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Cover *Julius Hogarth, Ricketty Dick, c. 1855. Cast silver and gold, possibly cast from an original wax figure modelled by Thomas Balcombe. Ht 15.3 cm. Collection: Powerhouse Museum, Sydney. Photograph J. B. Hawkins Australian Silver Reference Library.*
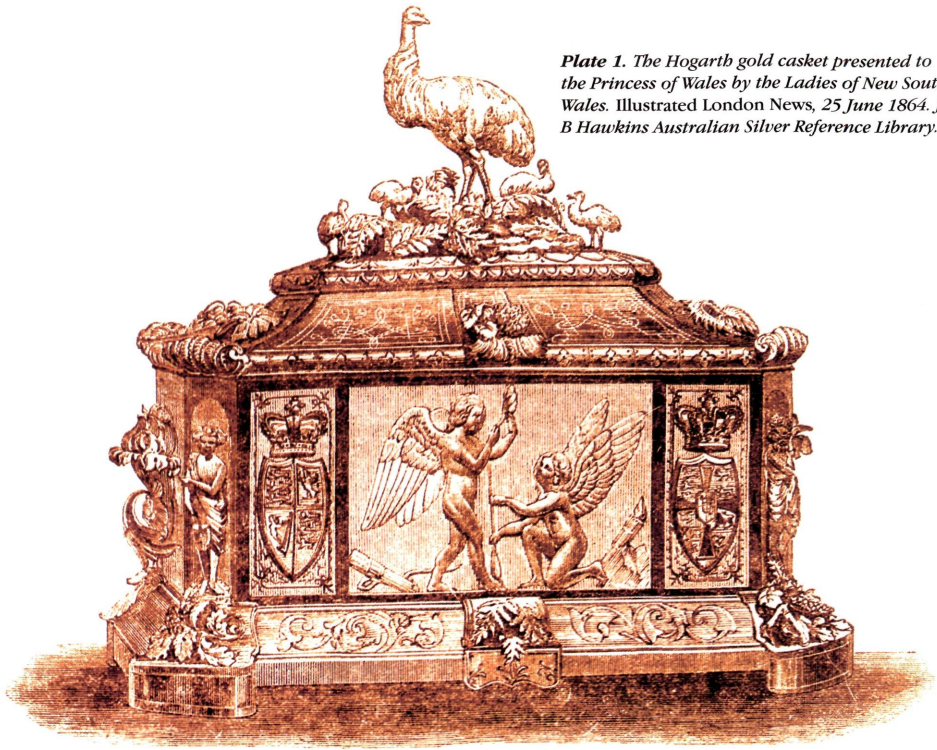
Julius Hogarth
Behind the Shop Front

John Hawkins

Part 2

The Second and Third Bankruptcies

THE ROBBERY 1862

With the demise of the Hogarth and Erichsen partnership as a result of the 1861 bankruptcy proceedings detailed in the previous article, Julius Hogarth made a new start at 9 Hunter Street, sharing premises with his former creditor Adolphus Blau. Johann Berthold remained with him as shop manager and once again he borrowed money from the family solicitor, Montagu Consett Stephen, secured by his wife's property.

Over Christmas 1862, Hogarth had been robbed and the state of his business may be surmised by the value and type of articles stolen. It appears from the subsequent trial documents that Hogarth recovered most of his stock, repairs and possessions, but not his tools and materials, so it is surprising that he uses this robbery, some 18 months earlier, as an excuse for his second bankruptcy. Between these two events Hogarth had completed a major commission the gold casket *(Plate 1)*, a gift from the Ladies of NSW to the Princess of Wales.

Some of the stolen property was found. The trial of the accused, James Tanner, a cab-driver, took place

before the Chief Justice in the Central Criminal Court on 1 April 1863. I have extracted the relevant sections from the documents.[1]

"Richard Elliott, Detective Constable on oath states ... about 2 o'clock this morning [8 January 1863] from information received I went to a house in a yard off Pitt Street between Goulburn and Liverpool Streets accompanied by Detective Constable McMartin and 2 other Constables of the Central Police Force... [James Tanner] accompanied me to a coach house in the yard where he keeps his cabs. I found there a large box without a lid and the prisoner commenced to throw the things out of the box. I told him not to do so, that I would take the things out myself, on searching the box I found the bundle produced I heard something rattle I asked him what it contained he said he didn't know he supposed shot or something of that kind. I put the bundle on the ground and undid it and took out the cruet stand produced and said 'what's this' he replied 'I don't know, I don't know anything about it' he then called his mother out of the house and asked her whether she knew anything about it she said she did not. I took the bundle into the house and found it contained the silver cruet stand, 4 silver wine labels, 2 silver salt stands, 8 silver watches, 1 clock, 1 meerschaum pipe, 19 brooches, 3 lockets, 3 bracelets, 1 bronze horse, 3 pairs of spectacles, 1 box containing various stones, 1 set of false teeth, 1 silver medal and 1 brass weight now produced. I then took the prisoner to the Central Station and charged him with stealing the silver cruet stands, salt cellars and various articles of jewellery on the 26th December or the morning of the 27th December 1862, the property of Julius Hogarth he made no reply to the charge."

Hogarth and Berthold gave statements at the Central Police Office in Sydney on 8 January 1862, as follows:

"Julius Hogarth of 199 [9] Hunter Street, **(Plate 2)** Jeweller on oath states my house has been lately robbed, between the 26th & 27th Dec last. The house was opened without force I believe it was opened by skeleton keys. I missed a quantity of silver articles worth over £100. I missed the articles on 27th December went to the Detective Office and gave information of the robbery. I identify the cruet stands & 2 salt cellars as the property of Mr Montefiore, the 2 bracelets I identify as being left at my shop for repair: the brooch I cannot identify, the 8 watches, 1 brooch I identify as being left with me for repair, the 4 wine labels I identify as my property, 17 brooches I identify as being left at my shop for repairs also the set of teeth, the box of pearls and other stones I identify as my property. I was not in the house by the Bench on 23rd Dec 62 there are other persons living in the house. I saw the shop secured on the evening of the 24th at about 6 o'clock."

"John Berthold on oath states. I am in the employ of Mr Hogarth Jeweller. I locked up the shop on the evening of 24 December last, the door in the passage communicating to the other part of the house I locked also. I went to the shop on the 26th for about ½ an hour to clean the shop and everything was all right. On the 27th, at about ¼ to 8 I went to the shop and found that door had been opened. I went to Mr Hogarth and gave him information. I then returned and found the house had been robbed. I identify the bracelet, the wine labels and the eye glass as being in the shop on the evening of the 24th when I locked it up."

Plate 2. Hunter Street, circa 1865. This fine 1830s building was the Bank of Australia, an establishment founded in 1826, recognised in 1833 closing in the depression of 1843. The building was built in the garden of the home of the Reverend Johnson, Australia's first Anglican Churchman, and by 1865 had been divided into three shops, Nos occupied 7, 9 & 11 by Wilkinson, Blau and Qwist. Hardy Bros were in their newly completed building constructed over the Tank Stream. J B Hawkins Australian Silver Reference Library.

Plate 3. The P. N. Russell & Co. account to Hogarth from the 1864 Bankruptcy.

I make the following observations on the above statements. Hogarth was still trading with Montefiore and Graham wholesale importers specialising in electroplate and I would expect the cruet stands and salts to be plated rather than silver. Most of the jewellery had been brought in for repair and we now know Hogarth wore false teeth, that were possibly gold, otherwise why steal them? Only some of the stolen goods were recovered, for in the Sydney Morning Herald report, Hogarth mentions a cash box and "a gold watch, some gold dust, and other things are missing also."[2]

The jury retired for only ten minutes before returning with a "not guilty" verdict against Tanner.

THE SECOND BANKRUPTCY, 1864

Hogarth went bankrupt for the second time placing his assets before the Court on 9 May 1864.[3] He submitted the following affidavit to the Court to support his case that his bankruptcy was through "Misfortune, and without any Fraud or Dishonesty on his part...." Hogarth continued

"In the Estate of Julius Hogarth of Hunter Street, Sydney Goldsmith and Jeweller. I attribute my Insolvency chiefly to a Robbery which took place at my premises in December 1862, by which I was robbed of tools materials of trade and goods of the value to me £150.

"Shortly before the said Robbery I had commenced business without any Capital or assets and was obliged to borrow money from my friends to carry on my business with and to purchase tools and materials and the robbery in question left me without the means of paying my debts

except by borrowing again from other parties which I was obliged to do at heavy rates of interest.

"After the Robbery above mentioned I was obliged to purchase fresh tools and materials which involved me further in debt.

"At the time of the said Robbery I was in debt about £100 and the said Robbery left me no means of paying that debt off except by borrowing as aforesaid.

"I see no prospect of my being able to repay my debts at present as my business is in a very dull state at the present time and several of my creditors have obtained executions against me and are pressing me for payment."

Hogarth lists his assets as; "In the Estate of Julius Hogarth, Hunter Street, Sydney, Goldsmith and Jeweller, being pressed for payment ..."

Inventory of Goods and Chattels at 9 May 1864

Landed property	NIL
Personal property:	£30

2 Bronze figures
1 Regulator clock
2 small brass clocks, 1 silver? Clock
1 case...., 1 old watch
Scales and weights
1 Rack, large quantity of tools of trade
5 benches and stools [As well as his own bench, this implies that he employed up to 4 workmen]
6 chairs
1 clock over door
2 glass shades
Steps, 1 iron chair
1 iron safe
Working tools and implements pledged to
Mr Cockburn for   £17 - £30

Repairs:
1 pair earings, Mrs Metcalf
1 pair ditto 30/- to pay
1 Pin
1 pin 1/- to pay
1 ring diamond, 4/- to pay
1 ring 1/- to pay
3 brooches, 1 earing 6/-
1 bracelet....
1 watch & chain, Mr Davis 1/-
2 chains 3/-
2 neck chains
1 brooch jet 1/6 paid
1 ring diamond 4/- to pay
1 watch key & ring
1 silver teapot

Glass case small
1 brooch
1 iron safe belongs to Mr A Josephs
Emu eggs broken
Emu eggs and fittings

House Pyrmont

Parlour
1 round table, 1 piano
6 chairs, 1 couch, carpet
1... looking glass
4 pictures, 1 P... Mrs Mackay
1 chiffonier, ornaments & lustres

Dining room
2 tables, 6 chairs
Ornament. .. matting
7 pictures & lustres

Bedroom
1 bedstead and bedding
Chest of drawers, washstand, carpet
[rest unreadable]

Bedroom
1 bedstead and bedding

child's cot, 2 chests of drawers
washstand and set
Clock, towel horse
Carpet, 3 chairs, looking glass ornaments and sundries

Kitchen
1 Table, 1 dresser, crockery, 4 chairs, utensils, and linen?

Servant rooms
… 2 baskets
1 chair & table

Verandah room
1 child's curry?

Wearing apparel   £10

Total   £100

Further he was owed the following sums of money in the books, mostly for repairs:

Mr [John] Darvall [MLC] Australian Club, now out of Town. [18]63, dishonoured cheques		£35-0-0
R Forbes, Sydney	64 work done	£2-5-0
H W Bradley, Sydney	64 work done	15-0
Herbert Croft, Sydney	64 work done	£3-0-0
Captain O'Connell, Sydney	64 work done	£2-7-6
Robert Robertson, Peel River	64 work done	£5-0-0
W Robinson, Sydney	64 work done	£6-0-0
H Wever, Sydney	64 work done	£10-0-0
Inspector Harrison, Newcastle	64 work done	£2-15-0
E. Deas Thomson, Sydney	64 work done	£2-10-0 Paid
Mrs Lupton, Penrith	64 work done	£3-0-0 Paid
Total		£72-12-6

Of the above only Sir Edward Deas Thompson and Mrs Lupton paid. Captain O'Connell was the Government Resident at Rockhampton in Queensland and discoverer of gold north of the Fitzroy River in November 1857. I suggest the work done is for gold jewellery for his wife and that the supplies of malachite from Peak Downs used by Quist and Hogarth came from this source.[4]

Payment was sought from the debtors with only £5-10-0 being recovered, the Official Assignee stating that "addresses were incorrectly given, it was not thought advisable to incur any expenses in suing."

Hogarth's creditors were listed as follows:

Frederick Augustus Muller   £11-10-0
European Hotel, 178 Castlereagh Street.

John Warburton, Coal Merchant   £6-17-3

This Pyrmont firm of specialist coal merchants supplied "best Newcastle Coal, Steam cut wood, charcoal, Coke, Breeze etc" Presumably Hogarth purchased specialised fuels for furnace use in the precious metal casting process.

Peter Nicol Russell & Co. Founders[5]   £3-8-0

I illustrate *(Plate 3)* the firm's partially paid account for brass tubing and sheet, brass iron castings and repairs for goods purchased between April and October 1863. The timing suggests these purchases were presumably for materials to be used in the complex work attached to the Royal gold casket.

Montagu Consett Stephen   £300-0-0

Stephen the family solicitor lent Hogarth various sums secured over his wife's property. The debt had increased from £240 in the first bankruptcy proceedings.

Thomas Edens [255] George Street   £26-3-6
[Plate Glass Merchant]

This debt had been taken to the District Court for judgment and with costs now totalled £28-11-11. This may have been a cost incurred by Hogarth for a new shop window onto Hunter Street.

John [Johann] Berthold, 186 Sussex Street   £10-0-0

4 weeks wages at £2-10-0 per week with the additional comment "the deponent being a foreigner
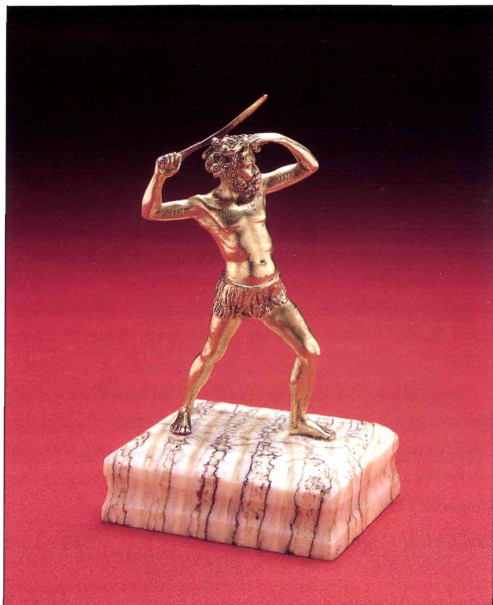
Plate 4. *A Hogarth cast gold Aboriginal figure, probably cast from an original wax sculpture made by Thomas Balcombe. This statuette first surfaced in New York and I finally acquired it in London in 1990. J B Hawkins Australian Silver Reference Library.*

Plate 5. *A Hogarth statuette of Ricketty Dick, c. 1855. Cast silver and gold, possibly cast from an original wax figure modelled by Thomas Balcombe. Ht 15.3 cm. Collection: Powerhouse Museum, Sydney. Photograph J. B. Hawkins Australian Silver Reference Library.*

the contents of his affidavit was first explained by Mr William Bauer."

Agnes Simmons   £24-0-0

This lady owned the freehold of Hogarth's shop at 21 Hunter Street. She was owed rent 29 March 1864-10 May 1864, 6 weeks at £4 per week, and received £12 in settlement.

Alexander Habbe [1829-1896], Woolloomooloo
Money lent to the insolvent   £2-10-0

Listed as an artist of 155 William Street Woolloomooloo in *Sands Directory* 1863 he was yet another Dane in Hogarth's circle. Born in Elsinore Denmark, Habbe came to Australia in 1855 with his *painter brother Nicholas.*[6] It is tempting to suggest one of the Habbe brothers as designer of the gold casket.

Henry Zions, Practical Tailor and Woollen Emporium 413 George Street
2 May 1863 A superfine Black Cloth Frock Coat   £4-0-0
Received cash   £1-14-0
Balance   £2-6-0

I suggest that, a year earlier, Hogarth had received a Vice-Regal summons to Government House from his patroness Lady Young (who had previously bought his gold emu and kangaroo shown at the London International Exhibition 1862) to seek his advice on a suitable gift to the Danish Princess Alexandra from the Ladies of New South Wales. Her wedding to the Prince of Wales was to take place in London on 15 June 1863. A new frock coat was ordered, the deposit, duly paid, and a new major commission for a gold casket *(Plate 1)* obtained. This order coming so soon after his robbery was probably vital to his survival in business. I suggest he underquoted and completed the commission at a loss, both contributing factors leading towards the second bankruptcy.

John Henry Roeper, Tailor
[22 Hunter Street]
Oct 10 1 suit of clothes   £6-10-0
Nov 12 Cash   £2-0-0
Balance   £4-10-0

The same line of thinking leads me to surmise that delivery of the gold casket to Government House took place some six months later, after 12 November 1863, with a new suit enhancing the occasion.

Knud Bull, Woolloomooloo
Drawings executed to order.   £2-0-0

This important link is one of many that may be established between Hogarth and the Sydney artistic community. The painter and sculptor Thomas Balcombe

(1810-1861) has been linked with Hogarth[7] through his portraits of Ricketty Dick, reflected in the Hogarth silver and gold statuettes *(Cover, plates 4 & 5)*. The use of lost wax casting techniques in goldsmith's work may be linked to Balcombe's surviving wax figures[8], for example a "New Hollander" in the Mitchell Library Sydney,[9] depicting an Aboriginal hunter sitting beside a tree stump with his booty. Balcombe shot himself on 13 October 1861 and either Habbe or Knud Bull, a Norwegian ex-convict from Tasmania, may on the evidence above have been his replacement as a source of ideas and design drawings.

Patrick Kennedy, Pyrmont Butcher
Meat supplied.   £9-2-0

From the documents relating to Hogarth's second bankruptcy, we can deduce that he finally left Sydney immediately after the third creditors' meeting on 8 June 1866. "I beg to refer your Honour to my Report in this Matter, submitted to the Creditors at the Third Meeting, held on the Eighth day of June 1866, at Sydney which shows the position of the Estate and its affairs up to that date. Assets of £173.10.6 and Liabilities of £474.11.8 leaving a Deficiency of £301.1.2."

At this meeting his creditors let him "retain his household furniture, wearing apparel, tools of trade and jewellers materials." However in his final report of 29 November 1866, the Official Assignee noted that after Hogarth paid his rent claim of £12, "he then left Sydney the whole of the property allowed him by his Creditors having been sold under distraint for rent which has accrued subsequent to the sequestration." It appears that Hogarth had retained premises in Sydney during the bankruptcy proceedings, moving to 21 Hunter Street.

THE THIRD BANKRUPTCY, 1866

Hogarth's third and final bankruptcy[10] took place in Victoria very soon after his arrival from New South Wales. He is first recorded as a chaser and goldsmith at 13 Bourke Street West, Melbourne in 1866,[11] with his private address at 66 Rosslyn Street, West Melbourne, then as usual at other addresses in Collingwood, Richmond and Carlton until 1878. Five more children appear to have been born in Melbourne: Louis 1866, Charlotte 1868, Frederick 1869, Laura 1873 and Ingomar 1875.[12]

Bankruptcy in Melbourne seems to have been Hogarth's last brush with financial disaster. Within six months of his final move to Melbourne, his creditors again pursued Hogarth on 18 December 1866. Those in Sydney to whom he owed money were closing in, most of them having failed to submit claims in 1864. Such assets as Hogarth had managed to accumulate were

secured by a Bill of Sale to the Melbourne Jeweller and silversmith Henry Young[13] for £40.

Hogarth was owed money by the following:

S. T. Gill, Melbourne
Goods Promissory Note   £2-10-0

Samuel Thomas Gill (1819-1880) was a contemporary of Hogarth arriving in Sydney from Adelaide after four years on the Victorian diggings in 1856, then leaving for Melbourne in 1863. For someone so short of money as Hogarth to give credit for goods to Gill speaks of close acquaintance and friendship, but as yet no artistic cooperation has been recorded.

Pain, Sydney
Goods   £2-10-0

J. D. Dawling, Ballarat
Goods   £1-4-6

James Dawling was a miner in Little Bendigo a goldfield near Ballarat.[14]

E. Colleck, Sydney
Money lent   £7-10-0

August Winkler, Sydney
Money Lent   £7-10-6

Augustus Winks, dealer, 42 Campbell Street[15] may be one and the same.

August Waujenheim, Sydney
Goods   £30-0-0

This debt is listed as doubtful and probably relates to Gustavus Wangenheim of 27 Bourke Street, Sydney.[16] The debt was mentioned in Hogarth's first bankruptcy when his name was given as Waugsuheim who had defaulted on a Promissory Note to the value of £31-7-6.

William Peterson, Bathurst
Money lent   £16-0-0

There may be a connection here with William Peterson, the New Zealand silversmith who was purchasing Australian-manufactured silver from Edwards in the early 1870s.

Sydney creditors pursuing Hogarth in Melbourne were listed as follows:
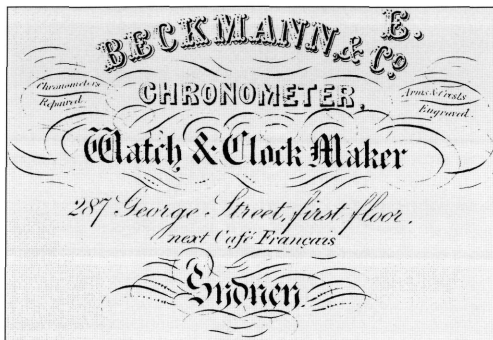
S[pencer] Ashling [sic] 1863
[Commission Agent etc] 139 Pitt St p.r. Burwood.
Money Lent 1863   £30-0-0

Ashlin was at this address in the first Sydney Sands & Kenny Directory in 1858, his occupation being given as "Registry Office." In 1863 he was a labour and

Plate 6. *Trade plate for Edwin Beckmann, one time adjoining shopkeeper to Hogarth in George Street and now a creditor. J B Hawkins Australian Silver Reference Library.*

commission agent also a wine and spirit merchant at 58 Pitt Street. He may also have operated as a money lender.

H[ermann] Fink [sic] 1863
[Jeweller] Work done   £15-0-0

A partner in the firm of Finckh and [Augustus] Boekemann of 6 Hunter Street, Jewellers, Finckh was involved in the first bankruptcy as an employee of Hogarth.

D[avid] Jones 1863
Drapery [345-347 George St]   £7-10-0

The originator of the well-known Sydney store.

J[ohann] Berthold 1863
Work done   £10-0-0

Hogarth's faithful employee who sues for wages as a result of every bankruptcy.

E[dwin] Beckmann 1863
[Chronometer and watch maker, 314 George St]
Jewellery   £2-10-0

Beckmann's trade plate *(Plate 6)* shows he had been Hogarth's neighbour in George Street. Hogarth made the Auer silver centrepiece commissioned by John Degotardi, probably as a result of an introduction from Beckmann who was Degotardi's business associate, former landlord and next door neighbour in Balmain.[17]

William Nelson 1863
Money lent   £7-10-0

Possibly the blacksmith of the firm Nelson and Egan, Argyle St, Sydney.

William Creed 1863
[Royal Oak Inn, Union St, Pyrmont]
Money Lent   £5-0-0

Alfred Conray 1863
Work done   £1-10-0

I think this should read Alexander, who was a watchmaker at 338 George Street.

Dr [Charles Ferdinand] Erickler 1863
[89 Harrington St]
Professional Attendance   £6-6-0

Henry Sheilsky (sic) 1864
Work done   £8-0-0

Schilsky or Scheilsky is listed in the Directories from 1857, first at 45 Hunter Street, then at 27 Hunter Street, 1863 and later at 324 George Street. He is listed only as an importer giving no indication of the type of import. We know however from the first Bankruptcy Papers that he imported jewellery.

The Melbourne creditors were:
J. & D. Shearer, Melbourne 1865, 1866
Groceries   £30

John Shearer, grocer, 62 Rosslyn St, West Melbourne, 1865

Plate 7. *This is the finest medallic portrait produced by any sculptor working in 19th century Australia. Portraying the head of the aboriginal Ricketty Dick, it was probably based on a drawing or painting by either Thomas Balcombe or Knud Bull. The initials "IH" of diesinker Julius Hogarth appear at the base of the neck. Struck at the Melbourne Exhibition by Hogarth's employer Stokes & Co. in 1873, the image was later used at all Australian 19th Century Exhibitions. I shall be writing an article on Hogarth's diesinking achievements in a future edition of* Australiana *and the reader is referred to the back page to my colour advertisement for further interim information on the subject. Photograph J B Hawkins Australian Silver Reference Library.*

J. & D. Shearer, 62 Rosslyn St, West Melbourne, 1866

The grocery was two doors from Hogarth's 1866 private residence at 66 Rosslyn St.

Stainford, 1866
Butcher's meat   £13

No listing could be located for Stainford.

Andrew Martin, 1866
Money Lent   £4-10-0

D. Wallace, 1866
Bread   £4-10-0

Peter Wallace, Baker & Grocer, Pelham St, Carlton.

Wm. Watts, 1866
Work done   £1-3-0

Watts, Coal Merchant & Dealer, Rosslyn St, West Melbourne or George Watts, Masons & Stone Cutters, 19 Johnston St, Fitzroy.

Since the designation is for work done rather than goods supplied, it appears likely that William Watts was of the business of George Watts, Masons and Stone Cutters. Hogarth's rented dwelling at 66 Rosslyn St, West Melbourne, was a four-roomed stone cottage.[18]

E. Vevenboom, 1866
Brushes   £0-10-0

This should read John Zevenboom, born in Holland in 1822, also known as Zeven Zevenboom, a specialist brushmaker of Flinders Lane East. The firm in 1866 was Stone & Zevenboom. The business, established in 1863, was the first such enterprise in the southern hemisphere, and by 1888 was employing 50 hands. Zevenboom during his lifetime was a Justice of the Peace, councillor for the City of Melbourne, and vice-Consul for the Netherlands. He was one of the Commissioners for the Paris Exhibition of 1878, the Melbourne International Exhibition of 1880-81 and the Melbourne Centennial Exhibition of 1888. He died at his residence, in Amsterdam, in Mathoura Road, Toorak in 1898.[19]

H. Solomon, 1866
Work done   £5-8-0

Probably Solomon Solomon,[20] jeweller of 102 Collins St East.

A[ndrew] Anderson 1866
Work done   £2-18-0

Other Scandinavians were attracted to Melbourne. This may be Andrew Anderson,[21] a Swede born in 1834 who arrived in Melbourne aged 20. After four unsuccessful years on several Victorian diggings, in 1858 he began quarrying stone in Footscray, and later

Plate 8. A gold mounted Royal Presentation Emu Egg Vase presented to HRH The Duke of Edinburgh in Melbourne in 1867 and from the evidence provided by the handles, made by Julius Hogarth, now lost. Courtesy V&A Picture Library, London.

Plate 9. Cast satyr mask head for the side of the 1869 Sydney Gold Cup by Qwist. I suggest that this pair of masks and the finial were cast, chased and finished by Hogarth to Qwist's order. Collection: J. B. Hawkins Antiques. Photograph J B Hawkins Australian Silver Reference Library.

Newport in 1876, shipping fine quality stone to all the Australian colonies.

J[eremiah] Wilson 1866

Work done   £0-5-0

Jeweller, 76 Gertrude St, Fitzroy.

Albrecht lists Wilson at different addresses, 65 & 73a Gertrude St, Collingwood. This is the same street and locality, and is the boundary between the two suburbs.

Dr [Robert] Martin, 1866

Professional attendance   £5-10-0

Dr Robert Martin, born in Skye in 1798, qualified as a doctor before emigrating to New South Wales. He overlanded to Port Phillip with flocks in 1839 and took up a station, Mount Sturgeon. Martin later acquired the property, Viewbank, an estate in Heidelberg. He played a leading role in that district, an area of gentlemen's estates reminiscent of the English character. The remains of his estate were an important local archaeological site, revealing details of life in Victoria prior to the goldrush. Martin was a trustee of the Port Phillip Savings Bank and a member of the District Council of Bourke. The extent of his medical practice is unknown, but he did contribute many articles to the Australian Medical Journal. He died in 1874.[22]

Dr Crooke, 1866

Professional attendance   £2-10-0

Mr William Crooke, surgeon, corner of Gertrude and Brunswick Streets, Fitzroy.

Irish-born Crooke qualified in England and immigrated to Van Diemen's Land in 1841. He took up land on Bruny Island and engaged in medical practice there. Being unsuccessful, he then accepted the position of assistant surgeon at Her Majesty's General Hospital, Hobart. In 1857 Crooke crossed Bass Strait to Victoria, and in Melbourne established a large practice and became public vaccinator and a member of the Central Board of Health. He identified an outbreak of small pox in Melbourne and did much to control it. He became insolvent a number of times, and was, on occasion, involved in litigation concerning his medical practice.[23]

Dr Atkins

Professional attendance   £1-10-0

There is no Dr Atkins listed in Melbourne in the mid 1860s. The debt was most likely owed to English-born Charles Agar Atkin, 1823-1898, chemist and druggist of

Plate 10. A detail of the mask handles to the 1871 Sydney Gold Cup, a superb example of cast, chased goldsmith work. It is possible that Qwist absorbed enough of Hogarth's skills and ideas to achieve this standard of work but I would suggest they are the work of Hogarth. Collection: Museum of Applied Arts and Sciences, Sydney.

43 Errol Street, Hotham (North Melbourne) in 1866, a short distance from Hogarth's dwelling in Rosslyn Street. Atkin was a member of the board of the Pharmaceutical Society of Victoria for many years. He developed an extensive trade and was renown for his Quinine Wine which won medals at various Australian and international exhibitions.[24]

Melbourne Gas Company, 1866
Gas   £2-10-0

In 1854 the Melbourne Gas Company commenced its works. Completion was achieved toward the close of 1855. The shops in Bourke Street, including the jewellers' premises, began to make a notable display behind great sheets of plate glass.[25]

Henry Young 1866
Money lent   £52-10-0

Henry Young, silversmith, born c. 1839, the son of Thomas, emigrated from England in 1852. Thomas Young, a manufacturing jeweller, was listed in the directories from 1854. By 1864 Henry was employed in the business, then becoming a partner in 1867 at 47 Stephen Street, now Exhibition Street. In 1882, Henry, at 53 Collins Street East, opened his own premises on the site previously occupied by Walsh Brothers. The last directory entry for Henry Young in Victoria is as Littlewood, Young & Co. at 240 Collins Street in 1895.[26]

William Campbell 1866
Money lent   £5-0-0

William Stephenson, 1866
Trade tools   £1-5-0

Of J[ames] Stephenson, watchmaker, 13 Bourke St East.

Otto Brinckmann, 1866
Trade tools   £3-10-0

Jeweller and goldsmith, 35 Little Bourke St West. Otto Carl Heinrich Brinckmann, c. 1822 - 1906, a working jeweller, was a native of Walsrode, Hanover, who arrived in Victoria aboard the *Sofia* in 1854.[27]

Alexander Happer, 1866
Money lent   £6-10-0

Almost certainly this is Alexander Habbe, 1829-1896, who initially lent money to Hogarth before 1864, and a further amount prior to the third bankruptcy. Habbe's whereabouts in 1866 is uncertain. It has been suggested that he may have travelled in the country districts of New South Wales.[28] There is no record of his being in Melbourne in 1866.

Fredk. Oelsen, 1866
Boots   £1-15-0
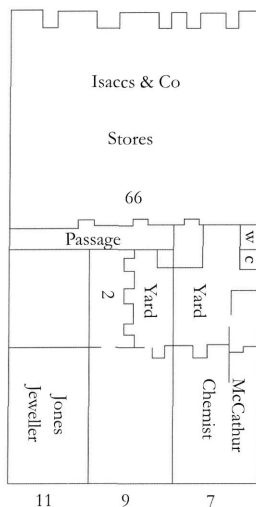
Frederick Olsen, 132 Spring Street, bootmaker.

Shann, 1866
Money lent, tools etc   £1-7-0

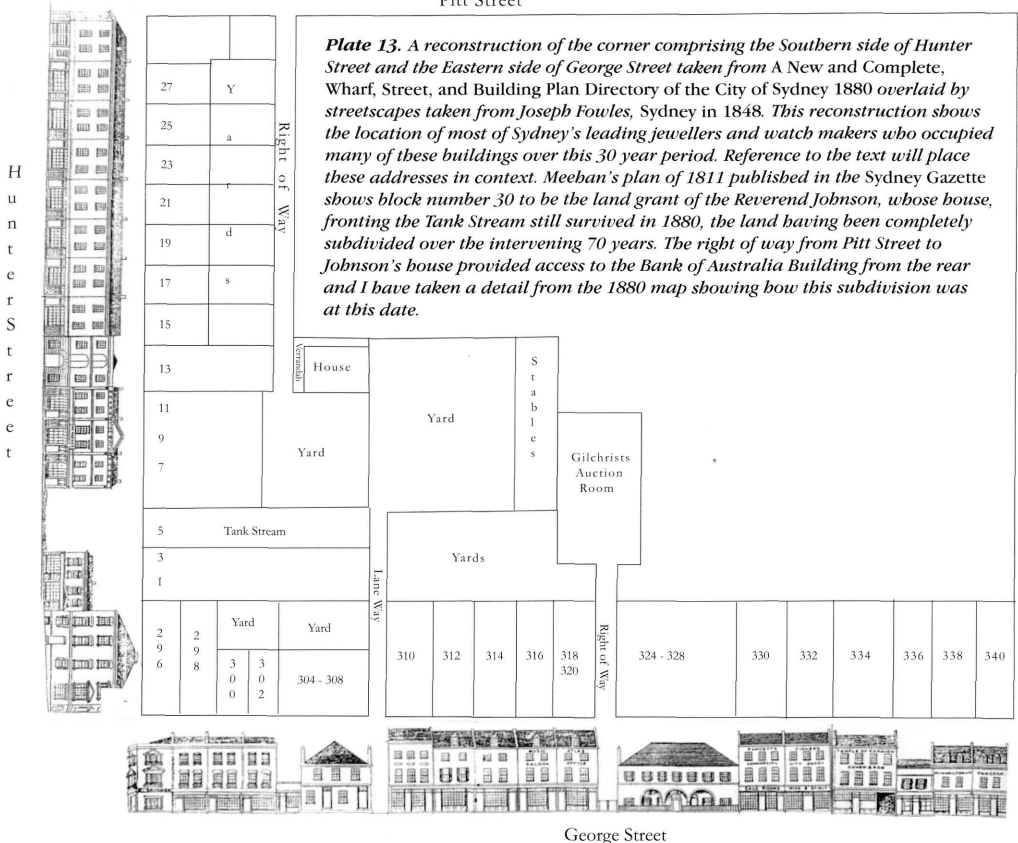Possibly Richard Shann of the Bank of Victoria, Collins St East.

Plate 11. *Sydney Gold Cup 1869 by C. L. Quist. Collection J B Hawkins Antiques. Photograph J B Hawkins Australian Silver Reference Library.*

Plate 12. **Detail from** A New and Complete, Wharf, Street, and Building Plan Directory of the City of Sydney *1880 showing the only jeweller remaining at number 11 was Evan Jones, number 9 being empty and number 7 being occupied by Mr McCarthur Chemist.*

Plate 13. A reconstruction of the corner comprising the Southern side of Hunter Street and the Eastern side of George Street taken from A New and Complete, Wharf, Street, and Building Plan Directory of the City of Sydney 1880 overlaid by streetscapes taken from Joseph Fowles, Sydney in 1848. This reconstruction shows the location of most of Sydney's leading jewellers and watch makers who occupied many of these buildings over this 30 year period. Reference to the text will place these addresses in context. Meehan's plan of 1811 published in the Sydney Gazette shows block number 30 to be the land grant of the Reverend Johnson, whose house, fronting the Tank Stream still survived in 1880, the land having been completely subdivided over the intervening 70 years. The right of way from Pitt Street to Johnson's house provided access to the Bank of Australia Building from the rear and I have taken a detail from the 1880 map showing how this subdivision was at this date.

George Street

Hogarth's specialised skills as a goldsmith, metal caster and chaser are evidenced in his gold and silver statuettes of aboriginals and animals *(Cover & plates 4 & 5)*. This Combined with his skills as a die-sinker, puts him in a class apart from his contemporaries.[29] In Melbourne he worked for Walsh Bros casting, chasing and finishing the figures for the O'Grady epergne[30] and for Henry Young of the firm of Thomas Young & Son who lent him money secured over his tools and other assets. Stokes & Co. were die-sinkers *(Plate 7)* and Hogarth was presumably responsible for the range of cast emu and kangaroo paperweights supplied within the trade by this Melbourne firm.[31]

Despite his financial problems, Hogarth kept his links with Sydney while working in Melbourne. This can be shown from surviving gold objects. The cast heads *(Plate 8)* and handles to the Duke of Edinburgh's gold mounted emu egg presentation centrepiece made in Melbourne in 1868[32] bear close comparison to items made in Sydney at approximately the same time. These cast masks *(Plate 9)* are repeated on the AJC Sydney Gold Cup of 1869 by Quist and I suggest they are by the same hand. The superb quality horse and groom to the finial *(Plate 11)* bear all the hallmarks of detailed miniature casting, chasing and proportion only encountered in the work of Hogarth.[33] The 1870 Sydney Cup by Quist lacks the finish of Hogarth to the finial. I suggest Hogarth again helped Quist in 1871 and supplied the handles and masks *(Plate 10)* for the Sydney Cup, to his usual impeccable standards.

Possession of such skills gave Hogarth a revered position in the eyes of his contemporaries. They helped as best they could to counteract his appalling sense of business, by lending him money and employing him as a "master craftsman" to cast, chase and finish important orders for goldsmiths work in the booming cities of Melbourne and Sydney.

Notes

1 New South Wales State Archives, R. v James Tanner, Larceny, 8 January1863 case no 5044. Verdict Not Guilty, 1 April 1863.

2 *SMH* 2 April 1863, p. 5

3 NSWSA No 65 99 2/9111, becoming case no 6599 in the Supreme Court, NSW Insolvency.

4 Lorna McDonald. *Rockhampton A History of City & District*, Queensland Press1981, pp. 32-38.

5 *ADB* Sir Peter Nicol Russell, 1816-1905, ironmonger and public benefactor who gave £50,000 to the University of Sydney to fund the Peter Nicol Russell School of Engineering.

6 Joan Kerr (ed.), *The Dictionary of Australian Artists*, Oxford University Press, Melbourne 1992, p. 334f.

7 Eva Czernis-Ryl, "Early Australian Statuette, A Story of Julius Hogarth and Ricketty Dick", *Australian Antique & Fine Art Dealers' Fair*, 1996, pp. 6-10.

8 Another wax figure of an aboriginal exists at the Balcombe property *The Briars* on the Mornington Peninsula.

9 Eva Czernis-Ryl, *op. cit.* fig. 10.

10 Public Record Office of Victoria. V.P.R.S. 759, unit 153. File No 10878.

11 Sands & McDougall *Melbourne Directory*, 1866.

12 Eva Czernis-Ryl, *op. cit.* p. 7 records that Julius Hogarth returned to Sydney with his wife and seven children in 1878, and died at Chippendale on 5 March 1879 from "chronic liver disease". Charles J. H. Hogarth is listed in the Melbourne Directories from 1881-1888 as a chaser and engraver and he may have been a son born in Sydney. Hagbarth Albert Hogarth, possibly a son from his first marriage, seems to have arrived in Victoria about 1890 and died there in 1931 aged 82.

13 J B Hawkins *19th Century Australian Silver*, Vol 1, p 279.

14 Butler & Brooke, *Ballarat Directory*, 1866-7.

15 Sands *Directory* 1858.

16 Sands *Directory* 1858.

17 John Fletcher, *John Degotardi, Printer, Publisher, Photographer*, Book Collectors' Society of Australia, Sydney, 1984.

18 Melbourne City Council Rate Books, 1866, No. 1642.

19 Alexander Sutherland (ed.), *Victoria and its Metropolis*, McCarron, Bird & Co., Melbourne, 1888, vol. 2., p. 626; Argus, 18 Nov. 1898 p. 1.

20 Solomon Solomon was an import merchant, see Hilary Rubenstein, *The Jews in Victoria 1835-1985*, George Allen & Unwin, Sydney, 1986, p. 31.

21 Olavi Koivukangas & John S. Martin, *The Scandinavians in Australia*, AE Press, Melbourne, 1986, pp. 51-2.

22 Donald S. Garden, *Heidelberg, The Land and Its People 1838-1900*, Melbourne University Press, p. 44; Paul de Serville, *Pounds and Pedigrees, The Upper Class in Victoria, 1850-80*, Oxford University Press, Melbourne, 1991, p. 318.

23 *Men of the Time in Australia*: Victorian Series, McCarron, Bird & Co., Melbourne, 1882, n. p; AMA Card Index, Brownless Bio-Medical Library, University of Melbourne.

24 For Atkin see the Australian Biographical Archive, State Library of Victoria, GMF 2, Box 1, pp. 93-94.

25 Sutherland, *op. cit.*, vol.1 p. 384.

26 Ruth Dwyer, file on Henry Young.

27 Australian Archives, Naturalization Papers, Otto Brinckmann, A712 1857/1583.

28 Joan Kerr, *op. cit.*, p. 334.

29 John Sharples, *Medals as Art*, Museum of Victoria and the Royal Australian Mint, 1990, p.16. "Hogarth's die work was on a par with all but the best in the world."

30 *ADB* vol. 5 p. 360f q.v. Michael O'Grady. A description of the centrepiece is contained in the Court documents reported in *The South Bourke Standard*, 25 March 1870 n. p "John Mannix was brought up on remand from Melbourne, charged with stealing a silver epergne and other articles from the dwelling of the Hon. M. O'Grady, Glenferrie Road, Hawthorn. Detective Daly conducted the prosecution. A valuable silver epergne, a testimonial, which usually stood on his drawing room table, was stolen. It had been in his possession about 18 months; it was manufactured by Messrs. Walsh Bros., of Collins Street. The dessert stand was made of silver and glass, and some of the figures were gilt. Julius Hogarth, a goldsmith, living at Richmond, and carrying on business in Melbourne, deposed that on Monday the 14th inst., he accompanied the detective police to a house in Madeline Street [Carlton], made a search there, and in the yard found a zinc bucket with gravel, and found some little grains of silver in it. On the mantelpiece of the front of the shop, he found a little square match box full of silver melted up into little lumps. In another box in the same place he found a larger quantity of similar pieces of silver, amongst which were a few pieces which he identified as parts of the testimonial dessert-stand which he had made for Messrs. Walsh Bros. The sketch produced is a drawing of the article. The packet produced, containing the pieces he identified he fastened and sealed himself. One piece he recognised as the foot of one of the figures belonging to the same piece of work - the right foot of the figure representing Ireland. There were three figures on the testimonial, representing Friendship, Ireland and Victoria. The testimonial was of silver, resting on a stand of wood and plate glass. The two lumps produced are silver melted down by some means, but not in a melting pot. To prisoner: Another piece of silver produced he identified as part of the drapery of one of the figures; he found it on the mantelpiece of the front shop in Madeline Street. It was his own workmanship."

31 J B Hawkins, *op .cit.* vol 1, page 275.

32 J B Hawkins, "A Royal Visitor", *Australiana*, vol. 21 no. 3, August 1999.

33 J B Hawkins, *op. cit.* vol 1, page 123, plate 92.

34 Ruth Dwyer, "Stolen and Melted Down", *The World of Antiques and Art*, no 59, June 2000 pp. 12-14.

35 *SMH* 13 Dec 1852 p. 2

36 *Registre Veritas* 1852.

37 As incorrectly stated in *Australiana* vol. 22 no 2. p. 36.

Joseph Backler

Portrait painter to the not very rich or famous

Richard Neville

"Portraiture is one of the staple manufactures of the empire. Wherever the British settle, wherever they colonise, they carry and will ever carry trial by jury, horse-racing, and portrait-painting." – B. R. Haydon.

Colonial painter Joseph Backler's prodigious output of portraits exemplifies Benjamin Robert Haydon's 1817 comment. Backler, an ex-convict, first advertised his services in 1843 in Sydney - in the 1880s you could still employ him to paint your portrait. In the intervening years citizens of Bathurst, Goulburn, Tenterfield, Yass, Gympie and Brisbane all sat to his itinerant talents. Many more than 100 of his startling portraits have survived.

Backler arrived in NSW as an 18 year old, convicted of uttering forged cheques. Falling under suspicion for forging again, he was sent to Port Macquarie where he lived until his return to Sydney in 1843. Backler established himself as a portrait painter to the not particularly rich nor famous. His clients were almost exclusively people like successful publicans, shopkeepers, builders, mill owners and sea captains; people who had done well in Australia. Most of his clients had probably never commissioned a large oil portrait before. His style was literal, often unflatteringly so (if a subject had no teeth Backler made sure their portrait didn't either), but always engaging and life-like. Real people look back at the viewer.

He rarely painted the middle class or the colonial elite. Rather his subjects were, as one of his clients was described, 'a new class of people – we form a society of our own, we pursue one object - money making'.

Despite being incarcerated for debt to his frame-maker, the death of his wife in 1852 (intriguingly a "Mrs Backler" gave birth to a short-lived child a couple of months later) and proven charges of plagiarism, Backler was one of the most prolific oil painters in Australia before 1880. The Mitchell Library holds 40 of his works.

Backler also painted landscapes – again fairly literal images which did not employ conventional picturesque devices to beautify or standardise them. Indeed some of his Port Macquarie landscapes include in the foreground little vignettes of men, bottles (presumably of alcohol) in hand, being pursued by other men. Perhaps an autobiographical touch and certainly a not-uncommon sight in the penal settlement, but a quite unusual inclusion in the generally orderly colonial landscape.

Backler's prolific output, his documentation of socially upward European Australians, and his high representation in the Mitchell Library collection were significant reasons to mount the first-ever exhibition – titled *Backler and Friends* – of his work.

The exhibition in the Picture Galleries of the State Library of NSW set Backler's works alongside a number of his contemporaries. These more conventionally sympathetic portraits for middle class clients, by artists such as Richard Noble, Henry Robinson Smith and James Anderson, contrast with Backler's often hard-faced realism. A number of these portraits surfaced only because of research undertaken about Backler. Robinson Smith's portraits of Thomas Hogg and his

Plate 2. Joseph Backler, Sarah Cobcroft, 1856. Oil on canvas. Mitchell Library, Sydney.

wife Martha had been attributed to Backler. Stylistic differences suggested otherwise, and a close examination of the canvas of Thomas Hogg revealed the initials "HRS."

Research for the exhibition also uncovered works by an artist previously only known by a *Dictionary of Australian Artists* entry – Fortescue Hitchins. Portraits by this charmingly naïve Maitland artist had previously been attributed to Backler or Joseph Fowles.

Backler's comparatively minor

talent says major things about colonial society. An exhibition such as *Backler and Friends* provided the opportunity to look closely at an artist who has been undeservedly neglected.

Richard Neville is Research Curator, Pictures at the State Library of NSW, and spoke to the Society on 4 May about Backler's 'warts and all' portraits. Though the exhibition closed on 16 July, many of the paintings can be seen on the website www.slnsw.gov.au/ picman.

Plate 1. *Student exhibition at the Chamber of Manufactures 1906*. PTSAR *1907*.

Art and Design in Western Australia

Dorothy Erickson

The third article on artists and designers in WA to 1914, excerpts from the book *Art and Design in Western Australia: Perth Technical College 1900-2000*, edited by Dr Dorothy Erickson and published by Central Metropolitan College of TAFE, Perth (RRP $49.50 softcover, $66 hardcover).

To master the applied arts the art teacher at Perth Technical School, James W. R. Linton taught himself the rudiments of metalwork and leather craft from books and magazines such as *The Art Workers' Quarterly, The Art Journal and The Artist*. Two old craftsmen working in one of the local sheet–metal factories taught him the basics of repoussé while he investigated enamelling by himself. His endeavour was encouraged by the school's director **Alex Purdie**, who wrote in the *Annual Report* of 1904:

> it is a waste of time, energy, and money for students to enter upon such work as applied art without previous training in drawing and modelling, and ... this Technical School will not lend itself to any such folly.[1]

The first printed prospectus for the Applied Art Class stated that the students:

> ... must have previously learned to draw thoroughly, as this is the only foundation on which good art can possibly be built; and the syllabus will include the principles of ornament, the drawing to scale of plans, elevations, and sections of the work to be executed, detail drawings of the different parts, and modelling.[2]

If a student had not previously taken drawing lessons, an introductory course was available. This included:

> Drawing from the flat or round and transferring same to the material used. Modelling in clay. The sharpening and use of the tools either for wood-carving, metal or leather work, and the use of geometrical instruments for design.[3]

By this time Linton was firmly part of the Domestic Art Movement,

saying in a 1904 interview:

> Painting is absolutely a luxury, and we can't get away from that fact. But with our homes here, we have a necessity in the way of art, as applied to furnishing, and the demand for art in this direction must be evident to anyone who walks down Hay-street. ... I desire to see this practical side of art encouraged, and pushed on as much as possible.[4]

This formed a major part of his teaching, particularly after **David Edgar** joined the staff. Edgar taught art subjects from 1905 to 1920.

Art Leatherwork was undertaken only by a few students between 1903 and 1908. The exam was a gruelling five hours. **Alice Glyde, Alice Richardson, Flora le Cornu, Bessie Rischbeith, Miss A. D. Minchin** and **Cecil Ross** were the more notable names who passed this subject. The exercises were taken straight from the art journals of the day as can be seen by Linton's teaching samples in the collection of the WA Museum. One was taken from a 1904 issue of the *Art Worker's Quarterly*.

Art metalwork was offered regularly at Perth from 1903 until 1909. After that it was rarely listed separately but was apparently taught by demand as an Education Department report of 1915 shows Linton's duties to:

> ... comprise the teaching of the following branches, — Freehand, Model Drawing, Light and Shade, Still Life Painting, Antique, Drawing and Painting from Life, Modelling and Design.

> Mr Linton also gives instruction to students of Design in various crafts such as metalwork, jewellery, leatherwork etc.[5]

The exam of 1908 shows very definite Glasgow School Art Nouveau tendencies. The piece was shaped to fit as a finger plate of a door. **Bessie Rischbieth, Mattie Furphy, Flora Landells** and others made fingerplates and door panels for their homes *(Plate 4)*.

Mrs **Mattie Furphy** (1878-1948) was one of Linton's better students and we can see her metalwork today in Tom Collins House in Swanbourne.[6] She was an outstanding student between 1905 and 1910, winning scholarships which paid for her fees and was mentioned with Flora Le Cornu in the *Annual Reports* as energetic and persevering students who stimulated the others. In 1905 she took Freehand Drawing, Model Drawing and Cast Drawing, winning the prize in the latter. Some of the drawings in the Chamber of Manufacturers' exhibition were from her hand. Unfortunately none of her works on paper are known to remain.

Mattie Furphy née Sarah Martha McCausland, *(Plate 5)* moved to Western Australia in 1902. Strong-willed Mattie spent most of her time at the Perth Technical Art School. According to her father-in-law, the writer Joseph Furphy, she was there five days a week - from 10 am to 10 pm.[7] Her forté was repoussé. Furphy was engaged in making an overmantel, door panels, fingerplates, mirror and sconces for her house on the corner of Clement and Marmion Streets, Swanbourne. For a tiny, corsetted Edwardian belle this was some considerable physical feat. In one set, the quandong is featured. This fruiting tree was a local development of an international motif. The dictates of Walter Crane, via the medium of Linton, were used to adapt the form to fit the chosen rectilinear shape.[8]

Plate 2. *The Franco-British Exhibition 1908, Diploma of Honour awarded for drawings by Mattie Furphy, Flora Le Cornu, Catharine Armstrong and Ernestina Levinson.*

Professional Qualifications

As the classes were progressing so well it seemed appropriate to restructure the courses to award professional qualifications. A three-year *Art Craftsman's Certificate* was instituted in 1906. Subjects included Drawing, Modelling, Design, Geometry, Art & Architectural History, Architectural Drawing, Drawing from the cast and Practical work. An *Associateship in Art* entailed a five-year course with additional Life-drawing, Painting, Still-life, Modelling from Life, Anatomy and History of Art-crafts. Entrance to the Associateship required the Technical School upper-level entrance exam and the Art Craftsman, the lower level. The courses tried to cover the needs of designers for industry. A scholarship of £10 was offered, with preference going to candidates who were employed in some branch of industry but there were few of these.[9] As local manufacturing dwindled away under the economic pressures of Federation there was little to service. Instead teachers attended as part of their preparation for their classification exams.

Alex Purdie, who was so supportive of Linton, died of typhoid in 1905 and the head of the School of Mines at Kalgoorlie, Mr Francis Bowen Allen, became head of the Technical School. It took a while before Allen and Linton developed rapport but as the art department was such a success Allen soon came round to being more supportive.

The Franco-British and other Exhibitions

Linton wrote in the *Annual Report* "during 1906 the students have reached a higher standard of excellence than in any previous year, and the progress made promises well not only for the future of the school but for Art generally

One of Furphy's most successful works was a striking pair of candle sconces in brass and copper. Smoothly domed hemispheres of brass are juxtaposed against repoussé copper back-plates. These circular plates have five swirling leaf and berry motifs, chased and repoussé in low relief. The copper sections are given a satisfying deep-red patina which contrasts with the polished yellow of the brass reflectors *(Plate 3)*. The pieces were transferred to what is now Tom Collins House in 1939. They are fine examples of the work made by Linton's students in the first decade of the twentieth century.

Modelling in clay was another subject with fluctuating numbers. This was primarily sculpture – busts and models for decorative plasterwork. One artist who is claimed to have studied at Perth Technical School under Linton c 1910 is **Eva Benson** who went on to London and made a reputation in the eastern states. However as she

is not listed in any exam results this cannot be verified.

Plate 3. *Mattie Furphy: detail of candle sconce, copper repoussé, size 32 x 40 cm c 1907. Collection Tom Collins House, Swanbourne. Possibly exhibited in the Exhibition of Women's Work in 1907. Photograph D. Erickson.*

in West Australia."[10] Local people were able to judge the improvement for themselves when the work was exhibited at the Chamber of Manufactures' Exhibition in Perth in 1906 *(Plate 1)*. Students who exhibited included **Kitty Armstrong**, **Flora Le Cornu**, **Alice Richardson**, **Mattie Furphy**, **A. D. Minchin**,
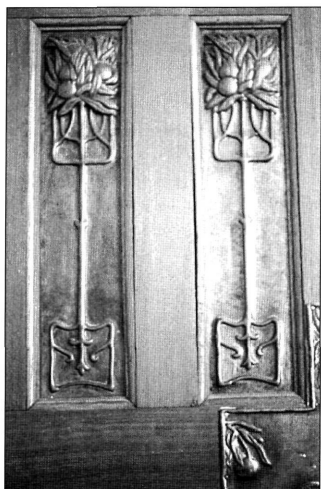
Plate 4. Sarah Martha (Mattie) Furphy: Finger plates and door panels featuring quandong motif in repoussé copper. The doors were made by her father-in-law the writer Joseph Furphy. c 1906.

Olive Thompson and **Olive B. Parrant**.[11] Drawings from the cast are clearly evident in the photograph as are still-lifes, designs with an Australian motif and a carved wooden settee.

A selection of the student work was exhibited in the local Exhibition of Women's Work held in 1907. This was selected in its entirety to be sent to Melbourne, for the national Women's Work Exhibition. It consisted of drawings, paintings, art needlework, dressmaking, and woodcarving from **Kitty Armstrong**, **Flora Le Cornu**, **Ernestina Levinson**, **Mattie Furphy** and **Alice Richardson**. As it was modestly sent as a non-competitive exhibit none of these women feature in the prize lists. However as it compared well

with the other work the exhibits were reduced and sent as a group to the Franco-British Exhibition in London in 1908[12] where to Linton and the director's satisfaction they were "awarded the Grand Prix and the Diploma of Honour, showing that the work executed at this School is of a high order of merit"[13] *(Plate 2)*.

Linton was able to see the exhibition of his students' work in London where he had gone in 1907 to further his studies in metalwork. After seeing the work of the South African students en route, he wrote to the director "after what I have seen I think very much more of our School and Gallery than I did before, we have not all we would want but we are by no means behind

Plate 5. Sam and Mattie Furphy, wedding photograph c 1900. Collection Tom Collins House.

the times." [14] A few months later, after seeing the work of students in England, he wrote:

> I should like to add that I am far from dissatisfied with the work our students have done in the past as I find it compares more than favourably with work of the same standard in this country. [15]

The success of the students considerably enhanced Linton's reputation. By now he was convinced that teaching was his metier and he returned to Perth in 1908 where Sir John Winthrop Hackett, owner editor of the *West Australian* and Art Gallery Trustee wrote to him "Let me say how pleased I am to find you are back again amongst us. Our art and craft world was distinctly the poorer while you were away". [16] His assistant **David Edgar**, who trained under Lucien Henri in Sydney, initiated 'home work' while Linton was away. Given his mentor's interest in Australian flora, Edgar no doubt reinforced Linton's interest in using these motifs for design work. A rather stilted painting of Mounts Bay Road in 1903 in the collection of the Royal Western Australian Historical Society is one of his known works.

The school, under Linton and Edgar, became a sound design school and had a very considerable impact in Western Australia. Occasional teachers included accomplished English miniaturist **Annie Andrews** who also studied subjects such as Landscape, Modelling and Drawing from Life in 1916 & 1919. In 1907 some of Linton's classes were taken by **Alfred Levido** who usually took Technical Drawing. When Linton had long service leave in 1921 **Flora (Le Cornu) Landells**, **Ethel Isaacson** and **William Murray** stood in. [17]

The New Building

There was great excitement in 1910 when the first stage of the new Technical School building was opened *(Plates 6-7)*. The art room had been demolished as part of this project and a new purpose-built room was situated on the south side of the upper floor. It was approached via stairs lined with plaster casts of classical Greek sculpture from which the senior students worked.

> The new two-storey block of buildings erected along the St George's Terrace frontage, as portion of the permanent buildings, was duly opened in April 1910 ... The well

equipped studio provided for the Art classes has led to larger attendances and a higher standard of work. ... Additional accommodation, however is required for the Model and Applied Art classes, which are still working under considerable difficulty in their old quarters. [18]

The art room was divided into three sections, for Freehand Drawing, for Light and Shade and for the Life class. [19] The applied arts were still in the workshops in the grounds. This art room was used for exhibitions of the WA Society of Arts. In 1911 a display of artistic crafts and monochrome work was

Plate 6. Stained glass in the stair well of the new Technical School building. Photograph Karina Thullesen.
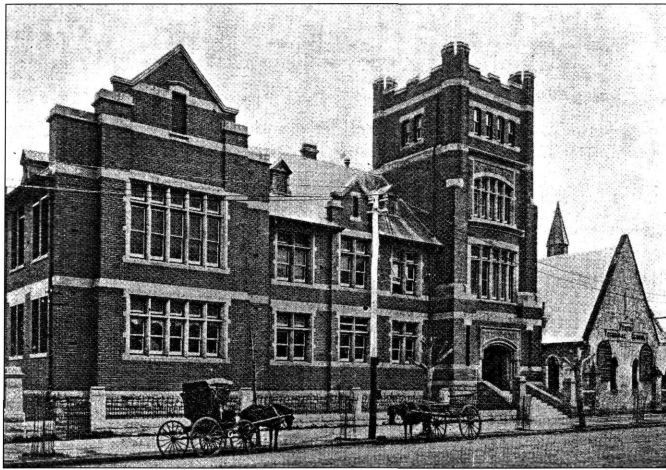
Plate 7. The new Technical School building in 1910. Reproduced from Battye's *Cyclopaedia.*

launched here. Tech connections represented in Black & White were **Miguel McKinlay** and **Daisy Rossi**. The Design section included designs by **Bessie Rischbeith**, **Loui Benham** and **Enid Allum**, Painted China by **Lottie Fanning** and Woodcarving by Miss **I. Cavanagh** and **Lottie Fanning**. **Daisy Rossi** showed interior design sketches. Other design work of note was from **David Edgar** and **Loui Benham**. A reviewer wrote: "When one viewed the many and in almost all cases really excellent exhibits which had been entered, one almost wondered that such an important aspect of art should have been able to hide its light for so long."[20]

Classes were increased to six days a week with five evening sessions. Still life and Landscape however were not offered in the evening. By 1912 the numbers had risen to 99, with nine in Needlework, and 11 in Woodcarving.[21] Sculptural Modelling with clay was popular. The Director, F. B. Allen, reported that: "The first and second prize for woodcarving at the Royal Agricultural Society were gained by Perth Technical School students. ... The

classwork in modelling was followed with enthusiasm by a number of students who are engaged in the trade of plasterers and modellers and the results obtained were excellent."[22] Allen also made note of the spread of interest in art in the state with private art teachers in Bunbury, Wagin and Pingelly. Two years later there were 182 in the Perth Tech art classes. It was the largest department in the college.

Notes

1 *PTSAR* 1904, p. 13f.
2 *PTSAR* 1904, p. 86.
3 *PTSAR* 1904, p. 86.
4 *West Australian* 23 July 1904, p. 48.
5 4 July 1915, BL AN45/10.
6 The home of the Fellowship of Australian Writers (WA Branch).
7 Quoted in Justina Williams, *Tom Collins and His House*. Perth, Tom Collins Press, 1973, p. 45.
8 For further information on any of the metalsmiths refer to Dorothy Erickson, "*Aspects of Stylistic and Social Influence on the Practice of Jewellery and Silversmithing in Western Australia 1829-1965*," Ph D thesis UWA 1992 held in Battye Library.
9 Photography, which was taught, was part of the Trade classes.

10 *PTSAR* 1907, p. 38.
11 New students included E. R. Bates, Miss C. and Miss R. H. Binney. Work by Catherine Binney is in the Art Gallery of Western Australia.
12 *PTSAR* 1908, p. 18.
13 Allen in the Director's Report, *PTSAR* 1909, p. 22. Mattie Furphy's work shown at this exhibition is known to have been destroyed while in the custody of caretakers at Tom Collins House. Kitty Armstrong's work is in a family collection in Sydney. Mrs Bessel Browne's work has not been traced and Ernestina Levinson's married name is not known.
14 13 Aug 1907, BL 1014/3.
15 21 Dec 1907, BL 1014/3.
16 Linton Papers AGWA.
17 Alfred Levido from the commercial side of the Tech assisted in 1908. Murray taught clay modelling and later woodcarving.
18 *PTSAR* 1911, p. 28.
19 Anne Gray, *Line, Light and Shadow*, p. 44.
20 *Western Mail* 11 Nov 1911, p. 50.
21 *Parliamentary Papers no. 6 Ed. Dept Report for 1913*, p. 84
22 "Report of the Director of Technical Education" *PTSAR* 1913.

Dr Dorothy Erickson
Dorothy Erickson is an artist and art historian resident in Perth. Dr Erickson was awarded her Ph D from the University of Western Australia for her thesis on gold and silversmithing in Western Australia. She is a former editor of *Craftwest*, Western Australian editor for *Artlink* and contributor to many journals including *Craft Arts International*. She is just completing a history of design in Western Australia with profiles of 50 contemporary designer makers.

Dr Erickson has a busy schedule exhibiting her jewellery in Japan, Melbourne, Vienna and Sydney last year, with new shows coming up in Japan and Vienna.

LETTERS

In Defence of Mahogany

I enjoyed Bob Fredman's "Tolerably Good Furniture" (*Australiana* vol. 22 no. 1) on Australian cedar furniture, but it too easily and incorrectly confirms the cedar lovers' prejudice against mahogany by stating "In England the solution to warping and cracking which is common in solid mahogany was to make extensive use of gluing veneers on to more stable timbers."

Quality mahogany is the king of cabinet making timbers. The stability and strength of West Indian mahogany allowed late 18th century cabinet makers to engineer their ingenious 'metamorphic' furniture (chairs becoming library steps, Harlequin Pembroke tables).

Masterpieces of mahogany *are* veneered, but this is to show off the beautiful cranky grain of flame and other figured woods, and to incorporate cross-banding, banding, stringing and marquetry. In these pieces the groundwork will be straight-grained mahogany. Further up the hierarchy of timbers, satinwood and often rosewood are veneered over mahogany for stability.

Mahogany's bad name comes from lightweight case furniture with flashy thin veneers glued on cheap knotty pine imported into Australia from the sweatshops of England and the new mechanised factories of America. George Best was describing this furniture when he wrote in 1837 *"imported furniture does not appear to affect us at present as on account of the cheapness of cedar we are able to make up furniture at less expense and nearly as good looking being all solid it stands well while the english being veneered it is constantly coming to pieces"* (quoted in Fahy, Simpson & Simpson, *19th Century Australian Furniture,* p. 133).

Best and his fellow local cabinetmakers had to compete on price with this imported furniture when supplying their middle class customers, and so were forced to take shortcuts with nails, glue blocks, sparse dovetails and brushed on spirit varnish finishes. Unfortunately for them the "Quality" looked to "Home" when buying expensive furniture for the principal rooms in their mansions.

Australian red cedar was an admirable substitute for mahogany. Veneer cutting, except for laborious hand cutting, was not available, so figured wood was inventively incorporated as planks or cut into thin boards and panels. Red cedar pieces that have survived in original condition have taken on a beautiful mellow glow, but this shouldn't blind us to the beauty and craftsmanship of the other quality furniture earlier Australians chose to live with.

Denis Lake
Antique Furniture Restorer
Norwood, Tasmania

Celebrating the Federation Centenary

I have always loved pantomime. And when I started collecting Australian popular music from settlement to 1960, I discovered that pantomime played a vital role in the theatre life in the colonies. I was particularly interested to discover that there were a few pantomimes with completely Australian themes. The first of these was *Djin Djin*, staged in 1895, and six years later came *Australis* or *The City of Zero*. In each case, the script was written by none other than Australia's most famous theatrical entrepreneur, J. C. Williamson.

Several years back, browsing in the Mitchell Library, I came across the script of *Australis* which turned out to be written and staged specially for Federation. I found it a lot of fun. To start with, the setting is 100 years

hence; that is, 2001! There are four acts: in the Jenolan Caves, Sydney's Semi-circular Quay, on the ice field on the way to the South Pole and finally Zero, the city of the South Pole.

Perhaps the funniest and certainly the most lively of these acts is the second. It is New Year's Day, 2001 and the merry populace are singing songs which reveal a lot about their ultra-modern life style. The sky is crowded with fantastic flying machines and everyone is dressed in the latest fashions. All this is highlighted in the script. The Boss of Australia enters and sings about how he rose from a simple working man to his high position. Then, receiving a call on his mobile phone, he announces that "Every part of the world is now at war with the exception of Australia."

After a lot of songs and hilarity, the second act closes with the appearance of Dione, Queen of Zero (who was, in Act I, set free from 100 years of petrifaction by the Wizard of the Pole). For certain reasons - one being her love for the troubadour Valentine - she agrees to take the Boss and his retinue to the City of Zero.

The star of the show is J. C. Williamson with his amusing script and clever lyrics, much in the style of Gilbert and Sullivan. Unfortunately Bernard Espinasse's music is missing. I have written a new score for the second act and devised a theatre piece in three parts called "Australian Curtain Call: Recalling Past Entertainments." The three entertainments are Music Hall and Vaudeville, Pantomime, and Revue. The pantomime is, of course, the shortened form of *Australis*, and the other two segments feature the very best from my sheet music collection, including program notes on Australian popular music spanning the period from Federation to the thirties.

Anyone interested ?

Keith Watson
11 Bridge St
Toowoomba Qld 4350

Arts and Crafts Pottery at Phillips

Phillips Auctioneers are inviting all members of the Australiana Society to the viewing at 6.30 pm on 20 July of their auction of 20th Century Design, Aboriginal and Contemporary Art. It includes 150 pieces of Australian ceramics by E. Bryce Carter, Remued, John Campbell, Melrose Ware,

Castle Harris, Marguerite Mahood, Merric Boyd, William Ricketts, Newtone and Phillipa James. See the collection at 111 Queen Street, Woollahra, telephone (02) 9326 1588.

Caveat Emptor

Christie's South Kensington offered on 11 May two whale teeth scrimshaw engraved with a view of

the American whaler *Catalpa* (lot 21). She played an important role in West Australian history, rescuing six Irish Fenian prisoners from a beach north of Fremantle in 1876. Confronted by the British gunboat *Georgette*, Captain Anthony challenged her to fire on his vessel flying the Stars and Stripes, and escaped.

The teeth sold for £3,535. Photographs in the catalogue show the decoration is high contrast and the "teeth" look pale and suspiciously modern. This was the opinion of Dr Stuart Frank, Director of the Kendall Whaling Museum, a scrimshaw expert and author of several books on real and fake scrimshaw. In my view, lots 22, 23 and 26 in the same catalogue are also doubtful.

Fake scrimshaw abounds. Attractive subjects and inscriptions can often blind a collector to the presence of a fake, which may even be plastic. Plastic scrimshaw manufacturers even put out catalogues of their products. The good news is plastic fakes can be imported; genuine whale teeth will be confiscated under an international agreement banning trade in whale products.

A Sinister Question

Why would a French journalist want to know if the painter Conrad Martens was left- or right-handed? We don't know, but we asked the Mitchell Library, whose curator Elizabeth Ellis wrote *Conrad Martens Life and Art* (State Library of NSW, 1994). Though his writing is right-handed according to Dr John L. Allsop, that evidence is inconclusive as pupils were often forced to write with their right hand. So if you can prove that Martens was left-handed, right-handed or ambidextrous, let us know.

Peter Mercer OAM

Peter Mercer, long-time Australiana Society member and contributor to *Australiana*, has been awarded the Order of Australia Medal in the Queen's Birthday honours list for his work in promoting and

preserving history. Peter recently retired as Curator of History at the Tasmanian Museum and Art Gallery after a distinguished career.

The Spell of the Shell

An exhibition of 19th and 20th century shell art is on show at Susannah Place Museum, 58-64 Gloucester Street, The Rocks each Saturday and Sunday 10 am – 5 pm till 27 August. Souvenirs, toys, curios, gadgets, dolls, boxes, inscribed and carved shells represent "concholica".

Research facilities at the National Maritime Museum Library

Now at Wharf 7 Maritime Heritage Centre, the Australian National Maritime Museum's Vaughan Evans Library is adjacent to the research library of Sydney Heritage Fleet, with its outstanding collection of ship photographs.

The Library has prepared a series of "pathfinder leaflets" on how to carry out research. Some are available on the Museum's webpage, *www.anmm.gov.au*. As well as maritime books and periodicals, the Library has these microfilms which can be very useful in historical research:

Argus, 1846 – 1920

Australasian Sketcher, Apr 1873 – Dec 1889

Illustrated London News, Jan 1843 – Dec 1890

Illustrated Sydney News, 8 Oct 1853 – 1855, 1865 – 10 Feb 1894

Lloyd's Captains Register, 1851 – 1947

Lloyd's List, 1827 – 1884

Lloyd's List Indexes, 1838 – 1874

Navy List card index, 1835 –1886

Records relating to seamen ... Sydney, 1872 – 1916

Registre Veritas, 1829 -1981

Shipping index inwards [Victoria], 1839 – 1900

Shipping Master's Office index to vessels arrived [Sydney], 1837 – 1925

Sydney Gazette and NSW Advertiser, 1803 – 1842

Sydney Morning Herald, 1831 – Feb 1921, 1942

The Library is generally open from 10 am till 4 pm, Monday to Friday. Call the ANMM Library on (02) 9298 3734 first to make an appointment.

Vale Geoffrey Stillwell

Geoffrey Thomas Stilwell died in Hobart in March. His death marks the passing of an era in historic research, particularly in Tasmania but generally all over Australia and even overseas.

Born in Launceston in 1931 he took an active interest in local history while still a boarder at Hutchins School, Hobart. On weekends the boys had to travel in pairs when out of the school. Geoffrey's hobby was to write down inscriptions on tombstones at local cemeteries but as no other child would join him he was given a special dispensation to go alone.

After graduating and spending some time at other libraries, he went to work in the State Library of Tasmania which included the State Archives. His knowledge and interest went far beyond family history to include artists and craftsmen and the things they created, both in Tasmania and beyond.

His incredible memory for historical details, coupled with a generosity of spirit, marked him out from others in the field. Countless authors, of everything from newspaper columns to multi-volume histories, came to rely upon Geoffrey to solve problems relating to gaps in their knowledge.

An active member of the National Trust, his knowledge of the early architecture, ownership and history of many buildings assisted the Trust in saving a number of places threatened by development. He remained a member of the Southern Committee of the Trust for more than 30 years.

Henry Allport was a wealthy collector of books, paintings, furniture, silver and china who left his collection to the government of Tasmania on his death. The bequest was handed to the State Library to maintain and Geoffrey was appointed curator. If there were gaps in his knowledge relating to any part of the Allport collection he quickly filled them and demonstrated expertise in these fields. He acquired, on behalf of the collection, many paintings relating to Tasmanian history and put together exhibitions of paintings and furnishings.
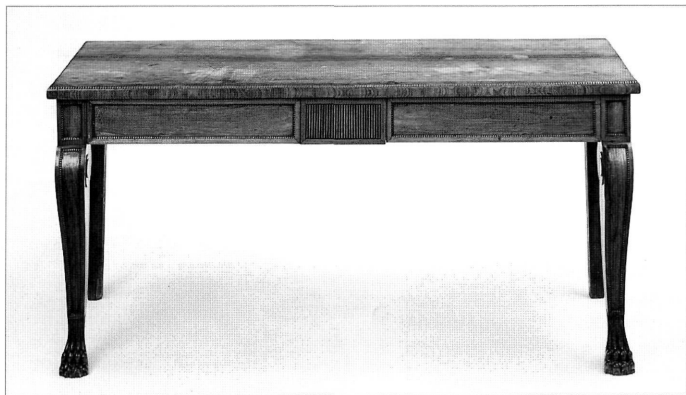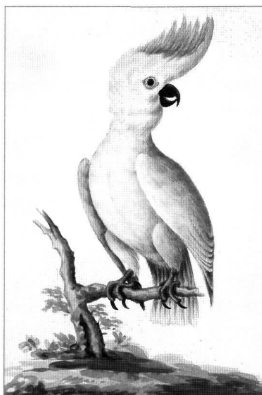
Geoffrey was awarded an AM in 1988 in recognition of his contribution to recording Australian history.

John Morris

AUSTRALIA 2000
Auction of Important Colonial Paintings, Books, Furniture, Silver and Works of Art

Auction Sydney 16 August 2000

Top Left: A fine pair of Early Colonial Cedar Rail-back Carver Chairs, Australian, mid 19th century. Estimate $5,000 - 8,000

Top Right: A fine and unusual Early Colonial Blackwood Fall-front Desk, Australian, second quarter of the 19th century. Estimate $18,000 - 25,000

Bottom Left: Sarah Stone, Sulphur Crested Cockatoo, circa 1785. Estimate $25,000 - 35,000

Bottom Right: A very rare and important Early Blackwood Serving Table, Tasmanian, second quarter of the 19th century. Estimate $50,000 - 80,000

For catalogues and enquiries please contact:
Melbourne Ph (03) 9509 2900 Fax (03) 9563 5067 **Sydney** Ph (02) 9362 1000 Fax (02) 9362 1100

SOTHEBY'S

Plate 1. *Bosleyware press-moulded polychrome lead-glazed owl on base, c. 1938, 26cm. Dr R. J. Lyons collection of South Australian ceramics, photo Grant Hancock.*
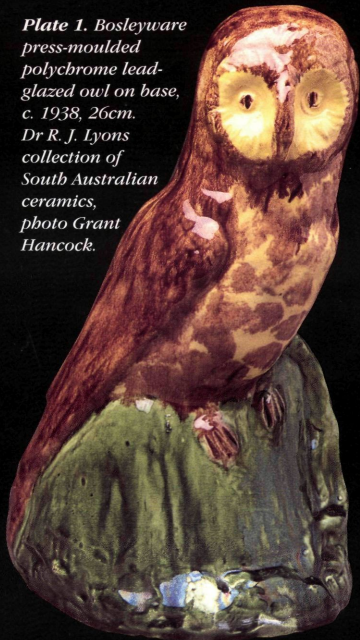
Clay Heritage

The Lyons and Chamberlain Collections of Australian Ceramics

Noris Ioannou

South Australia. Many are key items of which similar or duplicates have never been discovered, and which permit the critical identification of particular technologies, makers and potteries.[2] Others reveal the techniques, skills and styles of particular periods and potteries of colonial and post-Federation makers, while some embody specific narratives of individuals or events.

The Dr R. J. Lyons Collection is especially important because it tells the story of the evolution of a specific domain of a regional material culture – South Australian ceramics. The matchless collection embraces the transfer of European technology and culture to the colony during the pioneer years, through the establishment of a mature ceramic industry by Federation in 1901, to the emergence of the studio pottery movement of the mid to late 20th century. Its outstanding cohesiveness

Clay Heritage: The Lyons and Chamberlain Collections highlights two very important research and display collections – the Dr R. J. Lyons Collection of South Australian Ceramics and the Chamberlain Collection of Ceramics – both recently acquired by the University of South Australia Art Collection.

This major exhibition of historic ceramics, curated by Dr Noris Ioannou, runs from 3 August to 9 September 2000 at the Art Museum of the University of South Australia, North Terrace, Adelaide.

The Lyons collection is a unique, regional material culture collection, spanning the period of settlement of South Australia from the mid-1800s through to the 1980s.[1] No equivalent collection in Australia approaches the comprehensive nature of this assembly of regional historic ceramics. Over two thirds of the 600 items comprises pottery created in the 19th century, with the remainder dating mostly from the early 20th

century, and a few since the Second World War.

The collection is unsurpassed, including rare items representative of all periods and modes of making ceramics in one major region of

Plate 2. *Bosleyware polychrome plaque commemorating the coronation of King George VI, 1936-1937, 22cm. Dr R. J. Lyons collection of South Australian ceramics, photo Grant Hancock.*

permits tracing traditional ceramic skills and an evolving design vocabulary over 150 years.

This exhibition draws from the Lyons collection to illustrate significant stages in this story. It begins with a display of rare medieval-shaped earthenwares by the Barossa German folk potter Hoffmann. Utilitarian salt-glazed jars representative of the small artisan workshops of the early proto-industrial period, domestic wares of the later commercial period, followed by examples representing the emergence of the 'art vase' fashion, complete the 19th century picture. The exhibition then examines examples of Federation to post-1945 commercial wares, including displays of the idiosyncratic Bosleyware phenomenon, the handbuilt school, and a small sampling of 1980s studio pottery. Vernacular pieces created by working-class men of the 1930s-1940s at the long-gone firm Adelaide Potteries are poignant examples.

Supplementing the former were examples drawn from the Chamberlain Collection. This comprises an eclectic sourcing

Plate 3. Premier Pottery. Spittoon, Rockingham-glazed with moulded shell decoration, c. 1890. Dr R. J. Lyons collection of South Australian ceramics, photo Grant Hancock.

Australia-wide. Mostly dating from the late 1930s to 1960s, this collection focuses on the output of commercial art wares from larger Adelaide, Tasmanian, Victorian and Sydney pottery manufacturing firms, including Bosleyware, Melrose, Bakewells, Remued and Dianaware to name a few. It demonstrates the prevailing design fashion for commercial art ceramics of the period, with popular design sources that range from fauna and flora to appropriated Aboriginal motifs and imagery.

From folk pots to electric jugs, from art vases to commemorative plaques, and from spittoons to studio pottery, these collections provide a

fascinating insight into aspects of craft, art, and ceramic technique, as well as socio-cultural and economic aspects of South Australian regional life.

The Dr R. J. Lyons Collection of South Australian Ceramics and the Chamberlain Collection of Ceramics have the potential to provide considerable material for ongoing research studies in ceramic art and its evolution as a subject of critical interest in Australia as a whole.

Dr Noris Ioannou is an Adelaide-based cultural historian, consultant and writer. His eight books include the award-winning *Ceramics in South Australia 1836-1986: from folk to studio pottery and The Barossa Folk: Germanic Furniture and Craft Traditions in Australia* (Craftsman House, Sydney). His next book will be published in 2001 as *Vernacular Visions: Folk Art in Australian Life*. Noris Ioannou's web site is http://www.adelaide.net.au/~zeno

Plate 4. Samuel Hoffmann. Salt-glazed stoneware crock, c. 1860, 35.8 x 32 x 42.4 (diameter). Dr R. J. Lyons collection of South Australian ceramics, photo Grant Hancock.

Notes

1   *Ceramics in South Australia 1836-1986: from folk to studio pottery*, Craftsman House, 1986, Sydney, by Noris Ioannou was based on this collection.

2   See *Ceramics in South Australia* for colour plates of these items

The Aboriginal Breastplate of Bobbey, c. 1835

Peter R. Walker

Aboriginal breastplates were widely presented in the 19th century by the European settlers to the indigenous people of Australia as rewards and proof of position and status. They are now extremely rare items with most examples being held in museum collections.[1]

Research into the origin of individual breastplates is hampered by the poor literacy skills of the early settlers. The use of localised words and phonetic spelling for names and places is not uncommon. Tindale best sums this up in his book *The Aboriginal Tribes of Australia,* with his statement "variants are legion under the barbarous methods by which many English speakers attempt to match any unfamiliar term

they hear against some unspecified English word model to which for the moment it may bear resemblance."[2]

Fortunately, some contemporary documents exist that help when researching aboriginal names, not least of these being the Government Blanket Returns that list the natives who were presented blankets in various regions by the government representatives of the day.

Missionary William Watson states in the Blanket Return he made for the government from Wellington Valley in 1834 that many natives attended, "some from 100 miles away." [3] He lists a "King Bobby" as the first to receive a blanket. His aboriginal name was Moorrogobben, he was 40 years old and had two

wives. When combined with research on the Wellington Valley area it is highly likely that this is the "Bobbey, Chief of Mungey" who wore this breastplate.

Research and comparison with known breastplates identifies this one as made pre-1850. Extensive research of maps and gazetteers of Australia for the 1830s and 1840s has found no location that can be matched or even loosely ascribed, by direct or phonetic comparison, with the name "Mungey" except for the Police and Incorporated District of Mudgee. Wells, *A Geographical Dictionary or Gazetteer of the Australian Colonies* of 1848 lists Wellington Valley, where William Watson made his Blanket Return in 1834, as lying at the junction of the Macquarie and Wellington Rivers, and Wellington is approximately 35 miles from Mudgee.[4]

It can therefore be said with some confidence that this breastplate was worn by "Bobbey" who was a chief of one of the Wiradjuri groups located around the Mudgee district of NSW.

Notes

1 Tania Cleary, *Poignant Regalia. Nineteenth Century Aboriginal Breastplates and Images*, Historic Houses Trust of NSW, Sydney, 1993; Jakelin Troy, *King Plates: A History of Aboriginal Gorgets,* Aboriginal Studies Press, Canberra, 1993.

2 Norman B. Tindale, *The Aboriginal Tribes of Australia,* ANU Press, Canberra, 1974, p. 265.

3 State Records Office of NSW, *Blanket Returns of Aborigines,* Microfiche Reel 4666B.3, pp. 209-212.

4 W. H. Wells, *A Geographical Dictionary or Gazetteer of the Australian Colonies,* A.W. Ford, Sydney, 1848.

Plate 1. Aboriginal breastplate for Bobbey, Chief of Mungey, c. 1835.

Actual size
32mm

Julius Hogarth was commissioned to cut the dies for a medal to be struck in 1856 to commemorate the establishment of Constitutional Government in Victoria. This commission came privately from General Edward Macarthur, Lieutenant Governor of Victoria and son of John Macarthur of Camden Park. This is the first medal struck at the Sydney Mint, it was intended to strike six examples in gold, six in silver and twelve in bronze, the gold medals to weigh 2 oz. and those of silver 1 oz. The dies were cut to a design drawn by Ludwig Becker, the German artist who was to perish five years later on the Burke & Wills Expedition. The medals were to be awarded for distinguished merit in the arts, either at peace or in war and the order was supervised by Macarthur's brother James at a cost of £300. The correspondence between Hogarth and James Macarthur is to be found in the Mitchell Library. This important medal is the only known surviving silver example, one is known in bronze and no gold medals have so far been located. Hogarth is further remembered for the Ricketty Dick medalets and the Australasia medal of 1875 struck prior to the Philadelphia Exhibition. On the evidence of these three examples of his work Hogarth was an outstanding die cutter in addition to his skills as a goldsmith. $15,000