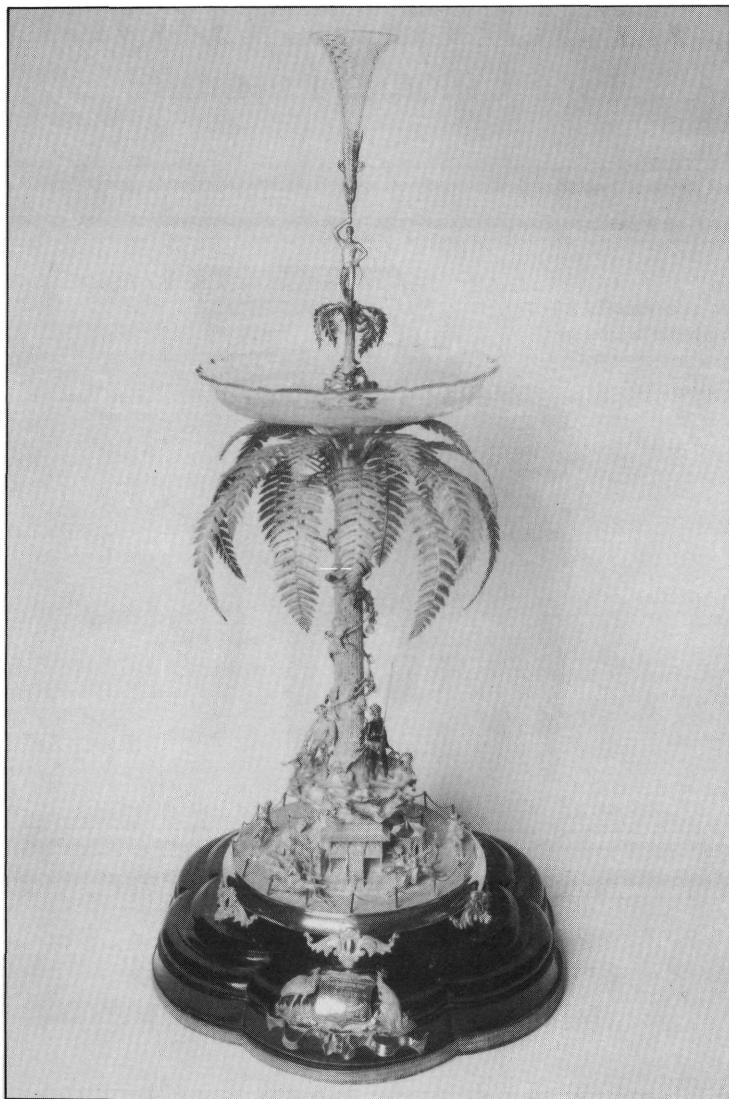


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Vol. 11 No. 2



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1989 PROGRAMME

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1 JUNE

**GUEST SPEAKER –
JOSEF LEBOVIC**

3 AUGUST

AUSTRALIANA AUCTION
and Annual General Meeting.

5 OCTOBER

**GUEST SPEAKER –
KEN MUGGLESTON**
*An illustrated lecture – Visiting
historical sites and buildings of
Australian interest in England.*

7 DECEMBER

**GUEST SPEAKER –
GREGORY FORD**
*An illustrated lecture – Australian
Cottage Furniture, followed by
Christmas refreshments.*

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*The Australiana Auction on Thursday 3rd August will be conducted
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for auction will be accepted from 5pm. The Society seeks the help of
all members in providing a high quality of collectables to assure the
auction's success.*



The Roberts' Presentation — 1879

Kevin Fahy

During the nineteenth century a number of presentation trophies in silver, electroplate, sometimes gold, were produced by Australian silversmiths to mark particular sporting and political events as well as gifts to various political, business and sporting luminaries. While others were of English manufacture it is those of silver produced locally, frequently decorated with Australian flora or fauna and other emblems of colonial pride, and achievement that attract most interest today. Many have been lost or destroyed and are only recorded in contemporary documentation. Hence the importance of those pieces that have been retained by descendants of their fortunate recipients or are known to us in public and private collections.

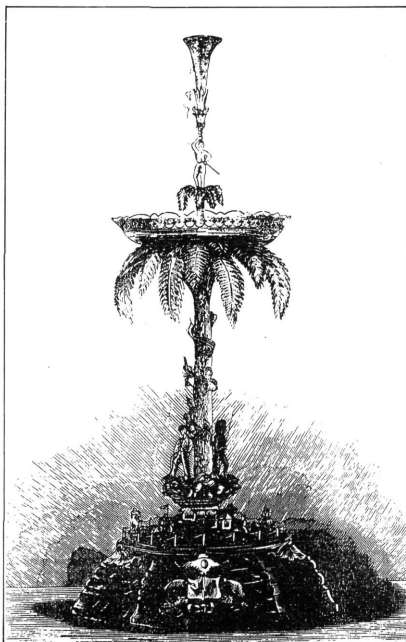
In 1983 a large sterling silver presentation trophy on an ebonised plinth, standing 108cms in height and weighing about 165ozs, was offered for sale in Sydney. The trophy in the form of a centrepiece or epergne carried a silver plaque inscribed –

Presented by
The Right Worshipful The Mayor of Sydney
C.J. ROBERTS ESQ.
To The
A.J. CLUB
13th Dec. 1879
Won By
MR GEORGE FAGAN'S
B.M. MABEL, 5 yrs, 6st. 5lbs.
Time 2. .398/10sec.
Distance, one mile and a half.
ADVANCE AUSTRALIA

An illustration and description of this trophy appeared in the *N.S.W. Town and Country Journal*, 27 December 1879

"We present our readers this week with a well drawn and faithfully executed engraving of the Mayor's Cup, given as a prize by the Mayor of Sydney, C.J. Roberts, Esq., to be run for on a day appointed by the A.J.C., and which duly came off on the 13th of this month. As our columns told, this important trophy was won by Mr G. Fagan's B M Mabel, who is by Millionaire from Varroville,

and who was bred by the late Justice Cheeke. Mr Fagan, who is by no means new to the turf, never figured so conspicuously before in racing matters, and as he is one of the few straight going sportsmen, we augur many more big "wins" for him. The Cup or epergne was produced from the atelier of Mr W. Kerr, George-street, and was presented to the winner shortly after the race by the Mayoress. The Cup, which is about 4ft high, stands on a pedestal of ebony, supporting a sterling silver centre piece. At the base are a racecourse, horses, jockeys, and various stands for the accommodation of the public all faithfully depicted. There is also a large silver rock, from which springs a huge fern tree, on one side being an Australian black, and on the other a sailor. A large crystal glass



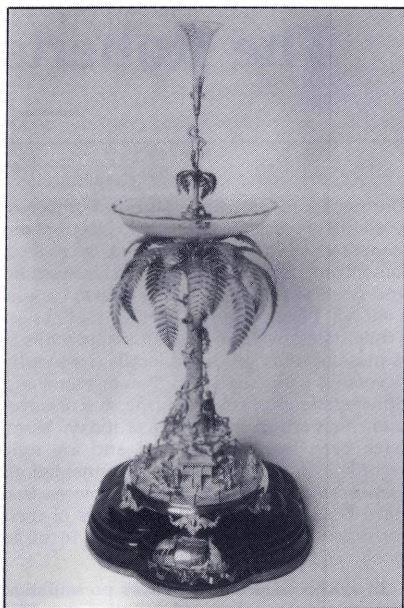
The Mayor's (Mr C.J. Roberts) Cup, won at Exhibition Race Meeting, 1879.

is at the top of the fern tree, supported by the leaves, and in the centre of the glass can be seen a jockey holding in his hand another crystal glass, but tulip shaped. This piece of plate weighs 165oz, and was made on the premises of Mr W. Kerr, 564 George-street, and as it is by far the best piece of work that has yet left this establishment, Mr Kerr may well be pleased with his handiwork”

The Australian Jockey Club's meeting in December 1879 celebrated the International Exhibition which had opened in Sydney during September of that year. In its six months duration it drew over one million visitors — an extraordinary number considering Sydney's population at that time. The meeting held on Saturday 13th December attracted not only vice-regal attendance but almost the entire N.S.W. racing fraternity. The great event was 'the Mayor's Cup'. The *Sydney Morning Herald*, 15 December 1879, waxed lyrical of the occasion. While only 16 out of the 35 marked on the card faced the barrier it was Mabel starting at 10 to 1, lengthening to 500 to 45 who finally romped home. The Herald correspondent provided an account of the race in meticulous detail. Mabel's success was certainly a surprise as the bay mare had neither previously, or was later to prove her worth on the Sydney turf. Her fate is unknown. Perhaps it is chronicled in the records of the A.J.C.?

The *Sydney Morning Herald* concluded its report of the event with an equally stirring account of the prize giving, which it should be mentioned included a 200 sovereign purse, and described in further detail the trophy.

“Almost immediately after Mabel had won the Mayor's Cup a large number of the occupants of the grand stand assembled in the vicinity of the governor's box to witness the presentation of the prize to Mr G. Fagan by Mrs C.J. Roberts. The prize stood in a glass case near at hand, and was a source of much admiration. Anything prettier in design could scarcely have been conceived, even by a mind long accustomed to artistic productions. The pedestal consisted either of ebony or blackwood, and measured about 20 inches in diameter. There was little that was ornamental about this beyond some mouldings, the arms of Australia, and a shield, the latter being intended to have the names of the donor and receiver of the prize and a brief record of the event inscribed upon it. The prize itself was about 3 feet high, and might



be more appropriately termed an apergne than a cup. Its base represented a miniature race course with an 'event' transpiring on it. Five horses could be seen being made by some jockeys to display their best racing qualities, while two were engaged in an arduous neck-and-neck struggle at the winning-post. The judge might be observed in his box of observation, and judging by his attitude he was duly impressed with a sense of the responsibilities imposed upon him. This lifelike scene was sufficiently appropriate to the subject, but the column and upper portion of the epergne surpassed it in delicacy of treatment. A piece of silver intended to represent a rock was placed a few inches above it, and upon this the typical sailor and blackfellow that are associated with the discovery of Australia — and that only required the motto 'I take, but I surrender', to complete the allegory — were made to stand. Then comes a tree-fern which constituted the prettiest part of the design, and the graceful fronds of which sustained a crystal bowl for holding flowers. Vine leaves and tendrils entwined the stem of the fern, while a serpent in the act of striking a tree lizard lay half-concealed beneath the fronds. A second smaller column, consisting also of a tree-fern, sprang



from the centre of the crystal bowl. A jockey with a whip in one hand and a tapered bell-mouth glass flower-holder in the other stood on the top of it, and surmounted the whole fabric. The epergne was produced at the atelier of Mr W. Kerr, George Street, and was stated to be worth a hundred guineas. In handing it to Mr Fagan, Mrs Roberts congratulated that gentleman upon the success which his horse had attained. Mr Fagan thanked Mrs Roberts for her congratulations, and through her the Mayor for his munificent gift. He would treasure it far above its intrinsic value. Cheers were then given for Mrs Roberts, for his Worship the Mayor, and for Mr Fagan, and the interesting ceremony concluded."

Few pieces of Australian presentation silver provide such interesting documentation as this trophy combining associations with a broad cross section of colonial society including the recipient, the donor and its maker.

George Fagan was a member of a prominent Gosford family from the N.S.W. central coast. A small stone cottage known as 'Fagan's Farm' is said to have been built about 1838 as the Red Cow Inn. By the 1870s George and Joseph Fagan were conducting business in Sydney as timber merchants. George Fagan's racing proclivity resulted in his purchase of the mare, Mabel, for £9 or £11 from the estate of Judge Cheeke a legal identity with a well known bent to the turf who died in 1876.

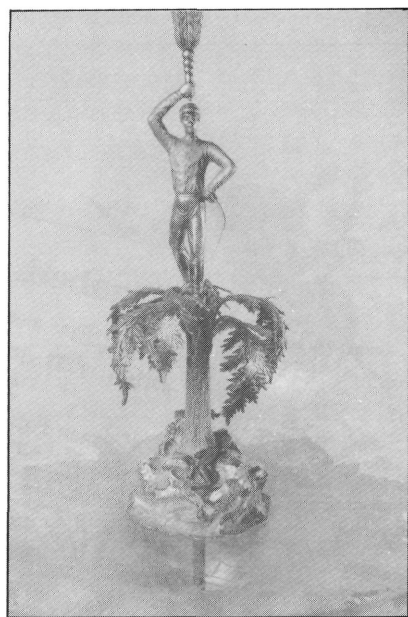
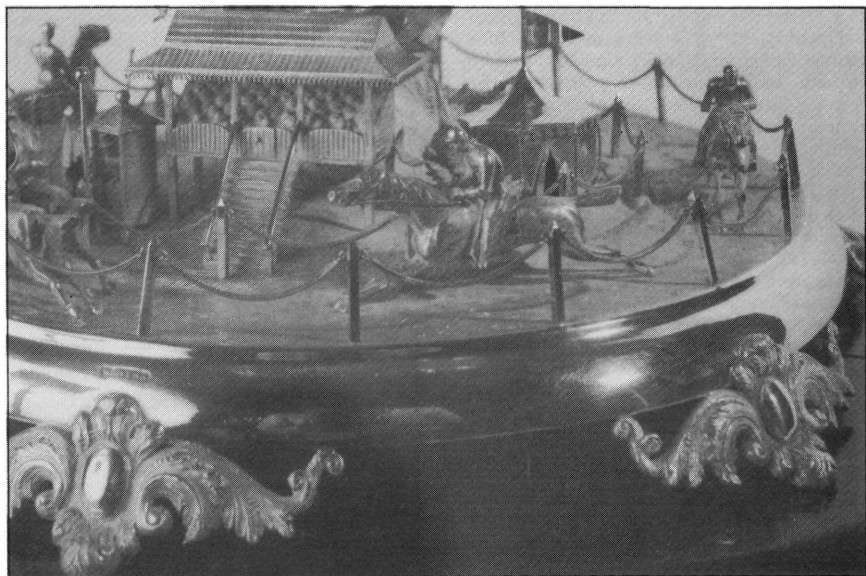
Charles James Roberts, the donor of the trophy, was an alderman of the Sydney Council for several years and elected Mayor in 1879. Apart from a successful career as a publican and in civic and political affairs he was a keen patron and president of numerous sporting clubs. He also served as a commissioner for several international exhibitions held in Australia and abroad. He and his wife, who presented the trophy, entertained on a princely scale at their home Chatsworth, Potts Point. On one occasion, while Mayor, he held a fancy dress ball for 2000 guests. He could boast 'no man ever departed from an entertainment of his sober who wanted to be otherwise.'

Roberts is further associated with the maker of this trophy, William Kerr, by several large silver presentation pieces from the same workshop, featuring the tree-fern and assorted native fauna or Aboriginal figures,

which were presented to him while Mayor by the citizens of Sydney. They are now displayed at the Town Hall, Sydney.

William Kerr (c.1839-1896) was born in Londonderry, Ireland. The date of his arrival in Australia is disputed by several authors who have suggested either the later 1840s or the early 1860s. A Sydney directory for 1863 includes in its trade list of jewellers, watchmakers, & c. the firm of Kerr & Morris at 68 William Street. In the following year a William Kerr, watchmaker, trading as Kerr & Co. is noted at 65 Market Street. Subsequent directories between 1865 and 1871 include William Kerr as resident of Potts Point and Woollahra. It was at Woollahra in 1864 that he married Sarah Thornton. By 1873 the couple had moved to Balmain. While the firms letterhead dates the business was established in 1873, a Sydney directory for 1876 included an entry for William Kerr, jeweller, at 574 George Street (renumbered 564 by 1879) and as residing in Balmain. The George Street premises, opposite St. Andrew's Cathedral, had been formerly occupied by Forrester & Co. clock, watchmakers and jewellers (from Legesimund, Rentzsch's, St. James' Square, London) who had been established in George Street, Sydney at various addresses for almost 30 years. An advertisement in the *Illustrated Sydney News*, 16th October 1875, stated that Kerr had just taken





these premises and that he had been a principal manufacturing jeweller to Hardy Bros, Hunter Street for 11 years after his arrival in Sydney. In 1883 he leased premises at 544 George Street, several doors north of his former location, opposite the Town Hall, which had earlier been those of James Oatley, the distinguished colonial clock maker, and later those of his son Frederick Oatley. In 1922 the property was purchased for £24 000 by Kerr's sons William (1865-1954), Walter (1871-1953) and Harry (1879-1954) who had taken over the business. The premises were sold in 1938 and the enterprise closed. In 1939 Harry Kerr opened shop as 'Kerrs Jewellers' in Park Street and was later joined by his son H.F. Kerr. This firm was later in George Street in the 1950s and eventually terminated in Kent Street. Direct family association ceased in 1983 although the business of 'Kerrs the Sporting Jewellers' still flourishes at Pymble, N.S.W.

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Acknowledgements

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Nineteenth Century Silver and Goldsmiths (Jewellers) of Western Australia – Pearls and Progress – The Emigrants

by Dorothy Erickson

It has been said and written that Western Australia is an anomaly in the history of colonisation. This axiom year by year is becoming more self evident. The largest of the Australian Colonies, and the nearest to England, she has been neglected and thoroughly impoverished; she has lingered on for upwards of half-a-century without capital to develop her natural resources and capabilities or population to increase settlement, but by a leap and a bound, peculiar to Australian Colonies, she has suddenly sprung into notoriety, and the Cinderella of the Colonies bids fair to become one of the richest Princesses in the Sisterhood ("Retrospect for the Year" *Herald Almanack* 1886 p.65)

Written in December 1885 the writer could not have realised just how rich it would become. The answer to the colony's prayers was gold.

When the Gold rushes in the Victoria and New South Wales were drawing the world to those colonies, Western Australia was expanding extremely slowly. (By 1885 the population was still only 35,000.) By 1875 there were really only about ten active goldsmiths in the colony. This was in fact not dissimilar to the rate of progress in the colony of New South Wales in its first fifty years. Victoria, founded later however, was different. Due to the gold rushes it was very much faster to develop and there were some 400 hard at work by 1885.

Political instability in France and other European countries in the middle and early years of the nineteenth century had made many jewellers gypsies, so moving to Australia was considered by many. Most went to the goldfields of the east but one who came to Western Australia was Anthony Fouchard.

He arrived with his wife, Mary Elizabeth (nee Smith), from London about 1873. A watchmaker, gold and silversmith he made work in the fashionable "Etruscan" revival style. It had become an international style which the "Art Journal" was promoting in the 1880s and which could be seen in any number of commercial catalogues until the turn of the century. Fouchard was well aware of this style as the piece from his hand in the collection of the Western Australian Museum demonstrates [Fig. 1]. This was made in the 1890s from gold mined in the Murchison by Edward Mason who had it made into a brooch for his sister. A central rondel is joined to two smaller ones by a compressed St. Andrews cross. The whole having the effect of a bow. This is ornamented with granules and other applied decoration. The proud owner is pictured wearing it in many of her portrait photos [Fig.2]. Fouchard, who signed his work with an AF impressed, also made wedding and all kinds of pearl and gem rings.

Other goldsmiths working in WA before self determination in 1890 included Western Australian born Matthew Chan, J. & E. Bowra and F.L. Glaskin. Newcomers include those such as Thomas Bastian Ellies and David Carley who came for the pearling, Joseph Masel, Charles May from Europe and William Hooper, Vincent Nesbit and Frederick Wheeler from South Australia — which by the early 1880s was in the grip of a recession.

Masel emigrated from Russia in 1887. He set up in business in Fremantle as a retailer and Diamond merchant. He moved from Fremantle to Perth at the turn of the century where he had a clothing and jewellery business on the corner of Murray and Hay

Streets. A retailer and diamond dealer with a penchant for cards he was not a goldsmith and probably commissioned work wholesale from Mason and later May during the time he was in Fremantle. The unusual feature of the Perth Shop was the combination of businesses each with a separate entrance from a different street. Here he employed a jeweller to make up his work. A bar brooch featuring Swans is in the collection of the Museum of Applied Arts and Sciences in Sydney. (Illus. *Australiana*, V.10/4, p.100–upper)

It is possible that this was made for him by Mason, his successors Wheeler and Bennett or May, his nephew, who set up as a “wholesaler to the trade” and who has been identified making many of the bar brooches with swans that were made at the time.

Charles Henry May was a wholesale jeweller who rarely sold retail (Illus. *Australiana*, Vol.11/1, p.10 Fig.6). He occasionally made medals to commission. Unlike the wholesale work these are stamped with his name. An idiosyncrasy of the quality stamp makes it possible to attribute other work to his hand. One such piece is the Swan Brooch in the collection of the W.A. Museum [Fig.3]. Swans were fashionable imagery at the turn of the century and the Western Australian swan

features on a series of brooches made by goldsmiths at this time. Were they anti-federation symbols? This particular piece is a fine example in 18ct gold set with an Amethyst of excellent colour. Trained in his uncle Fred Mason’s establishment and then with Wheeler & Bennett he set up on his own in Newman Street Fremantle as a Wholesale and manufacturing jeweller about 1890 when he married. The firm continues today under management of May’s descendants.

Wheeler, who was to train May, presumably came to take advantage of the burgeoning economy occasioned by the Kimberley and Pilbara gold rushes. He was working for Fred Mason by 1883 when May was apprenticed and took over the business in 1886 advertising that the workshops were the largest in the colony. He is also listed as an importer at this time and probably he took over the import and retail side of Mason’s business and May, when his training was complete between 1886 and 1890, the manufacturing side. Wheeler was still occupying the same space in 1906/7 but what he made and where he went subsequently are not known. Maybe he was one of the victims of the typhoid epidemics of the shanty towns erected round Perth to cater for the influx of people attracted by the gold.

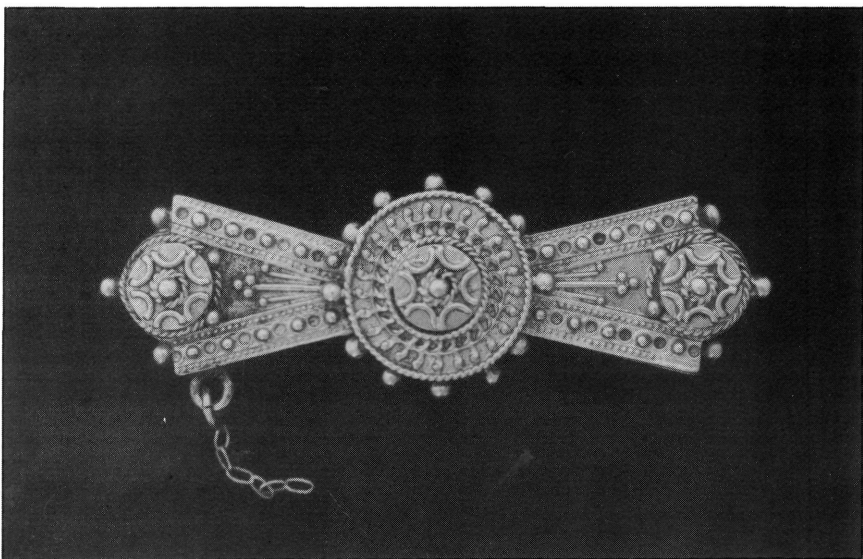


Fig.1 Etruscan style Brooch attributed to Anthony Fouchard c1895. Coll. W.A.M. Photo Douglas Elford courtesy W.A.M.



Fig.2 Mrs Eliza Liddelowe nee Mason wearing her brooch. Coll. City of Goswells Museum. Photo Baltye Library.

South Australian goldsmiths were the first to be attracted to Western Australia. This was only natural as there was considerable movement of people and trade between the two colonies.

Vincent Edward Nesbit was one of the first to arrive. He was trained in South Australia, probably by Carl Rettig at Falk & Co. Rettig sold his works established in 1847 to Falk & Co when it was called "The Crown Works". Falk was managed by Silas Schlank one of the Falk cousins in the partnership. This partnership broke up about 1886 with Schlank taking the works and Falk returning to importing. Rettig went as foreman for some time before once again setting up his own business in Adelaide. He supervised the making of many, if not all the major work to come out of both firms for which Falk and Schlank get the newspaper credits.

In 1880 Adelaide was the finest centre for the display of gold and silversmithing in Australia. Twopeny who wrote *Town Life in Australia* was impressed by the standard of the

South Australian shops, particularly in comparison to Victorian and N.S.W. shops. Not long after this a depression saw many S.A. smiths try their luck in other centres. Nesbit the son of an auditor/teacher who had migrated to S.A. from England in 1849 had premises in Rundle Street Adelaide in 1882. He arrived in W.A. mid 1883 and set up in Perth listing in the 1884 Almanack.

He enlarged his premises in 1886, adding a jewellery factory and acquiring agents in a number of country centres — Roebourne, Geraldton, Dongara and Bunbury. At this time, according to his advertisements, a gold dress ring fetched 7/6d, Alberts 25/- and brooch and earring sets 23/-. Silver dress rings were a mere 6d. The nursemaid who perhaps purchased the latter was earning 12 pounds per annum, a governess 20 pounds.

Nesbit was known for his work with pearls and later with gold nuggets. Only two pieces of jewellery are known to exist carrying this mark. One of the pieces has a heavy gold nugget mounted on two parallel square section gold bars joined together by engraved bars and scrolls. Western Australia, because of its drier climate, rarely, if ever, has the waterworn nuggets found in the river beds of Victoria [Fig.4]. The other, a more sophisticated cravat pin, has a polished oval cabouchon of dark red brown quartz veined with gold. The cabouchon is framed by a petallate backplate ornamented with regularly placed gold balls revealing the continuing influence of Etruscan jewellery. Vincent Edward Nesbit's mark is VEN in a cartouche. As he had extensive works and branches and was obviously capable of fine work, more pieces from his hand ought to be available to

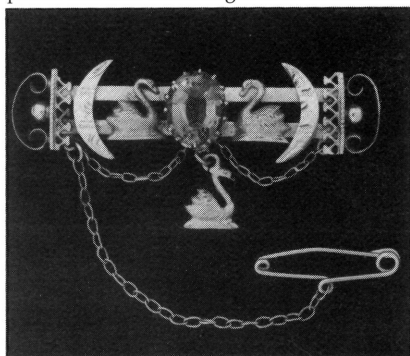


Fig.3 Swans and amethyst 15ct. gold brooch attributed to C.H. May c.1900. Coll. W.A.M. Photo Douglas Elford courtesy W.A.M.

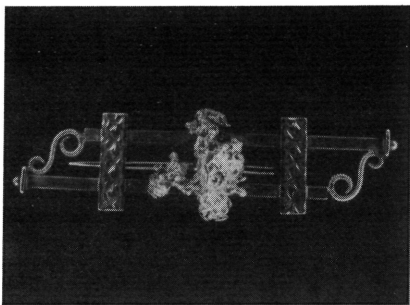


Fig.4 18ct. bar brooch by V.E. Nesbitt.

be discovered with further research. Nesbit's windows were an attraction in Perth containing as they often did specimens and nuggets of Western Australian gold. They feature often in reminiscences. "... it was in Nesbit's window I saw the first of many magnificent specimens of gold, one old Western Australian was to remember.

Nesbit was obviously well respected as he was given the commission to make the mace for the Legislative Council of Western Australia. Lacking the facilities to complete it in W.A. he set sail for South Australia late in 1886 and made it in the factory of Silas Schlank who was no longer the manager at Falk. The cousins having split the business shortly before. Here, under the careful eye of master craftsman Carl Rettig, it was constructed. The piece was attributed to Schlank by Hardy's in 1962. The piece is marked VEN beside the Crown of the Crown Works in a cartouche with a lion passant facing left. Whether Nesbit helped in the making is not clear. He was certainly there at the time. Schlank, who was the business manager, certainly did not make it. Rettig may have or a series of assistants including Nesbit.

The mace was not designed by Nesbit but by the State Public Works Department. It is very traditional in its design being based on the maces of the Westminster Sergeants-at-Arms. *The Inquirer* of 29/2/1888 describes it in the following manner:

The workmanship is really remarkable for its elaborate character, richness and exquisite finish, and certainly rebounds to the credit of Australian craftsmen. The "bauble" measures 2 feet 8 inches in length, weights 5¾ pounds, and is of standard silver heavily gilt ... It bears the British Coat of Arms, alternately with leaf scrolls, on the other side being engraved "The Legislative Council 1887", and above all is the Imperial crown most elaborately wrought [Fig.5].



Fig.5 The Mace made for the W. A. Legislative Council in 1887 Marked 'VEN'. Coll. W.A. Parliament. Photo Roger Webber.

The cost of the object was 70 pounds. The craftsmanship is excellent. Delicate chasing and repousse enliven the surfaces. Nesbit died at the age of thirty five, possibly from typhoid which was rampant in Perth and the goldfields and the firm was taken over by a Mr Jerger, becoming Nesbit and Jerger for a few years.

The other person who came at this time was William Hooper who appears in the colony of Western Australia around 1882. He was the son of a T.W. Hooper, a draper, and probably the T.W. listed as an importer in Adelaide. In 1887 he married Sara, daughter of Daniel Congdon J.P. Mayor of Fremantle and later M.P. By 1886 Hooper was set up in Fremantle High Street approximately where his father in law's premises had been. Hooper won the contract to install the new Fremantle Town Hall clock in 1887. This was not without some vitriolic public discussion in the papers with the losing tenderer. In 1897 he obtained the government railways contract for clocks and watches. He also became active in civic affairs and followed his father in law on boards of management. His contacts made him the frequent choice to make presentation trowels for the laying of foundation stones and a large number are in the collection of the Western Australian Museum [Fig.6]. He is also known for blister pearl brooches made for him by Donovan and Overland whose keymark they carry as well as "Hooper" in a square cartouche. At this time Albany was the port for Western Australia. It was here the big passenger liners called and where the miners arrived to start overland for the goldfields that were to make the colony.

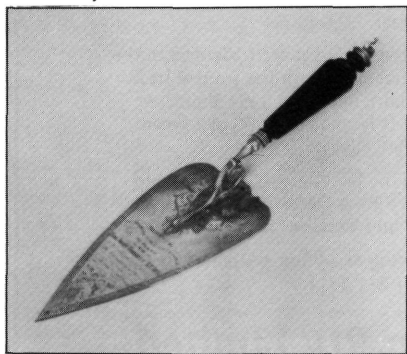


Fig.6 Trowel in 18ct. gold by W. Hooper. Presented to Sir John Forrest in 1898 on the occasion of the laying of the Foundation Stone of the Perth Stock Exchange. Coll and photos W.A.M.

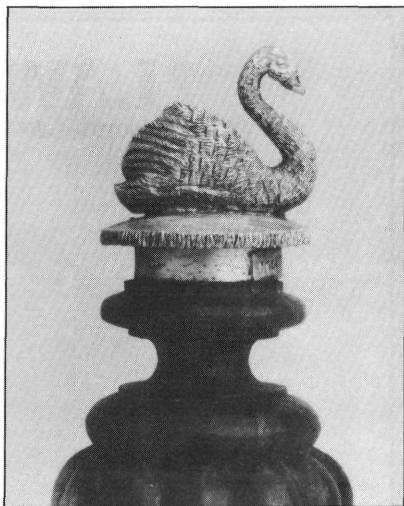


Fig.6b Detail: Hooper trowel.

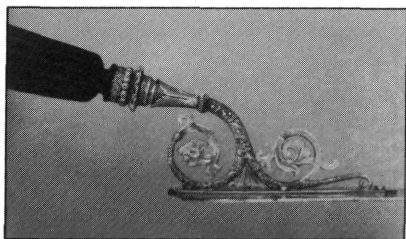


Fig.6c Detail: Trowel made by William Hooper. Used by Sir John Forrest later Baron Forrest of Bunbury. Coll. W.A.M. Photo W.A.M.



Fig.6d Detail: Hooper's mark from the Forrest Trowel.

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Early Period – New South Wales: 1818 – 1826

James Lincoln Hall

For much of the information contained in this series of articles, my thanks are due to the librarians of the Mitchell Library, Sydney. Their kindness is matched only by the excellence of the material held by the Library — J.H.

The first music-teacher to advertise himself in Sydney was Robert McIntosh, who, as Barrack Master, was paid a salary of £25 for the quarter ending 31st December, 1814.¹ It is also likely that he played in regimental bands, for the following somewhat grand-mannered period statement would suggest that he was quite a versatile musician, and as such his services would be in demand. It is interesting to note that he was a musical copyist. This was in January, 1818. TO the GENTRY of the COLONY, And The PUBLIC At Large — Robert McIntosh respectfully begs to inform, that he has commenced Teaching Music at his House in York-street, and hopes that an early experience of his assiduity and attention to Pupils on the various Instruments will recommend him to public Favor (sic) ... Terms 2s. 6d. per lesson on the Piano Forte, & 2s. per lesson for the Violin, Clarinet, Houlboy (sic), and other wind Instruments. Instruments tuned and put in order when they require it — Also, Music furnished for Balls and private Entertainments at a short Notice, and at a moderate Rate of Charge.²

From this period onwards music became increasingly associated with various private and semi-official entertainments. At the same time, it was gradually recognised that music was the prerogative of the common people as well as of the gentry. The following statement has an air of almost eighteenth-century courtliness — when musicians ate with servants and valets. 'On Wednesday last Captain Peache gave a sumptuous dinner on board the fine barque *Britomart*, to Captain Piper,³ Naval Officer, and a select party of Gentlemen. Departure did not take place until a late hour, when the Company returned on shore, highly gratified with the gentlemanly conduct and abundant hospitality of the worthy Commander. A band of music attended, and played at intervals during the evening.'⁴

In June of the same year, 1822,⁵ the Band of His Majesty's 48th Regiment played at a dinner given by the 'Naval Officers, Merchants, & Gentlement of Sydney ... to Captain Chroolstoff, and the Officers of the Russian ship *Apollo*'. This was held at Hill's Rooms, Hyde Park, which was well-known for such social functions. In July,⁶ the 48th played at the first dinner of the Agricultural Society of New South Wales at Walker's, Parramatta; and on Saturday, 30th November, 1822, for the Anniversary of Saint Andrew — a popular festival of the period. This was also held at Hill's Rooms, where 'Several loyal & appropriate toasts were drank (sic), accompanied by suitable tunes, intermixed with some excellent songs. The evening concluded with the greatest harmony ...'⁷

Whilst the colonial musicians were singing English ballads and playing English and Continental music, the English were drawing on the strange South Land as a source of plots and settings for plays and musical comedies. On Monday, 11th March, 1822, *Giovanni in Botany* was first performed at the Olympic Theatre, London. It consisted of 'Songs, duets, glees, chorusses (sic), etc., in the new musical extravaganza, 'yelept *Giovanni in Botany; or the Libertine Transported*: In two acts.'⁸

In the following year an advertisement appeared from a second music teacher. Mr John Scarr, who was 'lately arrived', wished to give instruction in music and singing. 'J.S. will give Lessons either at his own Lodgings, or attend his pupils at their Residence; has no objection to attend Families in the Country once in three weeks, provided he meets with sufficient encouragement.'⁹ This is the first indication that music was beginning to find a place in the homes outside the limits of 'Sydney Town'.

In 1824 Sydney's first music shop, or musical warehouse as it was then called, was established at No. 93 George Street. It was opened on 1st November by Robert Campbell, from Clement & Co., London,¹⁰ who had just come out with his sister. According to McGuanne,¹¹ it was a first-class

music shop. As well as organs, pianos, violins, harps, and other instruments it possessed printed music of every description. The *Gazette*, describing the shop, strikes an amusing note. 'That fine, new, and spacious building of Mr James Underwood, adjoining the Sydney Distillery, has been deservedly esteemed by Mr Campbell as the most adapted to a present residence'.¹²

The year 1824 also saw the beginnings of a critical approach to the colony's musical activities. This is expressed in a letter to the editor of the *Gazette* which was published on 24th December, 1824. The writer, 'a lover of sweet sounds' who signed himself 'F.', was evidently a person of some musical taste. Burning with righteous indignation, he wrote in a most biting tone, employing the naively exuberant sarcasm of the day. Commenting on the state of Church music he says: 'Singing psalms is generally intended as a help to devotion but in the Sydney churches it inspires nothing but disgust, weariness, and even ridicule ... An assemblage of hogs would literally afford better music, at least they would not produce worse. I defy all the frying-pans, ram' horns, bagpipes etc. in the world, to combine more discordant sounds than proceed from the ill-played bassoons, clarinets, and flutes, and the cracked and grating voices, which compose the orchestra in the churches. To crown the whole, as if there were not already enough of this horrid concert, at St. James's they have lately resumed the practice of chaunting (sic) the Te Deum, as a sort of chef-d'oeuvre, in villainous noise — Truly, as I have sometimes heard it said, if an Italian lay buried within ten miles, he would rise from the dead to run out of hearing'.

This makes it clear that instrumental music had come to life in Sydney, and we shall see presently that it was not confined solely to the churches. The reference to the Italian is significant, reminding us of the then commonly held belief that 'Italian' was synonymous with 'music'. James Pearson, organist at St. James Church, was also the pianoforte tuner at this time.

The third music teacher to arrive in Sydney was John Edwards, a 'professor' of music from London. He gave musical instruction in the pianoforte, violin, and other instruments, and was a prominent figure in Sydney's musical life during the next few years. In the same year (1825), Mr Reichenberg, music master of the 40th Regiment, composed a set of *Australian Quadrilles*.¹³ They were sold at 6/- a set, a days notice being required to make a

copy of the manuscript. Bandsmen added to their income by copying and selling regimental music, and bandmasters were permitted to give music lessons.

Sydney's second music shop was opened in January 1826 by John Wood, at 70 George Street. Mrs Lancaster of St. James Church Choir taught singing at this time. Another important event in this year was the composition of a set of nine pieces by Mr Kavanagh, Bandmaster of the 3rd Regiment, under the heading of *Original Australian Music*. They consisted chiefly of marches and waltzes, including *Currency Lasses*,¹⁴ and a song, *The Trumpet Sounds Australia's Fame*. They were dedicated to Sir Thomas Brisbane.¹⁵ Mr K. in submitting to the Australian public this Specimen of National Music, trusts he will meet with that encouragement he will always be studious to merit.¹⁶ In July, Kavanagh advertised his compositions in the *Gazette*,¹⁷ stating that 'copies may be had' at his Quarters in the Military Barracks.

It is interesting to note that both Reichenberg and Kavanagh, in their compositions, used the word 'Australian' in a nationalistic sense. Here, for the first time, is the expression of national sentiment in the arts. Kavanagh makes this clear in the following verse:

*The trumpet sounds Australia's fame,
Lo! Echo, from her silent caverns bounding,
Catches and boldly spreads the joyous theme,
Her thousand shouts thro' thousand worlds
resounding...*

*Then live, Australia! matron young and mild!
Rear still bright Mercy's banner high unfurled!
Pardon and Peace for Britain's fallen Child!
Refuge for all th' oppressed of all the world!*¹⁸

The year 1826 is important in Australia's musical history. It marks the advent of public concerts to Sydney's musical and social life. Between June and December a series of eleven subscription concerts — they were called Amateur Concerts — were given by a small but enterprising group of musicians.

At the first concert the amateurs were Messrs. Edwards, Sippe, Kavanagh, Mackie, C. Edwards, Clarke, B. Levey, Scarr, Paul, Blanch, Hill, Francis and the twelve year old flautist Master Josephson.¹⁹ Amongst them we recognise Mr Kavanagh, composer and bandmaster,²⁰ and the music teachers John Edwards²¹ and John Scarr.²² We shall hear more of Mr Barnett Levey later. The orchestra was made up of players from the 3rd and 57th Regimental Bands, under the direction of Messrs. Edwards (leader) and Sippe.

The first Amateur Concert was held at Hankinson's Freemason's Tavern on Wednesday 7th June, 1826.²³ It was of sufficient interest to provoke detailed comment from the three contemporary newspapers — *The Sydney Gazette*, *The Australian*, and *The Monitor* — which were unanimous in proclaiming its success. *The Gazette*, as official spokesman,²⁴ generalised pompously: 'The Concert on Wednesday evening last, went off with the greatest eclat. Many fashionables were assembled on the occasion, and not a few of the fair sex. The music was delightful — indeed in various respect superior to many things of the kind in Europe. It seemed as if Apollo himself had condescended to pour his melodies into the souls of our Australian graces. The ladies were particularly gratified, and all appeared spell-bound by the admirable exertion of the harmony ... We trust the Institution will meet with efficient support.'²⁵

The Australian is more explicit: 'At about half-past six, the doors of the concert-room were thrown open; and, for about an hour after, numerous visitors, of both sexes continued to pour in ... The concert opened with an overture by Hook,²⁶ in which the violins, violincello, and horns took up their parts ... A glee, by Callcott,²⁷ entitled *Peace to the Souls* was next sung, by three voices, with good effect; and a quartette (by Pleyel²⁸) between the flute, violin, tenor and violincello, followed ... An overture by Mozart concluded the first part. The second opened with one of Rossini's,²⁹ and was succeeded by *The Witches*, a glee taken from Shakespeare's play of Macbeth.

'Mr Edwards (base) sang "Shield's celebrated song of *The Wolf*", and Mr Sippe (who also played the violin and violincello) tastefully accompanied on the pianoforte'. All the performers next joined in responding the praises of "Glorious Apollo", and "God Save the King", with a full chorus, concluded the evening's diversion. To speak impartially, *Sydney Gazette*, *The Australian*, and *The Monitor* — which were unanimous in proclaiming its success. *The Gazette*, as official spokesman,²⁴ generalised pompously: 'The Concert on Wednesday evening last, went off with the greatest eclat. Many fashionables were assembled on the occasion, and not a few of the fair sex. The music was delightful — indeed in various respect superior to many things of the kind in Europe. It seemed as if Apollo himself had condescended to pour his melodies into the souls of our Australian graces. The ladies were particularly gratified, and all appeared spell-bound by the admira-

ble exertion of the harmony ... We trust the Institution will meet with efficient support.'²⁵ This latter air did not equal in its effect other parts of the performance, owing, probably, to a want of previous rehearsal, but more probably to one or two cracked male voices, from among the audience, which every now and then, but seldom at the proper time, attempted to chime in most inharmoniously, producing any effect but a good one. It was gratifying to witness the numerous and respectable group which assembled on this occasion — it was pleasant to find the ladies forming a third proportion, or more, of it, and adding so materially, by their countenance, to the pleasures of the evening. At about half-past ten, hats and bonnets, and cloaks, began to be put in requisition, and all parties to bend their courses homewards.³⁰

From *The Monitor* we learn that the singers of Callcott's glee were Messrs. Sippe, Edwards, Clarke and Kavanagh. The quartette in a masterly style introduced Master Josephson, a pupil of Mr Sippe on the flute — obligato, who for his years evinced extraordinary talent! We are told that 'a very respectable and select Coterie assembled ... to participate in the luxury of the long talked-of musical *Melange*.

The Wolf (Shield) by Mr Edwards was listened to with very great applause. This gentleman's voice is a fine mellow bass, and powerful, and he displayed much taste in the execution of this difficult air.

Now at Moon-light's Fairy hour is a charming song — Mr Clarke's voice possesses much sweetness and modulation, but he wanted confidence, so essential in a public singer. *The Witch's Glee* and *Glorious Apollo* were deservedly encored. The Finale, *God Save the King*, was received with very distinguished respect ... All present appeared highly delighted:

The notice ends by deploring the lack of female voices. 'There is however a charm in the sweet and plaintive tones of the Female voice, which finds its way in a peculiar manner to the soul. The absence of female melody therefore caused us to regret that so delightful an ingredient in a public concert was not to be supplied in the first attempt made in Australia to sacrifice at the shrine of Apollo. There were 120 persons of both sexes present.³¹ The same writer continues in the vein of condescending moralising: '*The Concert*, is the only public recreation which we have, from personal observation, found strictly consistent with religious and moral feeling.

Theatres *might* be made so — Races *might* be made so — but they never have been, and we are afraid never *will* be!

It is clear that by this time a substantial section of the population had become musically minded enough to support actively such a venture. Nor does there appear to be any lack of instrumental talent. Most of the following concerts of this series were held in the 'Public School Room', Castlereagh street, under Government patronage. They appear to have been most successful, their 'respectability' no doubt being in part due to official support.

The second *Sydney Amateur Concert* was held on Wednesday 21st June, 1826. 'By the kindness of his Excellency the Governor,³² the Subscribers were allowed the use of the large room immediately over the Court-house, in Castlereagh-street, than which, with the single exception that the ceiling is rather too low to allow a free circulation of sound, no place could have been chosen better adapted for the purpose ... The room ...' (it was rectangular in shape — sixty by forty feet — and contained wooden benches) 'lighted up with numerous Grecian lamps suspended from above, presented a *coup d'oeil* ... Between two and three hundred persons, we should suppose, were present; a large proportion of whom were ladies, whose various attractions fixed the admiring eye upon as bright a galaxy of beauty as ever adorned an Australian assembly. A commodious orchestra' (platform) 'was erected at the far end of the room ... The performance commenced with Rossini's Overture to *Il Barbiere di Siviglia* ... and the admirable manner in which it was executed, was received with enthusiasm and acclamation ... So far as we are able to appreciate, it is excelled by none, save the *Giovanni* of the Shakespeare of music, Mozart, which is still, and perhaps ever will remain unrivalled. In the execution of this extremely difficult overture, the performers acquitted themselves in a highly creditable manner. Mr Edwards, the leader, betrays considerable science and judgement. He appears to have a perfect command of his instrument. His tones are full and harmonious, and the precision of his fingering, combined with rapidity of execution, decidedly rank him as a first rate performer. The taste and judgement displayed by Messrs Sippe and Kavanagh, on the violincellor and tenor, contributed greatly to the fine effect of the delightful overture, which, however, in our opinion, to render it still more effective, required a considerable accession to the bass.

After *A Quartetto*, by Pleyel, for two violins, tenor and violincello ... A comic song, *The Beautiful Boy*, given with the most irresistible drollery, by Mr B. Levey, was applauded to the "very echo which did applaud again", and was honoured with an unanimous encore. A grand symphony from Mozart,³³ concluded the evening's performance, at a few minutes before eleven o'clock.³⁴

The Australian gave a very lively account of the occasion, with a eulogistic description of the ladies. 'From a little before seven the company began to pour in, and for half an hour or more after, the young and the old, and those neither the one nor the other, but between both, and of both sexes ... the married and the single, accompanied or followed by each other, without intermission. There were ladies *currency* and *sterling*³⁵ — ladies tastefully and chastely attired, and each and all possessing some peculiar traits of female elegance — many of them (not to speak ungalantly) — *beautiful as the Houries*, with forms — *fresher than the morning rose* — *when the dew wets its leaves; unrestrained and pure*³⁶.

The Gazette, in concluding its write-up of another concert held on Wednesday 19th July, declares that: 'Taking every circumstance into consideration it must be allowed, that the Sydney Amateur Concerts present a considerable degree of excellence both vocal and instrumental, and their continued success cannot fail to be a desideratum with the inhabitants of Sydney, who, notwithstanding so small a beginning, may yet consider them as the germ of an Australian School of Music.'³⁷ Here is another expression of national sentiment,³⁸ reminiscent of present-day utterances.

A few days later we read of the first clash between Australian music critics. *The Gazette* bitterly attacks *The Monitor's* criticism of Kavanagh's song.³⁹ He praises the music of the song called, *The Trumpet Sounds Australia's Fame*, but condemns the words. He says the piece is "bad, as well in *sentiment* as in *harmony of members*"; and thereby proves that he knows as much of poetry as a brick-bat does. But the ethical fishmonger has abundance of affectation, egotism, and impudence. He pretends to criticize music that was not sung at the Concert, by declaring that "*When Sappho tuned*" was not well studied, though not a soul heard this piece but himself ... We would seriously recommend this dealer in fish and fudge since he is an enemy of mirth, to stow himself ... away

in some corner next Concert evening, as he is no judge either of music or poetry.⁴⁰ What an admirable lack of restraint our early newspapers possessed!

Two *Gazette* references to musical activities in Tasmania should also be mentioned. They indicate that Hobart was following Sydney. 'Hobart Town is determined to copy Sydney, even in its most amusing frivolities. They will have their Amateur Subscription Concerts, and why should they not since that is so flourishing a Colony? At least the Editors make a good many flourishes⁴¹. Two months later we learn that the first of these concerts had taken place. 'We are glad to observe that Hobart Town has its musical amateurs to enliven the lieges of that place. Their first public concert was performed on the evening of the 28th of last month (September). His Excellency⁴² and Mrs. Arthur, and the principal ladies and gentlemen of the Colony were present. The performance, we understand, was much admired.⁴³

Benefit Concerts now became regular events in Sydney's small musical world. The first was held by Mr. Edwards, the music teacher⁴⁴, and was advertised in the following manner: 'MR EDWARDS does himself the Honour to acquaint the Ladies and Gentlemen of Sydney, and its Vicinity, that in Conformity with the Wishes of many of his Friends, his Benefit Concert, will take Place at the Courthouse, Castlereagh-street, on Wednesday, the 23rd instant. Further Particulars will be announced previously to the Concert⁴⁵. Edwards himself and Levey sang at this concert; and the tickets were 7/6 each. Our Mr. Edwards also set up a music shop, as his October *Gazette* notice informs us. 'Mr. Edwards, having received per Medora, an Investment of Piano-fortes, from the celebrated House of Broadwood & Sons, begs to acquaint the Ladies and Gentlemen of the Colony, that the same are ready for Inspection, at his Apartment, No. 10 George Street. A Selection of fashionable Music, for the Pianoforte, etc. by the same Conveyance.⁴⁶

An interesting *Benefit* was held by Mr. Sippe. He advertised that 'The Orchestra will consist of 25 Instrumental Performers.⁴⁷ The programme, which commenced at 'a Quarter past 7 o'clock precisely', makes one sit up. It consisted of:

'ACT I

Weber's celebrated Overture, *Der Freischütz* (as performed by His Majesty's Private Band).

Song, "Cease your Funning" *Storace*.

Glee, "See our Oars" *Stevenson*.

Air, Variations, Clarionet. *Druett*; with a Rondo, composed by Mr. Sippe.

Song, 'Is there a Heart that never lov'd?" *Braham*.

Air, Variations, Pianoforte. *Ellis*.

Recit. and Air, 'Death of Nelson' *Braham*.

Comic Song. ACT II.

Overture to the Miller and his Men. *Bishop*.

Song, 'Adieu, my Native Land' *Hook*.

Glee.

Quartette, two Flutes, two French Horns. *C.M. Von Weber*.

Duet, "Now at Moonlight's Fairy Hour. *Thompson*.

duet, Violin and Violincello. *Bvevel*.

Comic Song, "Tipptywitchet"

Finale, favourite Overture to Guy Manner-ing. *Bishop*.³⁰

We have now reached a point where genuine musical taste was being formed. Although derived from English and European sources, it was an early but important factor in the development of culture in Australia.

For the purpose of analysis the music played at the 1826 concerts can be divided into three distinct groups – classical (including chamber music: the Pleyel quartets), now-forgotten songs and glees, and a comic song element. In the first group a further distinction can be made – between music that has retained its value (Mozart, Rossini, Weber), and music which is now relatively unknown (Pleyel, Hook, Callcott). The comic element is most interesting. It would now be considered bad taste to include such a thing as Levey's much applauded song *The Beautiful Boy* at a concert, when the serious tenor of the programme was temporarily interrupted by a piece of slapstick. However, it would appear from the programme of the concert given on 4th October, 1826, where a comic song is sung at the end of part one and part two, that it may have been done to relieve the tension of a long serious programme.

The reference to *currency* and *sterling* indicates that the audiences were no longer made up solely of 'the Officers Civil and Military, and Gentry throughout the whole Colony'. Spontaneous applause to comic songs would further substantiate this. It will also be observed that criticism was, as yet, informative and descriptive rather than critical.

Thus music was established in the social life of *Sydney Town*. It was to reach a peak in the outstanding series of operatic performances in the sixties and seventies.

References

1. 'Sydney Gazette', 28th January, 1816, p.2
2. 'Sydney Gazette', 31st January, 1818, p.2
3. See footnote 9 in February issue.
4. 'Sydney Gazette', 26th April, 1822, p.2
5. 'Sydney Gazette', 28th June, 1822, p.3
6. 'Sydney Gazette', 19th July, 1822, p.2
7. 'Sydney Gazette', 6th December, 1822, p.2
8. J.A. Ferguson, 'Bibliography of Australia', Vol. 1: 1784-1830 (Angus and Robertson, Sydney, 1941), pp.328, 863.
9. 'Sydney Gazette', 23rd October, 1823: Supplement, p.2
10. Probably the piano manufacturing business founded by Muzio Clementi (1752-1832).
11. J.P. McGuanne, 'Music and Song of Old Sydney', p.23 (Press Contributions, 1886-1916).
12. 'Sydney Gazette', 28th October, 1824, p.2 see also p.1, col.4.
13. There is a set of Reichenberg Quadrilles in the Mitchell Library. They were published by F. Ellard, who managed a Music Salon in George Street from 1834-1840. However, as Reichenberg's name does not appear on the title-page, it is uncertain that these were his compositions: the title-page deserves to be set down in full: 'The Much Admired Australian Quadrilles. Containing La Sydney, La Woolloomooloo, La Illawarra, La Bong-Bong, La Engehurst. Dedicated by permission to Miss Hely of Engehurst. Selected from the newest and most celebrated operas and arranged for pianoforte or harp by Mr. Ellard'.
14. 'Currency lads' (or 'lasses') was a term commonly used at this time when referring to young people who had been born in Australia.
15. Governor of New South Wales, 1821-1825
16. 'Sydney Gazette', 5th January, 1826, p.3
17. 'Sydney Gazette', 26th July, 1826, p.3
18. This song is a striking contrast with the earlier 'transportation ballads'. See Part One, p.279, in January issue.
19. 'Lists of performers in amateur and public concerts at Sydney and the Theatre Royal, June 1826 to December 1837. Ms., compiled from contemporary'. In the possession of the Trustees of the Mitchell Library.
20. 'The Canon', March 1951, p.375.
21. 'The Canon', March 1951, p.375.
22. 'The Canon', March 1951, p.374.
23. 'Chronological list of plays, lectures, and concerts in Sydney with notes. June 1826 to April 1857'. Three vols. compiled from newspapers. In the possession of the Trustees of the Mitchell Library.
24. 'The Sydney Gazette', (1803-1842) was published by the authority of the Governor. It was somewhat reactionary in policy by comparison with the independent and critical 'Australian', published by William Charles Wentworth. See Scott, Sir Ernest, 'A Short History of Australia', p.114.
25. 'Sydney Gazette', 10th June, 1826, p.2.
26. James Hook, 1746-1827, English organist and composer. He composed more than two thousand songs, some of which are still sung.
27. John Wall Callcott, 1766-1821 (D. Mus. Oxon., 1800), another prominent contemporary English musician, was a celebrated composer of glees and catches.
28. Ignaz Joseph Pleyel, 1757-1831, a famous Austrian born composer of instrumental music. Haydn and Mozart thought highly of his work.
29. Probably 'The Barber of Seville', which was played at the second concert.
30. 'The Australian', 10th June, 1826, p.3.
31. 'The Monitor', 9th June, 1826, p.28.
32. Sir Ralph Darling, Governor of New South Wales from 1825 to 1831.
33. It would be interesting to know which one was played. Mozart had died in 1791, only thirty-five years earlier.
34. 'Sydney Gazette', 24th June, 1826, p.3.
35. That is, ladies who were born in Australia, and ladies from England. 'Sterling' in this sense also implied greater respectability.
36. 'The Australian', 24th June, 1826, p.3.
37. 'Sydney Gazette', 22nd July, 1826, p.3.
38. 'The Canon', March, 1951, p.376.
39. 'The Canon', March, 1851, p.375.
40. 'Sydney Gazette', 26th July, 1826, p.3.
41. 'Sydney Gazette', 20th August, 1826, p.2.
42. Sir George Arthur, Governor of Tasmania from 1824 to 1837.
43. 'Sydney Gazette', 18th October, 1826, p.3.
44. 'The Canon', March 1951, p.375.
45. 'Sydney Gazette', 16th August, 1826, p.1.
46. 'Sydney Gazette', 18th October, 1826, p.1.
47. 'Sydney Gazette', 30th October, 1826, p.1.



English Ceramics with an Australian Association:

Alan Landis

Foreword:

This paper is the result of ten years research through periodicals, books and relevant catalogues. Personal family anecdotes and factory records to corroborate this information have been essential and far reaching.

Where reference has been made to the works of Llewellyn Jewitt, his personal comments are recorded.

It is hoped that through general circulation of this paper, more examples and indeed unmarked specimens of wares may surface.

Worcester shapes although recorded in factory records were possibly produced only very limited numbers, as in many cases none have surfaced in this country, possibly returning as a souvenir to England.

Much research is still going on – hopefully as a result of the Bicentennial we are becoming more aware of our roots and the types and origins of wares imported and used by our forebears.

Royal Worcester:

The Worcester factory, although established in 1751, only really made its presence felt in the Australian market in 1917 with the appointment of a local agent, Woodheath, on the 15th October, 1917; they were to remain the agents until 15th September, 1979. The Woodheath agency was established by the Heath family in the late 1880s. They were descended along with the Wood family from Staffordshire, hence the agent's name.

I have been privileged to examine factory and family records relating to this association, so have a special insight into the productions of this era.

The output of this famous factory has always been of the highest standard, some most ingenious wares including the reticulated or pierced 'treasures' from the hands of George Owen are but one example. The famous Highland Cattle by the Stinton brothers and Sheep by Harry Davis are further examples. These are all most avidly collected in Australia.

Ellis Rowan, the world famous and award winning artist who had exhibited with great success at the Sydney and Melbourne Exhibitions was the ideal person from whom to commission scenes of Australian Flora and Fauna.

The series was produced from 1912 to the late 1920s. The retailers' names who appear alongside the specially designed backstamp incorporating Ellis Rowan's name include Flavell Brothers (later Flavell Brothers & Roberts and later still Fairfax & Roberts); Prouds Ltd of Sydney and Brisbane and Thomas Webb of Melbourne.

The birds depicted include the Emu, Kookaburra, and Blue Wren. The flowers whose title often appears on the reverse or underside include Handsome Soft Wattle, Acacia, Waratah, Epacris and Eucalyptus in total about twelve different species; in addition to six species of butterflies.

The wares consisted mainly of tea, dessert and dressing table services with several vase shapes. Pattern numbers on the tea and dessert wares included W9759, W9761 (introduced circa 1912) C546, C547, C2805 (Ellis Rowan inspired series and special backstamp to record details).

Artists who painted this series were: Reginald Harry Austin 1890-1955, Walter Harold Austin 1891-1971, Ernest John Phillips fl 1890-1932, Walter Sedgely fl 1899-1929, Albert J. Schuck 1880-1961.

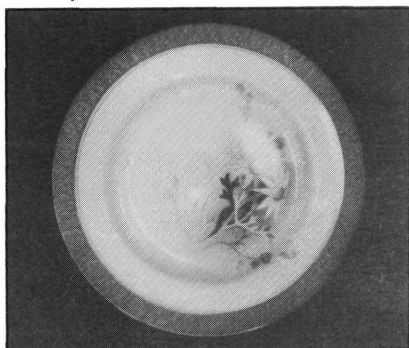


Fig.1 Royal Worcester plate "Flannel flower" c.1912, Flavell Bros.

Chronologically, the Worcester models relating to Australia are as follows and their dates of introduction:

circa 1869/70 Candle Extinguisher from Tichbourne Trial.

1874 Shape 411 Cockatoo

1877 Shape 610 Cockatoo and frame

1877 Shape 611 Magpie and frame

1887 Shape 1247 Aboriginal Comport

1923/4 Shape 2821-3 Kookaburra perched on three differently shaped dishes or boxes

1929 Shape 2852 Cockatoo jug

1938 Shape 3273 Koala Cubs – no base (modelled by Doris Lindner)

1940 Shape 3317 Koala Cubs – with base (modelled by Doris Lindner).

A most fascinating series with some great rarities, interesting shapes, good design and an important part of the ceramic Australiana story.

P.S. Flavell Brothers commissioned a set of Birds of Paradise plates, pattern C2805, painted by R.H. Austin circa 1918 from E. Rowan designs.



Fig.2 Royal Worcester cup and saucer, "Kookaburra" painted by R. Austin after designs by Ellis Rowan.



Fig.3 Royal Worcester cup and saucer, black ground, "Waratah", signed on both articles E. Phillips. Flavell Bros.

Doulton:

Doulton in Australia is synonymous with the establishment of two great institutions. The first, the beginnings of the present Powerhouse Museum and the second the Shorter family as agents for a number of English firms including Doulton.

1879 is the starting point for the display of the product in the Sydney International Exhibition building later destroyed by fire. The Doulton works made a most benevolent gesture to the new Museum selling a representative collection way below cost to offset their tremendous loss.

John Shorter senior must have seen the possibilities of producing ware of specific interest to Australia and the first fruits were a small range of wares in the faience body designed by a Miss Rutherford of Bathurst, New South Wales who had produced some engravings for the Picturesque Atlas of Australia ten years earlier. Australian Flora was the theme chosen by Miss Rutherford, with one species on a piece, using the shape of the vase to accentuate the form of the plant. Katherine Smallfield was the premier artist at Doulton who painted this group of wares dating in the early 1890s.

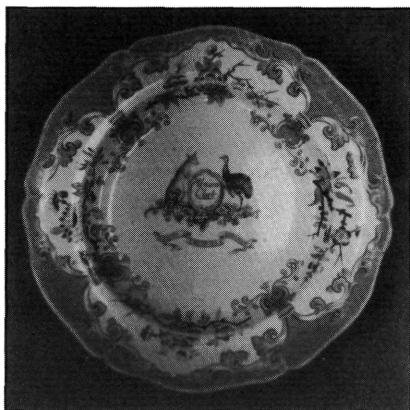


Fig.4 Minton & Boyle Union Club plate c.1841.

Several of these vases are on display in the Mint Museum in Macquarie Street, Sydney; the colours of the various species are exceptionally good.

Louis Bilton; a brilliant Doulton artist decorated several ceramic blanks from different factories including Wedgwood and Doulton in the 1890s with magnificent arrangements of Australian Flora, these too are in the Mint Museum collection.

Very recently, in the Doulton series were publications, a new title was released. For the first time it records every printed design Doultons produced for the Australian market in the period 1881 to 1988. Louise Irvine is the author of the series published by Richard Dennis. I will briefly summarise the wares of interest to us in the period up to 1930.

Australian Flowers produced in four 'colourways', originally introduced in 1881 and withdrawn by 1914, entitled 'Waratah - naturalistic with roses' with a special backstamp for Anthony Hordern and Sons, Haymarket, Sydney. Shapes produced were a Royles patent teapot, tureen and other tableware items. Fifteen different pattern numbers were used for this series, with four other Waratah variations are recorded produced in a variety of shapes and colourways. The designers included Louis Bilton and Lulu Shorter. The next group introduced in the chronological sequence was the Australian Federation series produced in green, sepia and gold the shapes recorded were plaque, jardiniere (two sizes), beaker, mug and jug, designed by John Slater and John Shorter and introduced in 1901.

In 1907 two series were introduced. They were of entirely different character. A Wattle series with three different variations and all produced in polychrome, the third variety appears with sheep. All were finally withdrawn during World War II. Australian Views A was the second series introduced in 1907. Eighteen photographic views of a range of geographical and historically important sights around Australia. It was produced in four colourways; polychrome, pink, pale green and yellow in a small range of shapes, made in bone china and withdrawn during World War I.

Christmas Bush was introduced in 1919; it had a flannel flower border, produced in polychrome and made for tableware design by Lulu Shorter. Australian Map designs were also introduced in 1919 and withdrawn in 1939. Polychrome colouring, made in earthenware and in five different pattern numbers, the shape used was a map of Australia. Australian Crests were introduced in 1909, a series of twenty two schools, cities and states in polychrome numerous shapes. Not very successful, they were withdrawn during World War I. Photographic views were introduced in the 1930s and many new series were introduced in the 1930s and many new series were introduced, though lacking the character (a personal opinion) of the earlier wares.

Examples of a new series in bone china have recently surfaced, part print (underglaze) and overglaze painted by N. (Neville) Woodings and dated 1922. Australian Flora is once again the theme. The species appears in the centre of the dinnerware shape and a simple black border is found on the rim.

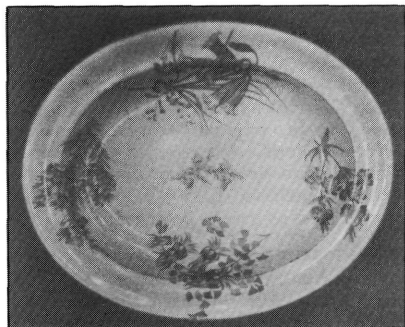


Fig.5 Wedgwood Queensware dish. Australian flora 1872.

Doulton also produced some interesting pieces in earthenware from their Lambeth (London) factory. The wares were of an ornamental or decorative nature and consist of Sgraffito or incised decoration in the leather hard clay with Kangaroos and Emus carved into the body of the ware. Hannah Barlow (1851-1916) was the single lady responsible for this group of ware.

London Zoo was the source for the subjects of which no two illustrations are ever the same. Two and three piece tea sets are known, one of which is in the Powerhouse Museum collection, also two very large umbrella stands (one metre high) are known in the shape of a standing kangaroo with his forepaws holding a large ring.

Wedgwood:

Arguably the most important contribution Wedgwood has made to the ceramic history of Australia and ironically the rarest aspect of this field in relation to dinnerwares is the series of Queens ware dinnerware known as 'Australian Flora'. As indicated by the printed backstamp on the reverse of each piece, which incorporates a three letter mark impressed for the month, potter and year of production, this series was first introduced in 1871.

A total of twenty one different pattern numbers are recorded in the factory pattern books indicating minor variations in the body, glaze, colour of transfer used and rim colour. Eight various native wildflowers and maiden hair fern intertwined with Sturts Pea may be found in this series.

The source for the wildflower designs is not known at this stage. An important feature is the appearance of the Waratah, as this only blooms at certain times of the year. The only known botanical book in the Wedgwood library, is by Robert Sweet, but does not have a Waratah illustrated.

A total of ninety pieces are known at the present time, including two part dinner services. The two part services came from the same source, originally commissioned by Lord Hopetoun, Australia's first Governor General. One service by descent, the other recently purchased from a sale thirty miles from the family seat in Scotland.

Miscellaneous smaller factories with known Australian associations:

Llewellyn Jewitt in his magnum opus "Ceramic Art of Great Britain" published in two volumes in 1878 examines the products of virtually every English pottery from the

mid eighteenth century up until the time of his writing, including European potteries. Several factories titled their wares or patterns after the intended port of arrival in the Australian colonies. Jewitt has done tremendous research in this field and it is up to us today to locate examples of the various potteries. A selection of these works and the wares exported is given here:

Welshpool & Payne Potteries of Brampton (Yorkshire) 1830-80 exported to Australia brown and stoneware goods, spirit barrels and kegs, ginger beer bottles, jam jars, stew and sauce pots, flat dishes, turtle and beef pots etc. and the range continued.

Swadlincote Potteries, established in 1821 produced a different yet varied group of wares: cane, fire-proof, Rockingham, mottled black and lustre glazed wares. Plain and pressed jugs and bowls, every description of household vessels. Tea and coffee pots in endless variety of patterns including 'Bohemian' American, 'Rebecca' also blue printed wares etc, exported in large quantities to 14 countries including Australia and New Zealand.

Very few, if any potteries produced uniquely Australian designs, although William Brownfield made a dessert service in underglaze and clobbered (painted overglaze) in which one view of the combined flora and fauna series depicted a kangaroo lazily stretched out as if enjoying the sun.

A number also had agents or exhibited at the Sydney and Melbourne International Exhibitions. Summarising the potteries their establishment date and type of wares produced and exported to the colonies:

Trent Pottery established 1861 by George Jones, stoneware, transfer printed, enameled and gilt, and majolica.

Mersey Pottery of Burslem, established 1850 by Anthony Shaw exported garniture, cream coloured wares, printed, lustre and painted wares.

New Wharf Pottery (late J. Daniel & Co), printed wares for the home, painted and paris white wares.

Hill Pottery China Works, established 1867, earthenware, parian, pans and vases for chandeliers and lamps. Specifically mentions South Australia as a market. The mark used was a beehive.

Bleek Hill Works of Burslem by Messrs Beech & Podmore of the Bell Works in 1876. Tea and other services, marketable china and parian chimney ornaments and toys, also flower vases.

Waterloo Works, established circa 1820. At one time Jonathan Leak worked here – “a clever potter, who after some strange vicissitudes went to Sydney, where after a time, discovering a valuable bed of clay established the first pottery in Australia. He married a niece of Enoch Wood”.

Old Hall Works of Hanley, owned by Job Meigh since 1861, every variety of earthenware from highly decorative to ordinary blue transfer ware, stonewares and parian. Dinner, tea, breakfast and dessert services finest quality body – hard and durable. Dinner service patterns were Nonpareil, Verona and Koh-i-nor. Toilet set patterns were Buckle, Richmond, Perth, Exeter and Medieval. The factory mark consisted of the words ‘Indian Stone China / Opaque Porcelain / Enamel Porcelain / Meigh’.

Brownfield Pottery of Cobridge, established 1871. Produced white, printed, enamelled and gilt wares from the simplest to the more elaborate and costly patterns in toilet, table and dessert services. Imitations of Old Mason’s Ironstone patterns. Large works 500 employees, mark W & B, WB, WB & S in addition to the pattern name.

Stafford Street Works of Hanley, established 1865 as Powell – Bishop. Full range of wares especially in dinnerware patterns.

Bath Street Works of Hanley, established 1849 by Thomas Twyford. Plug-basins, drinking fountains, closet and bath fittings, cabinet stands. Marks: Staffordshire knot with letters TT.

Prince of Wales Pottery of Longton, established 1863 by Benjamin Shirley of Wales. China tea, coffee, dessert and trinket services. Specialty local views in colour for sale at watering places. Mark: Prince of Wales feathers with the letters H & A (Hammersley & Ashbury).

High Street Works, established in 1870 formerly Prince of Wales Pottery. Tea, breakfast and dessert services in wide variety of styles. Trinket sets for toilet, items enamelled, painted, printed and otherwise decorated. Quality of ware above average.

Gold Street Works (Barker Brothers) of Longton. Medium quality earthenware,

fancy wares – sponged, painted and printed, enamelled. Toilet, breakfast, dinner and tea services.

Green Dock Works, established 1846. Improved stoneware, earthenware and lustre.

Sutherland Pottery established by Joseph Holdcroft in 1870. Majolica, parian and silver lustre. Marks: Rebus of initials.

Daisy Bank established in 1853, originally founded by C.J. Mason. China and earthenware, no distinctive mark.

Anchor Pottery of Fenton. China, tea, breakfast and dessert services, white granite ware, a speciality is ‘Parisian Granite’ – stamped as ‘Limoges’. Also marked ‘Bridgwood & Sons’.

Foley Pottery established in 1825 by C.J. & G.M. Mason. Produced white granite, printed, sponged and common earthenware tea, coffee, breakfast, dinner and toilet services. Jugs in the following designs: Wheat, Garland, Paris, Barberry, Lily and Missouri. Also Ironstone China under E & C Challinor partnership-one pattern called ‘Australia’.

Unicorn Pottery and Pinnox Works of Tunstall. Higher class of earthenware including dinner, tea, breakfast, dessert, toilet and other services. Asiatic Pheasant pattern popular export to Australia under partnership with Podmore, Walker & Co.

Newfield Works established in 1857 by William Adams. Very good earthenware-coloured and sponged patterns. Tea, toilet and table services. Some raised designs such as ‘Dover’. Also transferred ware.

Liberty of London: Liberty shops had various agents throughout the Empire and in 1890 it is noted Tasmania was included.

Myers Emporium of Melbourne were purchasing from Liberty after 1922, dress and furnishing fabrics, silk scarves and squares at wholesale prices.

Scotland:

Alloa Pottery near Glasgow established in 1790. Common earthenware, pan and crocks, Rockingham teapots. In 1878 said to have produced 26,000 teapots in one week. Majolica and Jet ware also produced. Speciality artistic engraving of ferns and other decorations of the finer qualities of teapots, jugs etc. Clay came from the vicinity of the works, this is the reason for the dense colour.

Society News

Letter from the President

While the Society's Committee have endeavoured to keep the subscription rate as moderate as possible the production cost and postage of *Australiana* is now well in excess of the Society's membership subscriptions. The short fall has been met by fundraising including profits from excursions and our annual auction together with donations. If the Society is to survive we must increase our revenue by seeking an increase in our membership numbers. I would therefore appeal to members to ensure that they have paid their current subscription and to assist the Society by introducing new members. A current membership application form is included in this issue of *Australiana* to remind you of our plight and make it easier for you to enlist any

friends interested in the aims of your Society.

I would also like to draw members' attention to the complete Index of *Australiana*, Vols 1-10 (40 issues) that appeared in our last issue. We are indebted to the compilers Meredith Hutton and John Houstone. Their time-consuming but important task lists over 150 articles by some 70 authors. Many members may not have been aware of the number and scope of these contributions which provide a wealth of information not found in other publications relating to *Australiana*. Back numbers of most issues are still available in limited number. Please write to The Secretary, *Australiana* Society, PO Box 288, Lindfield NSW 2070.

Kevin Fahy

Australiana Society Member wins Australian Heritage Award

A book written by *Australiana* Society member Ian Evans has been declared joint winner of the publications section of the 1989 Australian Heritage Award.

The Award is conducted by the Australian Council of National Trusts and is sponsored by the real estate firm, Jones Lang Wootton Pty Ltd.

The book, *Caring for Old Houses*, is Ian Evans' latest work on old house restoration. The text blends historical background, conservation philosophy and practical advice. The book is illustrated with old and new photographs and with sketches by Michael McCowage.

Caring for Old Houses was designed by Stephen Dunbar and Ian Evans and published by Ian's own publishing enterprise, The Flannel Flower Press. The book was typeset and the pages designed and set out on a personal computer.

Ian Evans received a Certificate of Merit for the Award from the Governor-General, Mr Hayden, at a black tie dinner held at Old Government House, Brisbane, on Friday, April 21.

The Australian Heritage Award is held to foster public understanding and appreciation of heritage issues and to commend individuals for outstanding services to the community in this field.

Letters to the Editor

Dear Editor,

I refer to a letter by Paul Gregson in your last issue — Mr Gregson describes himself as a conservator and he knocks the use of a mixture of Oil, Vinegar and Meths to renovate period furniture. Well anyone who knows anything about conservation knows the trusted recipe for generations was Rawlinseed Oil, Vinegar & turpentine. This mixture is still used by conservators all over the world — I don't know anything about the addition of Meths — it would certainly be drastic on French polish.

Bruce McLeod

Dear Editor,

I read with great interest the article 'The Hunts' — Sydney Cabinetmakers in the *Australiana* Journal of June 1988 as I have what I consider a very handsome although plain labelled cedar gentleman's wardrobe from Hunt's Cabinet Manufactory. The label which is in original condition is in similar form to the lower example on page 50 although lacking the elaboration of the border. The wardrobe came to me through my great uncle Hubert Kemmis Suttor who at one time owned the property Shepherd's

New Publications

General Muster & Land and Stock Muster of New South Wales — 1822

The fifth volume in the ABGR Muster series is now available. *The General Muster and Land & Stock Muster for New South Wales 1822* was published in October 1988.

The General Muster records details of 23,500 residents of New South Wales in 1822. Information provided includes name, status, ship of arrival, sentence, occupation, relationship and residence. Individual entries are recorded for children as well, often recording the age of the child and details of parentage.

The Land and Stock Muster records details of 2200 land and stock holders in New South Wales in 1822. Details include the manner of acquiring the land and whether the owner was resident on the land, acres of wheat, maize, barley, oats, peas and beans, potatoes and garden and orchard, total acres cleared and held, number of horses, horned cattle, sheep and hogs, and numbers of bushels of wheat and maize in hand.

The Index records the names of people mustered, as well as aliases and the names of other people mentioned. Around 40,000 entries are included.

Charles Darwin in Australia

F.W. Nicholas and J.M. Nicholas

Early in 1836 Charles Darwin spent two months in Australia as part of his voyage round the world on the *Beagle*. During this time, he visited Sydney, travelled on horseback across the Blue Mountains to Bathurst, visited Hobart and called into King George Sound in Western Australia, making extensive notes on the geology and natural history of the country.

Frank and Jan Nicholas have researched the details of Charles Darwin's Australian visit to provide the definitive account of this part of the *Beagle* voyage.

Letters ... cont.

Creek Euchareena. I am not certain whether it was acquired with the Euchareena property in the period between the wars or whether it came from some other Suttor property in the Bathurst-Mudgee district. The account however of Edward Hunt's early life suggests that the Hunts and the Suttors would have been

Appendices include additional information, an occupation and organisation index, occupation statistics, statistics regarding colonial-born children, and land and stock statistics.

The 1822 Muster is the largest so far published, and includes over 800 pages. The introductory pages record valuable information essential to a proper understanding of the Musters and the interpretation of entries. Please read them!

If you wish to purchase this volume, it is essential that you do so quickly. Previous volumes have sold-out very quickly.

If you wish to save postage, you can purchase the volume at the Society of Australian Genealogists at Richmond Villa, Kent Street, Sydney, or at Australia's Heritage Book Shop in George Street at The Rocks.

Work on the next volume is advanced and should be finished in the near future. The volume will include the New South Wales General Muster and Land & Stock Muster for 1806, Samuel Marsden's Female Muster (c1806), and the Norfolk Island General Muster for 1805.

Their book is based on a new transcription of the entire Australian section of Darwin's diary. This is supplemented by previously unpublished extracts from the notebook of his trip to Bathurst, together with extracts from his geological and zoological field notes.

The illustrations include works by two of Australia's most famous early artists — Augustus Earle and Conrad Martens — both of whom were shipmates of Darwin.

Published by Cambridge University Press.

acquainted. George Suttor arrived in Sydney as a free settler in 1800 and settled at Chelsea Farm Baulkham Hills. Like Edward Hunt's father-in-law he was an opponent of the Rum Corps and gave evidence for Governor Bligh.

Yours sincerely

Pamela G. Suttor

Australiana June — 65

Exhibitions

Photography's 150th Birthday

"The Australian National Gallery announces with great excitement that it will show the major international exhibition *The Art of Photography 1839-1989*, to celebrate 150 years of photography. The Royal Academy of arts in London, the Museum of Fine arts in Houston and the AUSTRALIAN NATIONAL GALLERY in Canberra are the only three venues world-wide to have this magnificent show," James Mollison, Director.

The 435 works in the exhibition are by 96 artists. The artists are represented through a body of their works so as to establish their personal style and contribution to the development of the medium.

The invention of photography occurred simultaneously when it was officially announced in 1839 by Louis Daguerre in France and William Henry Fox Talbot in England. The exhibition covers the history of the invention which has revolutionised the visual arts over the past one and a half centuries.

The exhibition leads the viewer through Pictorialism (a style like Impressionism in painting) to World War I when this gave way to a new era lead by Russian and German artists including Alexander Rodchenko and

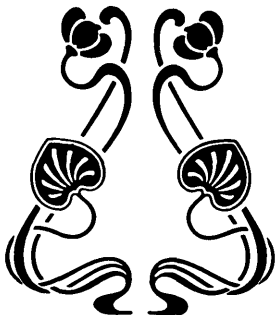
Laszlo Moholy-Nagy. Meanwhile in the United States Alfred Stieglitz was adopting a Modernist style.

The introduction of the 35mm camera in 1924 opened the way for the spontaneity of photojournalism and human interest photographs. Weegee and Henri Cartier Bresson both took advantage of this accessibility.

Commercial fields flourished during the twentieth century including advertising, fashion and celebrity portraiture. Examples of commercial photography in the exhibition include works by Irving Penn. The 1960s saw the purchase of photographs as works of art, with the Museum of Modern Art in New York a premier collector. This emerging new generation of artists who adopted photography include Lee Friedlander and Diane Arbus.

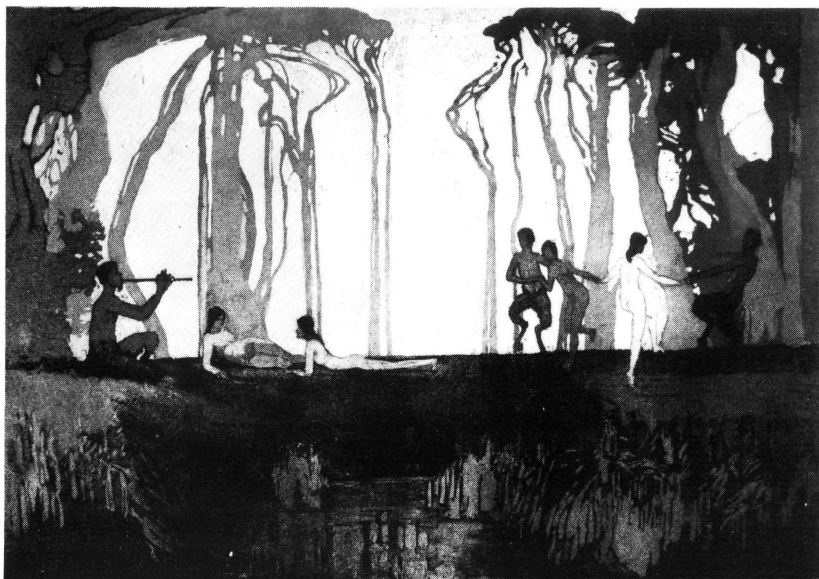
The selection of contemporary photographic works is a testament to the richness of the history of photography. European and American artists will be represented, including Chris Killip and Cindy Sherman.

The *Art of Photography 1839-1989* will open at the AUSTRALIAN NATIONAL GALLERY on 17 June and run until 27 August 1989.



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