calyx Porcelain & Paint Company which had been established in Subiaco in 1921 by the Dane, Christian Frederick Mouritzen (1862-1927), an architect, entrepreneur and Chairman of Directors. He had established it to make household crockery.

Calyx brought workers out from England to work under W.H. Yates, the works manager until 1931, who had trained at Wilson's Pottery Works in Stoke-on-Trent. The chief modeller at Calyx was William Brough who was also the first mouldmaker and modeller. He had worked at Tams Ltd in Longton, England and trained Edward Chapman who worked from 1925-1977. Brough's daughter Nellie was a gilder and bander, Ernest Smith was the caster. Nancy Brough worked there too until she married Alan Piercy who worked in the pottery after World War II. The artist Jean Lang was an artist-decorator for a while during the 1930s. Before her they had employed an Egyptian.

The main artist-decorator and copper engraver of the transfers until the 1940s was Harry Howell who had trained at Copeland.

In 1922 Calyx was the only company in Australia making white ware and had over 100 employees. Local china painters purchased their wares to embellish.

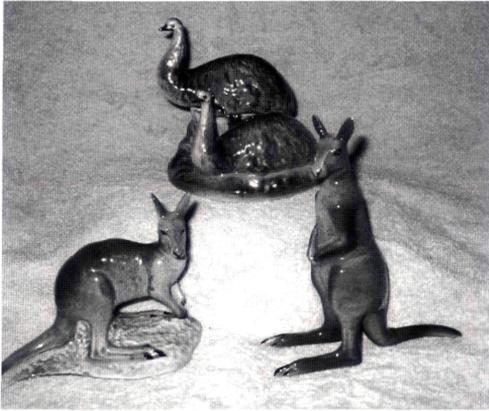
Local taste was to purchase fine English wares or cheap imports from Asia. Competition from imports hampered the factory's progress, and by 1925 the company was insolvent until rescued by the Government. It continued producing white wares and sanitary ware until it was leased then sold to Brisbane & Wunderlich in 1941, when W.A. Blencowe was Factory Manager. By this time World War II had reduced the competition of cheap imports from China and Japan, and Calyx appeared a viable proposition to the astute Lance Brisbane. The works dropped their separate name and under the management of George Clauson became a division of Brisbane & Wunderlich producing Wembley Ware and government crockery until 1961 when they decided to concentrate on hotel wares.



Calyx cup, saucer and plate with hand-painted decorations of Ginger Meggs attributed to Helen Walker, private collection, photo M. Taylor, courtesy John D. Thomson.



Calyx ewers modelled by William Brough, private collection, photo M. Taylor, courtesy John D. Thomson.



Wembley Ware emu, buck and doe kangaroos, courtesy Paul Bisby.



Wembley Ware Vickers Viscount aeroplane ashtray, c. 1960, courtesy Paul Bisby.



Wembley Ware playing card ornament, with receptacle at back for two packs of cards, 'The man who wouldn't lead trumps', courtesy Paul Bisby.



Wembley Ware bone china flowers, courtesy Paul Bisby.

WEMBLEY WARE

A new managing director in 1946, George Clauson, generated new ideas culminating in the creation of Wembley Ware. The war was just over but there were shortages of imports and restrictions, and the time appeared opportune. Wembley Ware was produced from 1946-1961. The chief modeller was the self-taught John Tribe while the flower modeller was Ruby Neevay. Norman Sherratt, previously at Royal Doulton and Diana Potteries, Sydney, was an artist and decorator from 1958-62. Chapman was the mould maker for Wembley Ware. Brisbane & Wunderlich was still the only manufacturer of white ware in Australia.

Wembley Ware, an artware range both functional and decorative, was very popular as there was little competition from abroad. They were frequently over-embellished functional wares. In fact the fancy wares were often functional in an effort to attract a lower sales tax classification. Wembley Ware was very decorative and exuberant. There are some delightful

figurine bookends, flower centres etc as well as crayfish salad bowls and servers etc. Wembley Ware serviced the needs of most Western Australians until the advent of the Crafts Movement and studio potters in the early 1960s.

Two artists who made demonstration pieces to illustrate the qualities of the clay were the artist pair Edward (1890-1964) and Eileen Kohler née Cook (1906-1991). The Kohlers, who worked for Ajax Plasterworks, later had their own small production line. These pieces are thought to be marked 'Kohlerware'.

In 1960 a new manager, Arthur Wells, changed direction, refurbishing the factory to concentrate on hotel wares. Arthur Wells stayed until 1971. Wunderlich was known for its quality ceramic technicians: Mike Kusnik was one who later lectured in ceramic technology at Perth Technical School and then at the WA Institute of Technology; another was John Roland Richards.

In 1978 there was a name change to Bristile Ltd when the Wunderlich interests were divested. Then in 1987 Bristile China was the name given to the former Calyx pottery works in

Subiaco. A new General Manager in 1988, Stuart Knott, decided to pursue a new range of hotelwares for five-star hotels, and well-known local artists were asked to develop designs.⁶ By 1992 it was part of the Futuris Corporation and changed its name to Australian Fine China.⁷ In 2002, with trendy suburbia engulfing the once industrial suburb, the factory is about to relocate to a new site, install updated equipment and launch a new range of artist-designed wares.

COURTLAND'S POTTERY

The other long established pottery was Courtland's Pottery (originally Sydney Pottery Works). Courtland's pottery began in the goldrushes producing artwares for the newly-expanded population, evolving in the more difficult interwar years to produce commercial acid jars, basins, crocks etc until 1942. Recently, the firm made decorative garden pots and other garden wares for a growing suburban market.

Charles Richard Courtland (originally Kortlandt, c. 1872-1952) was born in Sydney and at the age of 14 started an apprenticeship at Mashman's Pottery in Sydney. Gold fever brought him to Western Australia about 1895, but he soon became disillusioned with the amount of gold easily won and opened a store in Northam supplying the railway workers constructing the Kalgoorlie water pipeline. Nearby was the Millington Brickworks where he made pottery as an artist

potter. Courtland's partner in the store gambled it away one night, and Courtland and his young wife Kathleen Riley left Northam to work in a pottery in the south-west near Bunbury. The family used to have a piece made at this time, a large footed bowl with applied motifs depicting Shakespeare, Queen Victoria and Prince Albert. The motifs had been slip cast into carved cuttlefish moulds, a technique commonly used by jewellers. Unfortunately, this unique piece was stolen from the showroom in the late 1980s.

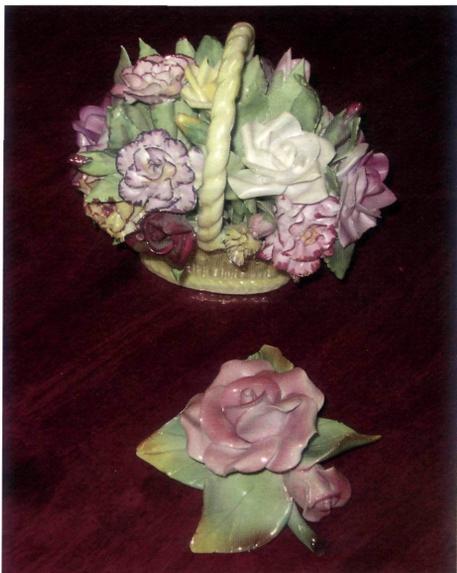
The family moved to Perth in 1902 to work for Piercy at the Woodbridge Brick and Pottery Co. Here Charles teamed up with a builder named Samuel Pedersen to form the Sydney Pottery Works in a shed at Belmont. As they prospered the front of the building was extended. They brought stoneware clay from Victoria and coal from Newcastle to fire the kilns, as local coal did not generate enough heat to vitrify the clay into stoneware.

Original wares were garden pottery, domestic bread crocks and hotel bread crocks (taking 10 loaves at a time). Acid and pickle jars were at times covered with wicker work from the nearby Blind Institute in Maylands. These practical, general purpose lines were stamped Pedersen/Sydney Pottery Works/Belmont WA or SPW. Charles kept his allegiance to Sydney, which he visited every second year.

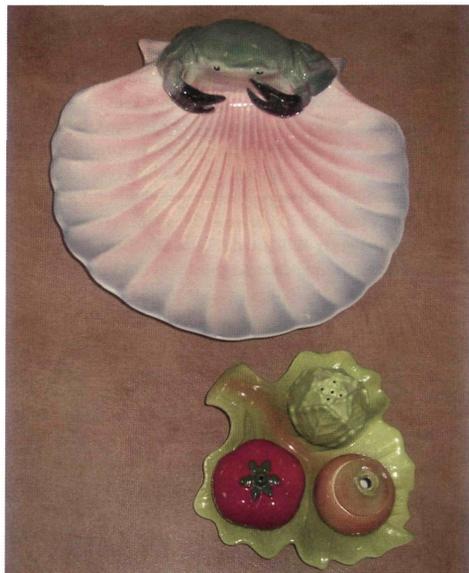
Charles Courtland considered himself an artist potter. In 1906 he won a medal at the Chamber of Manufactures Exhibition in



Wembley Ware water trough, thought to be modelled by John Tribe, private collection, photo M. Taylor, courtesy John D. Thomson.



Wembley Ware flower basket and sculpted flowers. Australian Fine China, reproduced courtesy Australian Fine China.



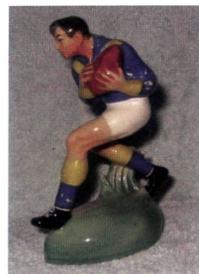
Wembley Ware crab plate and cruet. Australian Fine China, reproduced courtesy Australian Fine China.



Wembley Ware Australian wedge tail eagle, courtesy Paul Bisby.



Wembley Ware Arunta Aboriginal shaving mug, the handle in the form of a goanna, stamped 1956 Melbourne Olympics, courtesy Paul Bisby.



Wembley Ware footballer, hand painted in Subiaco colours, 1950s, courtesy Paul Bisby.



Wembley Ware hand painted lustre vase, signed Norman Sherratt, courtesy Paul Bisby.



Wembley Ware tea set painted by John Tribe, private collection, photo M. Taylor, courtesy John D. Thomson.



Wembley Ware hand painted plate, courtesy Paul Bisby.

Perth with a footed bowl with the moulded heads mentioned above. He produced an extensive range of 'artwares' such as vases and birdbaths with moulded decorations. These were made of earthenware, fired and glazed in a lead-based majolica, coloured with various oxides to produce browns, bright greens and greys. A clear glaze brought out the rich terracotta of the local earth. Pots were thrown on kick wheels, converted to electricity in 1906, and in use until the 1990s.

Charles Richard Courtland jnr (1899-1976) was trained by his father and between WWI and WWII in which he served he wedged and threw immense weights—up to 75 pounds (34 kg),

well in excess of what was recognised as the world record of 58 lb held by a Frenchman. His son Grenville (b. 1933) followed him. Only the family acted as throwers; the one exception was a young man who became a production potter in the south-west.

The family assisted artist potters of the 1970s such as Joan Campbell and John Fawcett whom Grenville taught to throw. Many used to come to watch and purchase their clay. With none of his sons interested in continuing the business, Grenville accepted a lucrative offer for the site, sold the equipment and closed in 1996.

Dr Dorothy Erickson is a Perth-based historian and practising jeweller, who exhibits regularly in Australia and around the world.



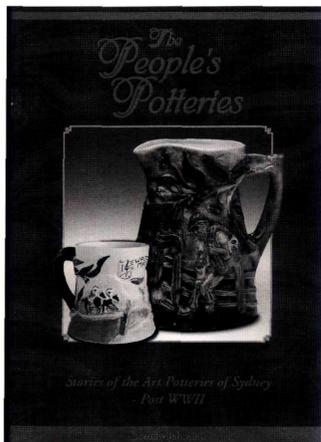
Wembley Ware magpie modelled by John Tribe, photo M. Taylor, courtesy John D. Thomson.

Notes

- ¹ *West Australian* 20 Dec 1881, p. 2.
- ² *The Morning Herald* 12 Dec 1881.
- ³ Bryce Moore, *From The Ground Up: Bristle Whittakers and Metro, the history of Brisbane and Wanderlich*, UWA Press Perth, 1987.
- ⁴ Stephen Anderson, 'A History of the Pottery Industry in Western Australia', *Pottery in Australia* Autumn 1976.
- ⁵ Noris Ioannou, *Ceramics in South Australia 1836-1986*, Wakefield Press, Netley SA, 1986, pp. 77-80.
- ⁶ Dorothy Erickson, 'Australian Fine China: using artists as designers', *Artlink: Australian Design* vol. 17/1, Autumn 1997, pp. 41-42; Dorothy Erickson, 'Fruitful Collaboration. Art-Industry-Technology', *Oz Arts* 3, July/Sept 1992, pp. 5-9.
- ⁷ For illustrations of marks used by these firms see John D. Thomson, *Calyx, Wembley Ware and Bristle China*, Perth, 1989.

BOOK REVIEW

The People's Potteries. Stories of the Art Potteries of Sydney – Post WW2



Dorothy Johnston, *The People's Potteries. Stories of the Art Potteries of Sydney*. Dorothy Johnston, 2002. Hardcover, large format, 216 pp., 70 colour, many b&w ill. Available from Dorothy Johnston, Box 175 Cooranbong NSW 2265, \$110 plus \$10 post and packing.

The launch of Dorothy Erickson's comprehensive book on the post-war art potteries of Sydney on 12 October said a lot about the book. Several hundred people, mostly ceramicists and their families, gathered at East Sydney Technical College to reminisce and to enjoy the acknowledgement publicly accorded them by this book. Up to then, their only recognition in recent times was the silent joy of private collectors adding another piece to their trophy cabinets.

The author, a lively retired teacher, has spent nearly ten years diligently collecting information, mostly oral histories, from people associated with the small ceramics firms that grew up in Sydney after 1945, catering to the market disrupted by the effects of war on Europe, Japan and China. Many of the potters themselves were fleeing the new Communist regimes in Czechoslovakia and Eastern Europe. The conservative Menzies Government was not much kinder to them here, imposing a 66.6% sales tax on art pottery, skewing production towards utilitarian wares and destroying talents like Orpheus Arfaras. Most of the people involved are now elderly or dead, so Dorothy Johnston has done us a great service in recording their memories.

The text is divided into three parts. The first is a series of short essays giving background and insights into Australian

culture and the development of pottery. The second forms the bulk of the book, detailed histories of 24 Sydney potteries and the people associated with them. This is often recorded from a highly personal perspective; for Studio Anna, you can even see a photograph of one of the owners' dogs, and read how it got lost in Marrickville. The third section is on collecting the pots themselves, and this is enhanced by the many colour and black and white photograph of pottery examples.

Partly because the way then book was put together mainly from oral sources, and partly from simple lack of resources, there are mistakes which in other circumstances might have been corrected by someone familiar with the literature. For example Merrick Boyd should be Merric (p. 16), Allan Robb (p. 37) should be Alan, Bonageela refugee camp (p. 44) should be Bonegilla. The Delamere Pottery was run by the Johnson family in the text, but Johnston in the captions, who sold wares to the aviator P.J. Taylor—probably the aviator Sir Patrick Gordon Taylor. Gratuitous commas abound. Where written references or even quotes have been used, you will search in vain for the source, and the bibliography is incomplete. White space at the end of chapters could have been filled by expanding the illustrations, and some of these should have been de-screened, or copied from originals rather than photocopies. A plastic ruler used as a scale in colour photographs is inelegant. Here at *Australiana* we sympathise, as our magazine is put together from the limited resources available at home.

The amateur approach has its strengths too, as the author provides background material that a more academic author might have omitted. She was encouraged throughout the years devoted to the book by Dr Grace Cochrane, Senior Curator of Australian Decorative Arts and Design at the Powerhouse Museum, who also wrote the foreword.

We commend Dorothy Johnston for persevering with the huge task of researching the stories of so many people and potteries. We can admire her courage in producing this useful book, which she believed should be written to preserve this part of our Australian cultural history. She follows in the steps of another gifted amateur, the late Marjorie Graham, whose books now command high prices. Dorothy's book is in the same tradition, because of the breadth of information and examples it records. That amateurs such as Dorothy produce more substantial publications than many 'professional' curators and cultural institutions should cause many governments to ponder where our taxes are going.

If you collect Australian ceramics, you should get this book, for its information, for its illustrations, and to show your support for her years of dedicated and unpaid research.

John Wade



George Johnston Junior (1790-1820), *George's Hall*, 1805. Watercolour 12.5 x 18 cm, signed and dated April 1805. Inscribed on the reverse 'Major Johnston's House, New South Wales. Drawn by his Son'. Private collection, photograph Mark Griffin

GEORGE'S HALL, MAJOR JOHNSTON'S BANKSTOWN ESTATE

Peter R. Walker

George Johnston was born in 1764 at Annandale, Scotland and came to Australia with the First Fleet as a First Lieutenant in the Marines. He was reputed to be the first ashore at Port Jackson when the fleet landed in 1788.¹

Johnston was a highly influential member in the society and ruling class of early Sydney with many actions and decisions affecting the colony bearing his influence. He was at various times in and out of favour with the Governors of the colony,

holding numerous positions of responsibility throughout his life, and was a popular officer of the New South Wales Corps. In 1800 he was promoted to a Brevet Major but at the same time was sent to England due to concerns with his involvement in the rum trade.

In 1804 he gained recognition for his suppression of an armed rebellion at Vinegar Hill, but the critical point in his career came with his decision in January 1808 to arrest



The Johnston family vault at Waverley Cemetery, c. 1880. The remains of Major George Johnston and his son were later transferred here.



Richard Read senior (c. 1765-18??), *Julia Johnston* (1803-1879) 1824. Watercolour, 34.5 x 25.5 cm, signed and dated l.r. 1824/R. Read. Julia is shown in the garden of *Annandale*, with the tomb of her father and brother behind the fence in the background. Private collection, courtesy of Hordern House Rare Books, Sydney.

Governor Bligh and assume the Lieutenant-Governorship of the colony. He was promoted to Lieutenant-Colonel in May 1808, before news of the revolt reached London. Johnston had sided with the landholders and particularly John Macarthur in his decision to overthrow Bligh, but argued that his decision was made with the backing of the majority of the population. He was court-martialled in England in 1811 for his actions, found guilty and cashiered from the army, but the Colonial Office still provided him with passage back to New South Wales in 1813. Johnston was to build upon his wide property, trading and farming interests in the years ahead and became a frequent guest and received many favours from Governor Macquarie. He died in 1823.²

In Sydney, Johnston maintained one of the finest estates, *Annandale*, while holding an extensive portfolio of property

throughout the colony. Land grants of over 4,000 acres to Johnston and his family established him as one of the largest landholders and his holdings at his death included areas of Sydney, Petersham, Bankstown, Cabramatta and Lake Illawarra.³ Johnston's land holdings were very complex,⁴ and with the colonial frontier mentality prevailing at the time, often land was just occupied, no matter what the actual legal claim to the property was, particularly when required by the members of the powerful military forces.

Johnston's grants in the Bankstown area seem to have been predominantly situated around the George's River, and included 172 acres granted in 1798 and 72 acres granted in 1804, while his son George Junior received 500 acres in 1803. Lieutenant James Finucane in his journal notes that Johnston 'had a good house and extensive farm on the Georges River',⁵

and as early as 1803 his property was used as an outpost for Government Forces.⁶ His farmhouse, *George's Hall*, was on the junction of the George's River and Prospect Creek, at Marquee Point, and according to maps held in NSW State Records, Johnston held land on the other side of the creek too.⁷ These are the properties depicted in the watercolour by George Johnston Junior.

Interestingly, a handwritten notebook that details the furniture held in each room, and the names of the servants at *George's Hall* in 1809, can be found in the Johnston Papers at the Mitchell Library, Sydney⁸ while today the suburb of George's Hall takes its name from this property.⁹ George's son David Johnston replaced the cottage with a larger house surrounded by verandahs, *The Homestead, George's River*, in 1837.¹⁰

The watercolour by George Johnston Junior measures 12.5 x 18 cm, is signed and dated April 1805, and is tipped down on a contemporary sheet of paper. To the reverse, in a contemporary hand, is the inscription 'Major Johnston's House, New South Wales. Drawn by his Son', and this is repeated on an old label on the backing board of a mid-nineteenth century frame that the work was found in.

George Johnston Junior, the eldest child of George Johnston and his convict partner Esther Julian, was born in Sydney on 12 January 1790. He had a short military career¹¹ but was to spend most of his life farming on his and his family's extensive landholdings. He was said to be surprisingly literate despite the few educational opportunities available in the colony at the time, and obviously followed the gentlemanly pursuits required of him as a member of the upper echelons of Sydney society.¹² George Junior died in a riding accident on John Macarthur's property at Camden in 1820. In a letter of condolence to his father, Macarthur said 'Your son was an Honor to his Name, his

Family, and the Country that Gave him Birth, of which he was one of the brightest ornaments',¹³ and Governor Macquarie also spoke highly of him when expressing his sympathies.

The watercolour of his father's farm suggests that some training in the technique of watercolour painting was undertaken in George Johnston Junior's education and this would not be unexpected. It could be conjectured that he was taught some of his skills by the local artist and surveyor George William Evans, who is known to have painted in a similar style and depicted a closely related view.¹⁴ George Johnston Senior had also travelled back to Australia in 1802 with Evans,¹⁵ who was a resident and held public positions in the Parramatta district.

This watercolour is one of the earliest known, positively identifiable depictions of the Bankstown area. A practically identical watercolour by George William Evans was sold by Christie's London in 1996¹⁶ and is now in the collection of Mr Kerry Stokes AO.¹⁷ A later related watercolour dated 1819 depicting Johnston's property and his farmhouse on the George's River, attributed to Joseph Lycett, is in the Mitchell Library, Sydney.¹⁸

Early paintings and drawings of the fledgling colony of New South Wales are extremely rare, not least because the harshness of the conditions and the efforts required to establish an outpost in such a foreign land left little time for pursuit of the Arts. The fact that the whole of the colony consisted of only 6,500 people in 1805,¹⁹ and a large percentage of these were convicts, underscores the rarity of any artwork of this period. In this light the rarity and historical significance of George Johnston's watercolour of his father's farm is indisputable. However the value of this work is further enhanced, and of immense interest to the history of painting in Australia, because it is the earliest known artwork produced in Australia by a person born in the colony of European descent.

Peter R. Walker is an Adelaide-based dealer, who is not eligible for the annual *Australiana* writing award he generously sponsors.

Notes

¹ *Australian Dictionary of Biography* Vol. 2, p. 20.

² Many references discuss Johnston's life but some suggested reading includes ADB, J. Smee, *First Fleet Families of Australia*. Woolnough Publishing, NSW 1988; I. Nesdale, *The Rotted and The Free*. Orchid Publications, South Australia, 1987 and P. Statham (Ed.), *A Colonial Regiment*, P. Statham, Canberra, 1992.

³ For a complete listing of Johnston's legal Land Grant landholdings see the Register Books of Land Grants held by the State Records of NSW, and K.A. Johnson & M.R. Sainty, *Land Grants 1788-1809*, private publication, Sydney, 1974.

⁴ S. Rosen, *Bankstown. A Sense of Identity*, Hale and Iremonger, Sydney, 1996, pp. 35 and 65, has maps outlining some of the properties and legal complexities found in trying to work out the property rights of the Johnston family.

⁵ A. Whitaker (ed.), *Disturbed Settlement. New South Wales after Bligh. From the Journal of Lieutenant James Finucane, 1808-1810*. Miegunyah Press, MUP, Melbourne, 1998, p. 69.

⁶ *HRA*, Series One, Vol.4, p. 333.

⁷ State Records of NSW Archive Office Map No. 187 and AO NSW: Road Branch Files 10/15083, File No. 142. These maps are reproduced in a reduced form in Rosen, *op. cit.* as is a discussion of his Bankstown properties on pp. 23-27. Also see microfiche AO Reel 2560, p. 150, Grant No. 1347, Reg. No. 3, Folio 169, 1804, AO Reel 1913, p. 126, Reg. No. 10, Folio 164 and AO SZ 76, Reel 1913 for specific positions of Land Grants. Nesdale *op. cit.* and M. Peters, *The Bankstown Story*. Bankstown City Council NSW, 4th ed., 1990 pp. 10-14, also comment on the position of Johnston's landholdings.

⁸ Mitchell Library ML MSS 3778.

⁹ F. Pollen, *The Book of Sydney Suburbs*, Angus & Robertson, Sydney, 1981, p. 107 and Nesdale *op. cit.* p. 128 for a discussion and list of places named after Johnston.

¹⁰ J. Broadbent, *The Australian Colonial House*, Sydney, Hordern House 1997, p. 317; this was drawn in 1916 by W. Hardy Wilson, NLA PIC R529.

¹¹ Statham, *op. cit.* p. 301.

¹² ADB, q.v. George Johnston Junior.

¹³ Quoted in ADB Vol. 2, p. 22.

¹⁴ For further Evans watercolours see Tim McCormick, *First Views of Australia 1788-1825*, David Ell Press, Sydney, 1987 and exhibition catalogue, *By Water. From the Personal Collection of Kerry Stokes, AO*, Museum of Sydney, 2001 cat. 48.

¹⁵ A.K. Weatherburn, *Australia's Interior Unveiled. A biography of George William Evans*. A.K. Weatherburn, Sydney, 1987 p. 5.

¹⁶ Christie's London, Exploration and Travel, September 1996, lot 110.

¹⁷ Exhibition catalogue, *By Water*, cat. no. 48.

¹⁸ Mitchell Library PX*D41.

¹⁹ Max Kelly & R. Crocker, *Sydney Takes Shape*, Macleay Museum, University of Sydney, 1977, for statistics of the colony's population in its first 100 years.

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*The trophy awarded to George Coates, the Number 2 rower in the same boat,
is illustrated in Kozminsky's Bicentennial Exhibition 1988, cat. no. 191, illustrated p. 42.*

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