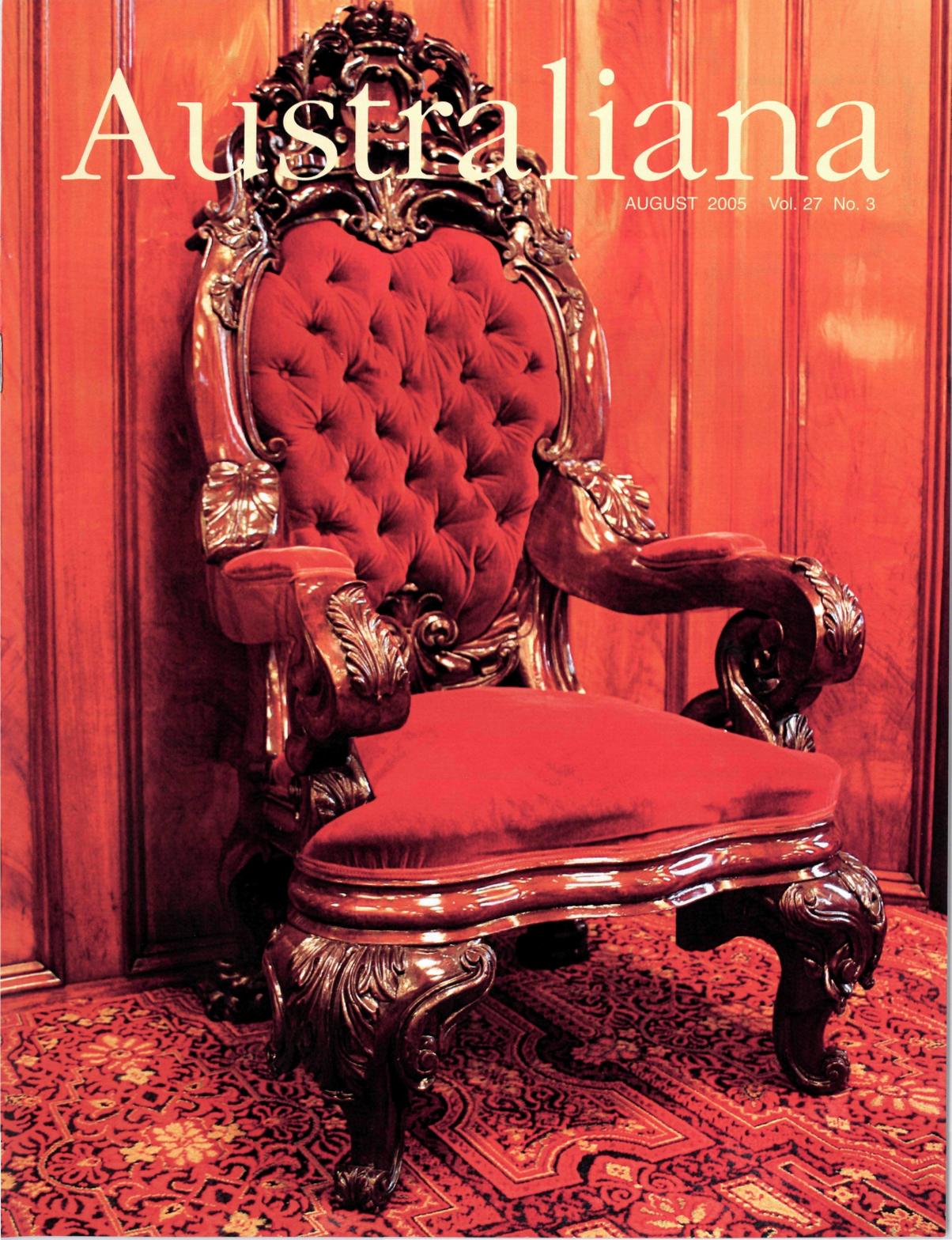


# Australiana

AUGUST 2005 Vol. 27 No. 3





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**COVER:** John Hill, Jun., & Son, The President's chair, NSW Legislative Council chamber, 1856.

# A builder's ledger 1840-1846

JOHN McCLYMONT

Carol Liston alerted me to a recent valuable acquisition by Megan Martin, librarian at the Historic Houses Trust. She had bought at auction an early 19th century builder's ledger.

It has lost its board covers, and the flyleaf bears the inscription 'N. Richardson Clarke', whose identity has not yet been traced. The index (apart from a missing page) covers 108 clients' names. The 176 pages (two missing) are crammed with detail, written in a distinctive, flourishing copperplate hand.

Between 1840-1846, over 100 clients engaged this builder/contractor in projects that ranged from the execution of minor joinery, stone and brick paving and repair of gravestones to the design and erection of houses, churches, chapels and many public buildings. But whose ledger was it? Would I offer an opinion on its identity? Was it one of the long-lost account books of James Houison?

It was obvious to both Carol and Megan that Parramatta was the centre of the builder's activities. His clientele comprised the government, doctors, innkeepers, civil servants, church committees, clergymen and citizens who could afford building during the severe 1840s financial depression. Names such as William Lawson Esq., Mrs Elizabeth Macarthur, Dr Anderson Esq., Richard Rouse Esq. and George Oakes led Carol to suggest that the ledger belonged to Houison. The lesser known Andrew Nash (Woolpack Inn), Dr Hill, Mrs Walker (Red Cow Inn), Gordon Palmer (*Pemberton Grange*), Mrs Griffith (dame school proprietor), Mrs Gore, Mrs Wickham (postmistress), Rev W. Clarke (Headmaster, The King's School) and the Marsfield Church (All Saints'), were just a few names that conclusively confirmed my confidence that Houison was indeed the author.

James Houison (1801-1873) was Parramatta's most prominent builder between 1835 and 1870. A product of

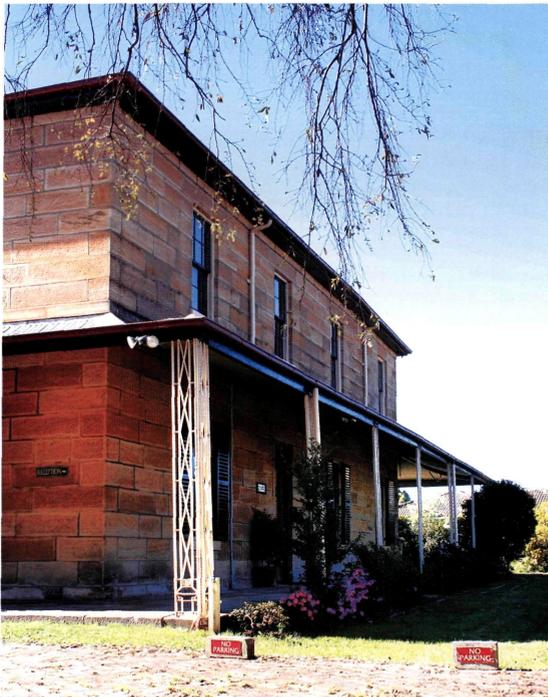
the Scottish education system, a trained carpenter and experienced in stonework, his clerk of works' experience in Georgian London saw him contracted in 1835 to build one of John Verge's finest villas, *The Vineyard* (later *Subiaco*, demolished 1961). The client was Hannibal Macarthur MLC, John Macarthur's nephew.

Settling into family life at Parramatta, Houison was soon involved in the community's affairs. An interest in the Scot's Kirk, the District Council and its Water Commissioners, the Hospital Committee and the first Municipal Council saw him aligned with the significant people of Parramatta.

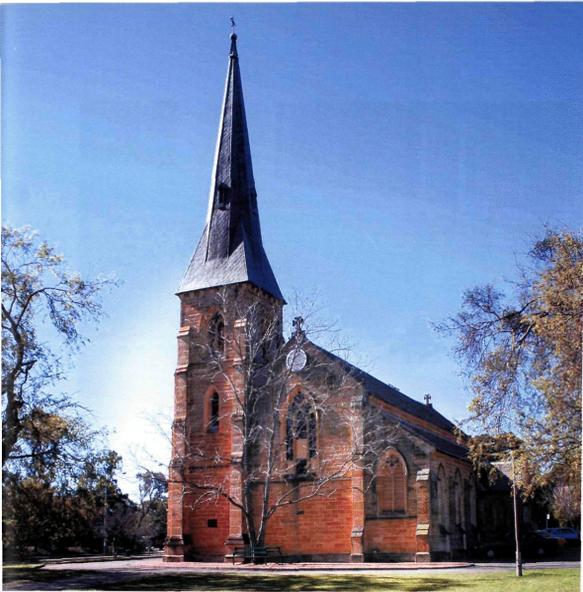
Although little survives of Houison's correspondence, his important shipboard 'Diary' of 1832 is extant. It later doubled as his first ledger and letter book. His quotations and correspondence with the Colonial Architect on the Parramatta Gaol and Court House construction (State Records NSW) confirm his writing style. His unmistakable quill flourishes further authenticated the ledger's provenance.

Houison's visible work in Parramatta today includes the gaol, the churches of St John, St Patrick and All Saints, and numerous stone villas such as *Pertb House*, *Wavertree* and *Endrim*. Sadly *Tara* (designed for his partner Nathaniel Payten), St John's Grammar School, the Bond Store and the first Court House were among the many stone and brick buildings and retail stores that have been demolished.

What a find! This is doubtless one of the missing Houison 'work books', the value of which is inestimable. The architectural historian will find invaluable information on building methods and costs over such a dramatic financial period. Consequent upon the building significance, the social historian will gain insights into the social milieu of Parramatta of the period. The ledger is crammed with detail that confirms suspicions about unidentified buildings and adds further valuable information about clients. An important decade of Parramatta's history unfolds through this ledger. It invites a number of avenues of research and raises more questions, the first of which is – where are Houison's later ledgers?



*Moreton House*, (now *Macarthur House*), 8 Melville Street, Parramatta, two storey sandstone house attributed to James Houison, 1850s



Above: All Saints church, corner Elizabeth Street and Victoria Road, Parramatta, Gothic Revival church by James Houison, 1847, later spire

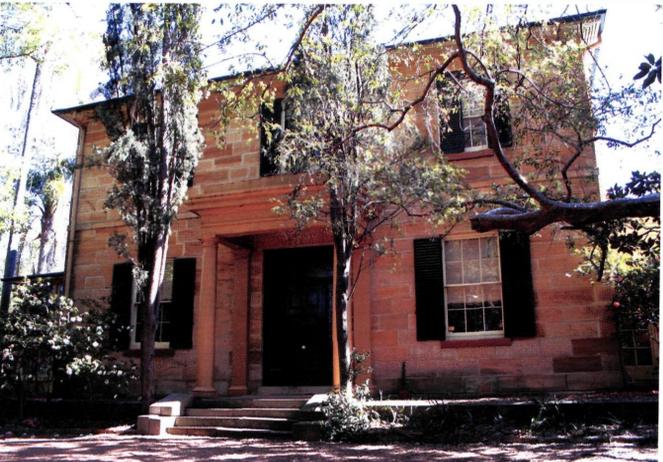


Above right: St Patrick's Roman Catholic Church, Parramatta, built by James Houison 1854-59, later tower, demolished and rebuilt



Right: Wavertree, 10 New Zealand Street, Parramatta, single story sandstone house built by James Houison, 1840s

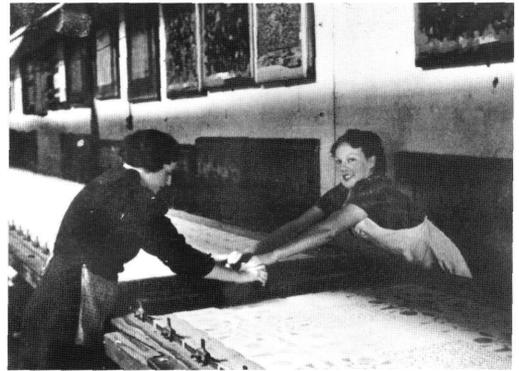
Right: *Endrim*, corner Sorell and Harold Streets, Parramatta, two storey sandstone house with Tuscan porch attributed to James Houison, 1850s



John McClymont, OAM FRAHS, is the author of numerous articles and books on the history of Parramatta. He is currently researching and writing a biography of James Houison.



Gilkes & Co., c.1941. The Missenden Road, Camperdown head office between 1925 and 1948. Gilkes & Co photograph album



Screen-printing in action, Gilkes & Co., c.1941, Missenden Road, Camperdown. Gilkes & Co photograph album

# The Gilkes family, Marion Best Fabrics and early fabric printing in Australia

MICHAEL LECH

Until the 1930s, commercial fabric printing was unknown in Australia. Although textile mills producing woven woollen goods were among the first industries established in colonial New South Wales, printed textiles came almost exclusively as foreign imports, at first from England, India and China, and later from the United States and Japan. In the early 20th century, fabric printing using stencils, wood blocks, and lino blocks was mostly the province of a few artists and designers involved in the studio crafts movement in Australia.

A major change came in the 1930s with the introduction of screen-printing. One of the pioneers of the new industry was the Gilkes family through two companies, Gilkes & Co. and Gilkes Bros & Hoskins. This family ultimately became responsible for printing a collection of artist-designed furnishing fabrics commissioned by pre-eminent interior designer Marion Best.

Arthur George Gilkes (1867–1941) established Gilkes Friezes, later to become Gilkes & Co.,<sup>1</sup> in 1905 as a firm specialising in the design and manufacture of stencilled and wood-blocked wallpapers. However, they were also printing fabrics as early as 1907: an August 1907 advertisement in the annual exhibition catalogue of the NSW Society of Artists offered 'sketches, estimates, and suggested colour schemes for interior room decorations on walls, friezes, curtains, &c.'. In June 1908 the company advertised 'hand-worked friezes and stencilled fabrics', this time in the trade magazine *Building*.

Eirene Mort and others displayed designs for textiles and stencilled fabrics at the First Australian Women's Work Exhibition in Sydney and Melbourne in 1907. The reliance on hand craft techniques using stencils and wood blocks meant that those early ventures by Gilkes & Co. into the fabric printing business were 'boutique'. Melbourne-based artist Michael O'Connell and his wife Ella, who printed fabrics using lino blocks from 1929 to 1937, produced craftwork on a similar limited scale.<sup>2</sup>

Another artist, Margo Lewers, block printed and sold fabrics on a small scale through her Notanda Gallery established in Rowe Street, Sydney in 1936.<sup>3</sup>

Then came the introduction of screen-printing into Australia, which had possibly commenced by 1931.<sup>4</sup> Although screen-printing has ancient Japanese origins, its modern incarnation stems from techniques patented in England in the first decade of the 20th century. The screen-printing process involves passing ink through a fine mesh silk screen attached to a frame in which a pattern has been masked out. Screen-printing was less expensive than the other principal form of hand-printing using wood blocks and was more flexible and easier to use. Although screen-printing gradually became more mechanised, it was initially most suited to small specialised print runs, large runs usually requiring roller printing machines and a sizeable capital outlay, a risky concern given the small size of the local Australian market.

Arthur Gilkes persisted with stencils and wood blocks into the 1930s despite a decline in sales. His production of

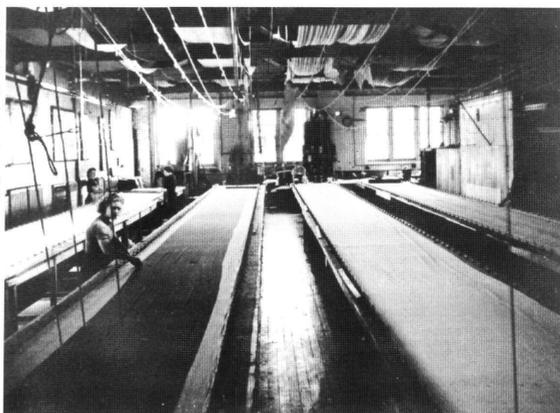
wallpaper had dropped in this period due to the Depression as well as a change in fashion in favour of plain or textured painted walls. As a result, Arthur was forced to seek alternative revenue sources through block-printing scarves and other piece goods.

Arthur's sons, Harry and Alan, tried unsuccessfully to convince their father to adopt the new technique of screen-printing to rejuvenate his company, so in 1933 they established their own firm, Gilkes Bros, with Harry as manager and Alan as the industrial chemist. Around this period, Harry and Alan travelled to England to research and observe the industry and see first-hand the revitalisation of the British industry partly due to the introduction of screen-printing.<sup>5</sup> In 1934, Harry invited an acquaintance, Richard Malcolm Hoskins, to join the firm to add capital to the fledgling enterprise. As a result, Gilkes Bros became Gilkes Bros & Hoskins Ltd in November 1934, operating from Sloane Street, Newtown in Sydney.<sup>6</sup>

In the late 1930s and early 40s, three other firms began screen-printing furnishing fabrics in Australia. These are the firms best known to design historians today. One was Frances Burke's Burway Prints, established in Melbourne in 1937 (becoming Frances Burke Fabrics in 1942) and often credited incorrectly as Australia's first screen-printer.<sup>7</sup> The other two were in Sydney Annan Fabrics established in 1941 by Nance Mackenzie and Anne Outlaw,<sup>8</sup> and Silk & Textile Printers (STP), a large and more ambitious operation founded in 1939 by Italian immigrants Paul Sonnino and brothers Claudio and Orlando Alcorso.<sup>9</sup>

In a memoir published in 1993, Claudio Alcorso wrote that upon arriving in Australia in 1939, he found only one small firm in Sydney that printed textiles: 'simple lingerie designs on knitted rayons'.<sup>10</sup> Alcorso may have been referring to one of the Gilkes companies. If so, his account does not quite tally with the information given to the Commonwealth Tariff Board's 1939 inquiry into tariff levels on silk and artificial silk piece goods an enquiry that Alcorso had lobbied to establish. This report gives evidence of the rather more substantial activities of Gilkes Bros & Hoskins, including the firm's use of screen-printing 'for the purpose of undertaking the printing of all types of fabrics for the trade'. The report stated that the firm 'prepares designs, makes its own

Screen-printing benches with drying racks along the ceiling, Gilkes & Co., c.1941, Missenden Rd, Camperdown. Gilkes & Co. photograph album



screens, dyes, prints and finishes entirely in its own factory' with a staff that had risen from six in 1934 to 32 in 1939. Although printing dress fabrics was the primary focus, the firm had recently obtained supplies of locally woven cotton for printing furnishing fabrics.<sup>11</sup>

Before the removal of Australian tariffs on silk and artificial silk, the financial situation was difficult for Gilkes Bros & Hoskins. The bulk of printed textiles used in Australia were imported from Britain and Japan. Firms in these countries printed their designs on tariff-free silk, and British firms benefited from a preferential trading arrangement with Australia. In contrast, Australian printers paid much more for their silk, reducing their margins and making it difficult to compete against imports.<sup>12</sup>

This was undoubtedly a central reason why Gilkes Bros & Hoskins went into liquidation in 1937.<sup>13</sup> Although the firm continued to trade, it is likely that Harry and Alan Gilkes lost a degree of financial control over the company during this period. Therefore, in early 1940 when Arthur Gilkes asked his sons to help his own ailing company, they were happy to return to their father's side at the Gilkes & Co. base in Missenden Road, Camperdown.<sup>14</sup> Gilkes Bros & Hoskins then became R.M. Hoskins Pty Ltd and continued to trade for many years without any Gilkes association.

Harry and Alan modernised their father's company by introducing screen-printing, primarily of dress fabrics. However, Gilkes & Co.'s debt burden proved too steep. Just two days after Arthur died in May 1941, Gilkes & Co. was placed in receivership.<sup>15</sup> Nevertheless, this was the cue for Harry

and Alan together with their six siblings and a number of spouses to set about reinvigorating the company.

A photograph album from this period, probably put together by Harry Gilkes for promotional purposes, shows many aspects of a thriving textile screen-printing works. This album comprises 12 photographs of the Missenden Road operation together with six other images clipped from a March 1941 story in *Pix* magazine about R.M. Hoskins Pty Ltd.

One of the Gilkes & Co. photographs shows a range of fabrics in a showroom, probably for fashion or dress textiles, in conservative designs of small flowers and scrolls. These designs may have been produced in-house or alternatively, purchased from Europe and copied here, a common practice in Australia until the 1960s.<sup>16</sup>

During the war years, Harry and Alan's sister Edith (known as Edie) was the principal designer at Gilkes & Co.<sup>17</sup> Some of these early designs may have been conventional, but one photograph in the Gilkes album shows a bolder design in the process of being transferred to a silk screen for printing; this has been identified as a design commissioned by Marion Best Fabrics from artist Thea Proctor.<sup>18</sup>

Marion Best began interior design work in the 1930s and opened her first shop in Queen Street, Woollahra in 1938. Trading as Marion Best Pty Ltd, Best and her team became arguably the pre-eminent Sydney interior designers through the middle decades of the 20th century. In her first commission, the interior decoration of the Elanora Country Club in 1938, Best used a Canadian screen-printed fabric for



Above: Classic Modern Room, *The Home* 1 July 1941. The Marion Best-designed room from the exhibition, *An Englishman's Home 1700-1941*. In her unpublished memoir, Marion Best wrote 'Thea Proctor designed a classic curtain of Grecian columns and vines in purple grape colours which were especially screen printed on soft white satin'



Left: Original Thea Proctor design in the process of being transferred to a silk screen, c.1941. Gilkes & Co. photograph album

Sweetapple, Thea Proctor and Ailsa Allen – to design furnishing fabrics. The exhibition featured a number of rooms decorated in period style by different interior designers. Best created interiors for two rooms: the 'Classic Modern Room' in which Thea Proctor-designed curtains were used, and the 'Young Modern Room' which included curtains made from a design by Dora Sweetapple.<sup>20</sup>

In 1942, the English journal *The Studio* devoted their October issue to 'Australia in Art' and illustrated a number of designs for Marion Best Fabrics by artists Elaine Haxton, Isabel Anderson Stuart, Anne Gillmore Rees, and Amie Kingston.<sup>21</sup> 'Leaves', one of the designs by Amie Kingston, is held in the Caroline Simpson Library & Research Collection at the Historic Houses Trust, originally used as a cushion cover, but later made into a duster bag.

In late 1941 and 1942, Marion Best used her artist-designed fabrics to furnish the Rachel Forster Hospital in Redfern Sydney,<sup>22</sup> and Berrida Convalescent Home in Bowral.<sup>23</sup> The escalation of the Second World War, however, curtailed further interior design activities. By the middle and later years of the war, production at Gilkes & Co. was

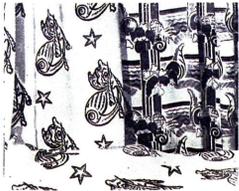
curtains and upholstery. In her next commission, designing and supplying the interiors for 50 small apartments at no. 7 Elizabeth Street Sydney in 1940, she used screen-printed fabrics from Frances Burke in Melbourne.

Around the same time, she made her first foray into fabric printing. She commissioned fellow members of the Society of Arts and Crafts of NSW, Ernest and Mollie Quick of Burradoo, to screen-print nursery designs, including one by her nine-year old daughter Deirdre, for furnishing the new Lady

Gowrie Kindergarten Centre in the inner-Sydney suburb of Erskineville.<sup>19</sup>

Best's next step was to commission a series of Australian artists to design fabrics under the banner Marion Best Fabrics, with Gilkes & Co. as the screen-printers. The move to Gilkes & Co. was possibly prompted by that company's greater production capacity. For a Red Cross fundraising exhibition, *An Englishman's Home 1700-1941*, held at the department store David Jones in May 1941, Best commissioned at least three artists – her sister Dora

*Marion Best Fabrics*



These four curtain fabrics were printed in Australia. Mrs. Dora Sweetapple designed the two above. An ivory ground carries sprays of flowers in lemon-green, rose and cerise tones. Beside it, a modern pattern in red, green, blue and chestnut.

Far left: Mrs. Alha Allen scatters bright navy blue shells and starfish on a vivid pink ground. Miss Tina Proctor's Grecian design in plum colour and gold on satin is ideal with old furniture.

57  
AUSWIRELESS  
Radio for 1941



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1  
Illustration: July, 1941

Top left: Advertisement for Marion Best Fabrics, *Australia: National Journal*, 1 July 1941. Marion Best used the Dora Sweetapple-designed fabric at top right in the 'Young Modern Room' at the exhibition, *An Englishman's Home 1700-1941*

Top right: Bolt of fabric, 1941, Dora Sweetapple design for Marion Best Fabrics, printed by Gilkes & Co., cotton. Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW

Above left: 'Leaves', duster bag (detail), 1942, Amie Kingston design for Marion Best Fabrics, printed by Gilkes & Co., cotton. Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW

Above right: Advertisement for Marion Best Fabrics, *Australia: National Journal* July 1946



Front cover of the 1947 book, *A new approach to textile designing*

through department stores around Australia including Myer Emporium and Foy & Gibson in Melbourne, McDonnell & East and Finney Isles & Co in Brisbane, and Anthony Hordern & Sons in Sydney.<sup>30</sup>

Despite this segmentation of the market, Silk & Textile Printers in 1947 attempted to sell its artist-designed Modernage fabrics through large established retailers like department stores. Ultimately this range of fabrics proved to be financially unsuccessful. A more considered marketing and distribution strategy was obviously required, though the failure of this range is often attributed to the conservative taste of the public during the period.<sup>31</sup> Although this may be true, it is difficult to imagine some of the designs, such as Russell Drysdale's 'Stone and Wood' which depicts a petrified tree stump in a parched desert setting surrounded by disturbing abattoir colours, being widely successful in any period. On the other hand, small runs of artist-designed textiles by Frances Burke Fabrics in Melbourne and Annan Fabrics in Sydney were marketed successfully for many years.

By the beginning of 1948, the Textile Printers' Association of NSW, with Harry Gilkes as Chairman, comprised nine member companies.<sup>32</sup> Gilkes & Co. expanded operations in their larger premises, though in early 1948 the company decided to amalgamate with the larger textile printer, Impression Textiles Ltd, as the senior partner. Impression Textiles began operation in 1940 and by 1948, with a staff of 80, printed textiles using both the screen-printing and roller printing methods. The company expanded Gilkes & Co.'s existing lease arrangements at St Marys, with Harry Gilkes appointed General Manager and Alan Gilkes Factory Manager.<sup>33</sup>

However the move proved far from easy. In the 30 June 1948 report to shareholders, the firm stated that they had difficulty obtaining essential materials including some fabrics, dyes, and chemicals.<sup>34</sup> The St Marys site was problematic: built as a munitions plant and store, its buildings often required considerable work to convert them for use in fabric printing.<sup>35</sup> Finally, large volumes of printed textiles, particularly from Japan, were beginning to flood the Australian market. As a consequence, Impression Textiles went into liquidation in 1949, its assets purchased by Melbourne firm, Prestige Ltd, who closed the St Marys operation.<sup>36</sup>

Marion Best Fabrics also came to an end in the late 1940s, due to fire. When

limited to single print fabrics as well as flags for the Royal Australian Navy and camouflage material for the Army.<sup>24</sup>

The fabric printing industry not only made a quick recovery after the end of the war, but rapidly expanded, assisted initially by the lack of competition from other countries whose industry was still recovering after the war. At the end of World War II, the Australian government was eager to encourage new and existing industries, offering companies inexpensive rental of its huge ex-army munitions sites around the country. When the St Marys munitions site in western Sydney was offered to industry in 1946, Gilkes & Co. took advantage of the opportunity to move their factory to larger premises, though keeping their Camperdown address as office and warehouse space.<sup>25</sup>

Within two years the St Marys site boasted 89 companies employing almost 2,000 people. A.E. Goodwin who operated an engineering works at St Marys described the new area in 1946 as 'an ideal industrial centre, amidst spacious layout and surroundings such as have been sadly lacking in industry previously in the more congested area of Sydney.'<sup>26</sup> Two other textile printing companies took up the St Marys offer: Ideal Fabrics and Colorset Printed Fabrics Ltd, the latter established

by industrial chemist Edward Malone and New Zealand born designer Avis Higgs, previously employed by Silk & Textile Printers (STP) during the war.<sup>27</sup> STP took up a similar government offer in 1947 when it moved from Sydney to new premises in an old munitions factory at Derwent Park, Tasmania.<sup>28</sup>

In July 1946 a new set of Marion Best Fabrics designed by artists Elaine Haxton, Amie Kingston and Douglas Annand was advertised in *Australia: National Journal*. According to Marion Best's unpublished memoir, artist Alice Danciger also produced designs for Marion Best Fabrics.<sup>29</sup> In the same year STP released a small range of artist-designed fabrics, followed in 1947 by a much larger collection of fabrics designed by over 30 different artists. This range, known as 'Modernage', has arguably become more celebrated than Marion Best Fabrics, probably because of the large numbers of artists involved and the contemporary publication of the Sydney Ure Smith book, *A new approach to textile designing*, in 1947.

Marion Best Fabrics were produced in small quantities for Best's own needs and sold only through her own specialty retail outlets. On the other hand, Gilkes & Co.'s in-house fabric designs, which were more typically mainstream, were sold largely

recounting her career late in life, Marion Best wrote: 'Gilkes firm was burnt to the ground. We lost all of our screens and original drawings. Gilkes didn't have any money either so that had to be the end of Marion Best Fabrics.'<sup>7</sup> Although the exact location and extent of this fire is unknown, it is clear that it left Best with no remaining stock since print runs were small.

The demise of Marion Best Fabrics, with its lack of surviving designs, together with the liquidation of Impression Textiles has meant that the Gilkes name has hitherto been left out of the history of textile printing in Australia. However, the survival of the photograph album of Gilkes & Co.'s screen-printing operation at Camperdown serves as a witness to the existence of a vibrant company in a growing industry of the late 1930s and 40s.

*Special thanks to the Gilkes family for assistance with their family history and for the generous donation of the Gilkes & Co. photograph album and other archival material to the Historic Houses Trust of NSW.*

Michael Lech is Assistant Curator at the Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW

## Notes

- 1 Arthur Gilkes' company *Gilkes Friezes* was registered in September 1905; by August 1907 advertisements and trade reports referred to the company as *Arthur Gilkes & Co.*; in July 1910 the company name was registered as *Arthur Gilkes & Co. - Gilkes Friezes*; and after 1911 the company name *Gilkes & Co.* became the standard. For simplicity, the company is called *Gilkes & Co.* throughout this article.
- 2 Grace Cochrane, *The Crafts Movement in Australia: A History*, NSW University Press, Sydney, 1992, p. 50; John McPhee, 'Michael O'Connell: fabric painter of the '30s', *Australian Connoisseur and Collector*, no.2, 1982, pp. 58-61 & 133-135; John McPhee, *Australian Decorative Arts in the Australian National Gallery*, Canberra, 1982, pp. 70-75.
- 3 Cochrane, *op. cit.*, p.50.
- 4 'Brief Review of the Australian Textile Dyeing, Printing and Finishing Industries, August 1949', reprinted in *The Textile Journal of Australia*, October & November 1949. This report claims that the first Australian screen prints were made in 1931, though this statement may not be accurate as it incorrectly claims that stencilling of textiles had commenced in 1915.
- 5 Information from the Gilkes family, including

- the unpublished family memoir 'My Life Story' by Bertha Bower Gilkes née Santer, 2002. Bertha is the widow of Alan Gilkes.
- 6 State Records NSW, Documents lodged under Companies Acts [Company packets], Series no. 12951, Record no. 15862, Gilkes Bros & Hoskins.
  - 7 Both Grace Cochrane, *op.cit.*, p.176-177, and the Frances Burke Textile Resource Centre website 'Cyberfibres', [www.cyberfibres.mit.edu.au/biogs/TRC0005b.htm](http://www.cyberfibres.mit.edu.au/biogs/TRC0005b.htm), state that Burway Prints was the first registered screen printery in Australia. For Frances Burke, see also John McPhee, *Australian Decorative Arts in the Australian National Gallery*, Canberra, 1982, pp. 84-87.
  - 8 Christina Sumner, 'Annan Fabrics', *Crafts Australia*, Autumn 1987/1, pp. 83-85.
  - 9 Christopher Menz, '1946. Modernage Fabrics', *Crafts Australia*, Summer 1987/4, pp. 72-77. Douglas Lloyd-Jenkins, *Avis Higgs: joie de vivre*, published in conjunction with the exhibition at the Hawkes Bay Museum, Napier NZ, 2000.
  - 10 Claudio Alcorso, *The Wind You Say*, Angus & Robertson, Sydney, 1993, p. 60.
  - 11 National Archives of Australia, Tariff Board, B1: Report files, single number series, 996 Part 1 & 2: Tariff Board inquiry and report file concerning screen printing of silk and artificial silk piece goods, 1939.
  - 12 *Ibid.*
  - 13 State Records NSW, Series 12951, Record 15862.
  - 14 Information from the Gilkes family.
  - 15 State Records NSW, Series no. 13660: Probate Packets, S1-1968 #287641: Arthur G. Gilkes.
  - 16 Cochrane, *op. cit.*, p. 174.
  - 17 No details are known of Edie's training. On the other hand, all three designers working at R.M. Hoskins Pty Ltd in 1941 were trained at Sydney Technical College ('War gives lift to fashion industry', *Pix*, 22 March 1941, pp. 34-35). Claudio Alcorso had recruited STP's first in-house designers from Phyllis Shillito's design course at Sydney Technical College (Claudio Alcorso, *op cit.*, pp. 61-62).
  - 18 The long-standing relationship between Marion Best and Thea Proctor dated from around 1926 when she had first attended Proctor's private design classes. (Marion Best, unpublished manuscript memoir MHB/A/1, Marion Hall Best Archive, Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW)
  - 19 'Wartime Furnishing in Australia', *Australia: National Journal*, June-August 1940, pp. 62-64; Jean Muir, 'School was never like this', *The Home*, Sydney, 1 December 1940, pp. 41-43, 60-62.
  - 20 Australian Red Cross Society - NSW Division, *Exhibition of an Englishman's home from 1700 to 1941*, Sydney, 1941.
  - 21 'Australian Fabrics', *The Studio*, October 1942, pp. 140-141.
  - 22 Dora Sweetapple-designed curtains appear in a photograph of the nurses' sitting room in 'Sydney's Newest Hospital', *Decoration and Glass*, February 1942, pp. 8-15.
  - 23 Marion Best *op. cit.* p. 10.
  - 24 Bertha Bower Gilkes, 'My Life Story', unpublished autobiographical memoir, 2002.
  - 25 National Archives of Australia, A3995: Chifley Ministry: Cabinet Sub-Committee on Secondary Industries Folders of Agenda and Decisions, 35/1946: Lease of portion of St Mary's explosives factory to Gilkes and Company Pty Limited - Decision 66, 17 April - 2 May 1946.
  - 26 *Sydney Morning Herald*, 25 May 1949, p. 6; 21 October, 1946, p. 2.
  - 27 National Archives of Australia, A3995: Chifley Ministry: Cabinet Sub-Committee on Secondary Industries Folders of Agenda and Decisions, 62/1946: Lease of portion of St Mary's explosives factory to A D Harris, trading as Ideal Fabrics - Decision 94, 24 May-5 June 1946; and 91/1946: Lease of portion of St Mary's explosives factory to Mr E E Malone, Proprietor of Colorset Printed Fabrics - Decision 123, 9-17 July 1946; Douglas Lloyd-Jenkins, *op. cit.*, p. 25.
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  - 29 Marion Best *op. cit.*, p.7.
  - 30 State Records NSW, Series no. 13660: Probate Packets, S1-1968 #287641: Arthur G. Gilkes.
  - 31 Michaela Richards, *The Best Style: Marion Hall Best and Australian interior design 1935-1975*, Art & Australia Books, Sydney, 1993, p. 29.
  - 32 *Textile Journal of Australia*, 20 April 1948, p. 132.
  - 33 National Archives of Australia, A3995: Chifley Ministry: Cabinet Sub-Committee on Secondary Industries Folders of Agenda and Decisions, 35/1946 Supplement No.1: Lease of portion of St Mary's explosives factory to Impression Textiles Limited - Decision 510, 28 Feb 1949.
  - 34 State Records NSW, Documents lodged under Companies Acts [Company packets], Series no. 12951, Record no. 21178, Impression Textiles Pty Ltd.
  - 35 National Archives of Australia, A3995, 35/1946 Supplement No.1.
  - 36 *The 'digest' year book of public companies of Australian and New Zealand for 1950*, Jobson's Investment Digest, Sydney, p.160, and information from the Gilkes family.
  - 37 MHB/C/8-10, item no.184: letter from Marion Best to Glenn Cooke 20 Aug 1981, in three folders of newspaper and magazine cuttings 1955-1981, Marion Hall Best Archive, Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW.

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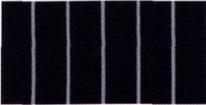
Ripple Grey



Pastorale Red



Spring Box



Saville Black



Royale Green



Regent Black



Moderno Black/White



Regal Blue



Infinity Light Blue



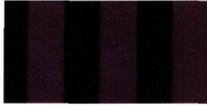
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# A race against time – the story of a watch

KEIRA QUINN LOCKYER

As a family historian with a true passion for delving into the past, or 'obsessed with the role of the common man in history' as my husband Graham describes it, to have an ancestor with the name Kyezor helps tremendously when you are trying to trace family members. Every Kyezor I have ever found has been related to me: I pity those researching Smiths and Browns.

About once a month I google 'kyezor' to see if anything new has surfaced. After a year without success I was stunned to find two new entries on the same day in June this year. Even more amazing was that they were obviously related and referred to a member of the family who had never been mentioned on the Internet before.

The two entries I found were:

## 1 Australian Coin Auctions - Auction 288 - Watches and Clocks:

Victorian Railways, hallmarked sterling silver open face key wind fusee pocket watch by Kyezor of Melbourne c.1880s... ([www.downies.com.au/catalogue/Catalogue\\_029.html](http://www.downies.com.au/catalogue/Catalogue_029.html) - 19k), and

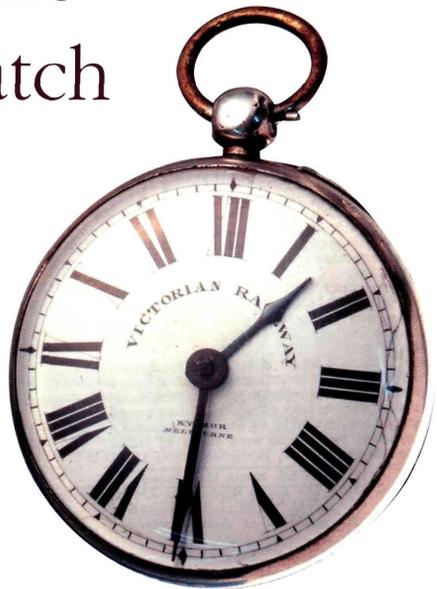
## 2 Kyezor - Watch-, Clock- & Chronometer-maker 92:2:38.

This was listed in the index to *Australiana* magazine compiled by Paul Gatto on the website [www.australiana.org](http://www.australiana.org).

I went to the Downies auction site first to find it listed:

Item 666. Victorian Railways, hallmarked sterling silver open face key wind fusee pocket watch by Kyezor of Melbourne c.1880s. Diamond end stone and ornate cock with maker's name ornately engraved on movement. Minor dial cracks, the watch appears to be working, nonetheless a very rare piece in this condition and for this early period of Victorian Railways. Note: many watches that bear the Australian jeweller's name used imported movements, whereas this example is one of the very few that were actually made in colonial

The Kyezor watch that started it all. Downie's Australian Coin Auctions, Auction 288 11 June 2005, lot 666



Australia, with links to Benjamin Brothers of Melbourne that are still in business. Estimate \$400.<sup>1</sup>

I was thrilled – here was a Kyezor I did not know about. Not only that, but he had lived in Melbourne and I was in country Victoria. Who was it? I found the information on a Saturday and with a public holiday on the Monday I had to wait till Tuesday to contact Downie's.

My great great grandfather, a watchmaker called Louis Kyezor Junior of London, had a son Louis (the third) who may or may not have arrived in Australia on the *Brucklay Castle* in 1874.<sup>2</sup> If he was the L. Kyezor listed on board, then his trip might have related to the aftermath of an incident reported in a London paper.

Young Louis had appeared in court in 1873 charged with fare evasion and fined 20 shillings.<sup>3</sup> There had been an interesting follow-up by the paper in the form of an apology to say that it was not Louis Kyezor the Watch and Clock Maker who had been in Court but his son Louis Junior.<sup>4</sup> Obviously there had been an angry father concerned that his good name had been besmirched by the actions of his young son.

My only surprise was that with all the research I had done over six years I had

never found any reference to a Kyezor actually present in Australia after c.1864, when Louis Junior's older brother Henry had returned to England, until the arrival of my grandfather Stanley in 1910. There had been a relation by the name of Louis Kyezor, optician, who lived in Sydney and Melbourne but that branch of the family had used the Anglicised version (Keyzor) of the family name since the start of the 19th century.

When I did contact Downie's the bad news was that the auction was that night, it was too late to go to Melbourne and I still did not know who had made the watch: *Kyezor* was the only name on it. Whoever, I decided that if I could afford it, I had to have it. Then Downie's advised that it would go for a lot more than \$400 as there was already a bid over that amount. It was a bit too rich for me so I let the Aussie relatives know in case they wanted to bid and decided to delve further for the sake of my curiosity. If I could find out more about the maker before auction it might justify a higher bid.

The next step was to follow up the second lead. With a bit of research I found that the article that contained Kyezor's name was in the May 1992 edition of *Australiana*.

assorted stock of hats, of all kinds, hosiery, and fancy goods, &c. 13739

**NOTICE TO THE PUBLIC.**

**KYEZOR, Watch, Clock, and Chronometer maker to her Majesty's Honorable Board of Ordnance, 304, Pitt-street, two doors from King-street, Sydney, directly opposite Moffitt's, Stationer, and 46, Edgeware-road, London, begs to inform the public that he has made a reduction of one-half in the price usually charged by others in the trade for the repairs of every description of English and foreign watches and clocks, musical boxes, &c.**

Watch cleaning .....	s. d.
Main spring .....	3 0
Watch dials .....	3 0
Watch keys .....	3 6
Watch hands .....	0 3
Watch heads, per pair .....	2 0

And every other article in the trade as cheap in proportion.

Every watch and clock brought to repair will be taken to pieces in the presence of the person who brings it, and the faults pointed out, to prevent the overcharges which are usually made.

**KYEZOR'S £4 4s. silver lever watches are warranted not to vary more than one minute a week; they are jewelled in 10 holes, with maintaining power to keep going while being wound up, and are finished in so neat and compact a shape that they can be worn either by ladies or gentlemen.** 1857

**SURRY HOUSE, South Head Road. SELLING OFF. SELLING OFF. M. S. AND J. WILSHIRE call the attention of their friends and**

Kyezor's advertisement in the *Sydney Morning Herald* 24 December 1853

The Australiana Society website had the name of a lady who handled back issues so I rang her in Sydney. Dianne Damjanovic could not have been more helpful. She told me that she was on her way to the office and promised to ring me back with information on what was in the article.

This she did and read it out to me. Entitled *Sydney Jewellers & Watchmakers in the 1850s*, it was a reprint of an article in *The Commonwealth Jeweller & Watchmaker*, September, December 1918. It said:

'We will now commence our wanderings in George Street (between Bridge and Hunter Streets) and find No. 145, near the present premises of Holdworth, Macpherson & Co, occupied by a Mr. Kyezor, who advertised himself as watch, clock and chronometer maker to "Her Majesty's Honourable Board of Ordnance", and at 46 Edgeware Road London. Kyezor specially announced his silver horizontal watches, jewelled in four holes, at £4 (The writer remembers Kyezor located in Queen Street, Melbourne, a few doors from Little Collins Street West, at the end of 1861.)<sup>5</sup>

This made me even more confused. The watch up for auction had to be the work of Henry Kyezor but he could not have been in Melbourne in the 1880s because it is well documented that he was in England in 1869<sup>6</sup> and died there in 1879<sup>7</sup>. The watch had to be a lot older than Downie's had indicated.

So I contacted Benjamin Brothers in Melbourne mentioned in the auction notice. They advertised being in business since the 1880s.

I spoke to David Benjamin, who with his brother Frank now operates as A. Benjamin & Sons, jewellers of 360 Little Collins Street. He was more than helpful and indicated that it was possible that his ancestor Abraham Benjamin had been responsible for the watchcase but he could not be certain. He advised that a bee was their hallmark and if that was on the watch then they had been involved in its making.

There was no bee, as fellow family historian Marg Dale of Brisbane found out. Regardless, she put in a telephone bid prepared to go to \$600; another bidder was Louis Kyezor's descendant Jim McEwan of Beac.

Still puzzled, I went back to the Internet to Unassisted Immigration to Victoria shipping lists and found that Abraham Benjamin had not arrived in Australia until 1867.<sup>8</sup>

Henry Kyezor's youngest son Sydney was born in England in 1864 so one would have expected Henry back in England by then or, if he had stayed behind for any reason, that he would have been back in England very soon after the birth. I faxed a letter to David Benjamin saying I believed the watch was a lot older than indicated and that I doubted Kyezor had had anything to do with Abraham Benjamin.

Night. The auction was over; results unknown. It was time for a trip to Melbourne. I went to the Victorian Genealogy office and looked up the business directory for 1860. Bingo! There was the listing for Henry: 'Henry Kyezor, watch and clock maker 45 Queen Street, Melbourne.'<sup>9</sup> There was no one else listed at that address and no private address so one could assume the family was there as well.

Then I dropped in to see the Benjamin brothers and Frank pulled out my letter and his family tree. He agreed that Abraham and Henry could not have worked together. The watch had been made in the first half of the 1860s, maybe as early as 1860.

Arriving home I found that Jim McEwan had also been checking old directories and

had discovered that Henry was in Melbourne by January 1858.

**So what of Henry?**

Henry Myers Kyezor (c. 1829–1879) was one of five children of Louis Kyezor Senior (c. 1796–1869), a colourful Jewish character and renowned orator who handed over his watchmaking business in London to his son Louis Junior when he went into property development in Whitton, near Twickenham.

By the age of 11, Henry was apprenticed to his father and supervised by his grandfather Isaac who, when he was 90, was still working with his grandsons Henry, 11 and Louis, nine.<sup>10</sup>

In 1847 at the age of 17 or just 18, Henry married Ann Burchett, the daughter of a Twickenham builder. It was not a 'shotgun' wedding but it was certainly not acceptable to Henry's father for he was a Jew and Ann an Anglican and they were under age. The church marriage caused an uproar in Louis' Jewish circles.

Louis Senior placed an ad in the *Jewish Chronicle* in November 1847. It contained a statement from Dr Nathan Marcus Adler, the Chief Rabbi in London, to the President and Committee of the Maidenlane Synagogue that read:

'Gentlemen, – after having made further inquiries into the matter regarding Mr. Louis Kyezor [sic] and having satisfied myself that he has not seduced his children to the step that they have taken, but has actually disinherited them in the will which I have had inspected, it is my decision, that you are not warranted in excluding him from your Synagogue.'<sup>11</sup>

Henry had been disinherited for marrying Ann; his sister Jessie suffered the same fate for aiding and abetting the marriage. However, Henry did not seem to suffer long. Maybe his father in law helped him for Henry seems to have prospered, in the following years buying a number of London properties in Lamb Conduit Street.

Then one day Henry packed his bags. With Ann and children Harry and Elizabeth, he headed for Sydney where he set up his watchmaking business in Pitt Street. Kyezor was already advertising as a 'watch, clock and chronometer maker' at 304 Pitt Street in the *Sydney Morning Herald* in December 1853.

Henry's daughter Matilda was born in Sydney in 1856 and an advertisement in the *Sydney Morning Herald* of 18 April 1857 advertising H. Kyezor's services and skills

confirms his Sydney stay.<sup>12</sup> However, Sydney may not have been all Henry desired, or he thought Melbourne might offer better opportunities, for the family moved to Melbourne by the end of 1857.

As for the Victorian Railway watch, it might have been one of many. It could have been one of his Sydney ones with a new face added, or something he made exclusively for the fledgling Victorian Railway.

Why Henry returned to England is not known. Return he did, giving up his watchmaking profession to become a 'brick maker', possibly taking over his father in law's business.

He returned to find that the Kyezor family had been launched from relative anonymity to fame. Henry's niece Sophia Flora Heilbron, daughter of his sister Matilda, had become the most celebrated juvenile pianist of her time and in the 1860s played before most of the kings, queens and emperors of the time as well as the English royal family. She even played for composer Rossini in his Paris apartment and in America played for President Ulysses S. Grant.<sup>13</sup>

His father Louis, dubbed *The King of Whittton* had turned 'sinful' Whittton from a 'den of thieves' into a thriving community; it is reported that he paid the fares of undesirables to emigrate to Australia. In the town he numbered among his friends Christian ministers and members of the French aristocracy who lived nearby.

Then Louis became a headliner like his grand-daughter Sophia. However it was of a tragic kind. An irate tenant, who turned out to be one of the whistle blowers of the Cato Street Conspiracy, a plot to assassinate the British Cabinet, shot Louis outside his Whittton home. Louis died in the arms of his son Henry and if they had not reconciled before that day in October 1869, they most likely did during the last hours of Louis' life.<sup>14</sup>

Of Henry Kyezor's four children, only Harry took up the family tradition of watch making but died at the age of 28. His other children Elizabeth, Matilda and Sydney lived long, marrying after Henry's death in 1879. He was just 49.

And what of the watch that Downie's auctioned? Jim and Marg were the

offers, must be too apparent to need comment.

**NOTICE TO THE PUBLIC.**—II, KYEZOR, Watch and Clock Maker to Her Majesty's Honorable Board of Ordnance, 145, George-street, Sydney, between Hunter and Bridge streets, and 46, Edgeware Road, London, begs to inform the public that he has made a reduction of one-half in price, usually charged for the repairs of English and foreign watches, clocks, musical boxes, &c., viz. :—

Watch cleaning ... ..	3s. 0d.
Main spring ... ..	3 0
Verge ... ..	5 0
Watch dials ... ..	5 0
Gold watch hands, per pair ... ..	2 0
Keys ... ..	0, 3

And every other article in the trade as cheap in proportion.

Every watch and clock brought for repair will be examined in the presence of the party bringing it, and the faults pointed out, to prevent the overcharges so often made in the trade. Every watch and clock repaired is warranted for twelve months.

KYEZOR'S Silver Watches at £3 5s. are jewelled in four holes, going fusee movement—to keep going while winding, in elegant double-bottomed case, and warranted to keep time to within one minute per week. Watches forwarded to any part of the colony upon receipt of an order for the amount.

**FAMILY TEA, GROCERY, and Provision Ware-**

underbidders and it sold for \$625 nett.

Later, I found that the Museum of Victoria has a Kyezor key wound gent's watch in its collection, donated in 1968. On display at Scienceworks between 1992 and 1996, it is now in storage at Scienceworks. This is the information in the database:

*Country:* England.

*Maker & date:*

*Power & escapement:* spring, verge.

*Description:* (case & dial) open face case. White dial is marked 'Victorian Railway' and 'Kyezor, Melbourne'. Back plate is marked 'Kyezor, Melbourne, 10007'. Case is marked '10007' and 'A.T.'. Back of case is marked 'Victorian Railways', 'Engine Driver' and 'No 18'.

In October we have Kyezor cousins coming to Australia from England to meet with the Aussie relatives. It would be really something to see and touch a watch that was fashioned by the hands of a Kyezor. To that end and through Downie's Australian Coin Auctions we are hoping the buyer will contact us in the near future to learn more about its history. In case he does not, I will continue to google, check on watch collectors and start fossicking through antique shops.

Keira Quinn Lockyer is a great great niece of Henry Kyezor.

## Notes

- [www.downies.com/aca/catalogue](http://www.downies.com/aca/catalogue) 11 Jun 2005
- <http://mariners.records.nsw.gov.au/1873/11/019bu.htm> 6 Jan 2004
- The Times*, London, 5 Jul 1873
- The Times*, London, 12 Jul 1873
- An Old Timer, 'Sydney Jewellers & Watchmakers in the 1850s', *Australiana* Vol. 14 No. 2 May 1992, page 38
- Harold Pollins & Vic Rosewarne, *Louis Kyezor The King of Whittton*, Twickenham Local History Society 2002, p.33
- Death Certificate 24 Oct. 1879, Carswell Cottage Heston
- <http://proarchives.imagineering.com.au> 14 Jun 2005. However, John Hawkins notes an agreement signed by Salis Schlank, Phillip Faulk and Abraham Benjamin on 1 April 1864; see *Nineteenth Century Australian Silver*, Antique Collectors Club, Woodbridge, 1990 vol 2 p. 196
- Sands & Kenny Co Directory 1860
- 1841 London Census 17B Upper George Street
- Louis Kyezor The King of Whittton* (see 6) p. 4
- Sydney Morning Herald*, Saturday 18 Apr 1857 p.2, c.4
- Doreen Berger *The Jewish Victorian 1871-1880*, Robert Boyd Publications, Oxfordshire, 1999, pp233-234
- Louis Kyezor The King of Whittton* (see 6) p. 33

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# John Hill Jr (1807-1870), cabinet-maker

JOHN WADE

John Hill Junior was one of Sydney's leading cabinet-makers of the 1840s to 1860s, with several large city premises employing many tradesmen. His commissions for the New South Wales Legislative Council, the Corporation of the City of Sydney and Government House show that his workshop was highly regarded, both for practical, quality furniture and for floridly carved, special purpose ceremonial items meant to impress.

His advertisements in the newspapers, various birth death and marriage notices, and *Sands' Directories* reveal the whereabouts of his business premises and private residences. Hill's work can often be identified and dated by paper labels or stencils that he affixed to the pieces as they left the warehouse. The information on these labels relating to his address and style of the firm's name allows many of the items that he manufactured to be very closely dated.

Hill was also an importer and travelled to England inspecting furniture manufacture there on at least two occasions. As more items from Hill's workshops are identified and dated, ultimately this may provide a firmer key to documenting the changes in style of Sydney furniture manufacture in the middle decades of the 19th century.

## History

John Hill junior was born in Ipswich, Suffolk and baptised on 19 October 1807, the son of John Hill senior (c. 1780-1863), miller, and

his second wife Sarah Fuller (d. 1832). His father was found guilty of possessing four forged £5 notes and sentenced in London to 14 years transportation on 20 February 1818. After some time in the hulk *Bellerophon*, he sailed on the *Hadlow* on 21 August 1818, and arrived in Sydney on 23 December 1818 with 180 male prisoners.

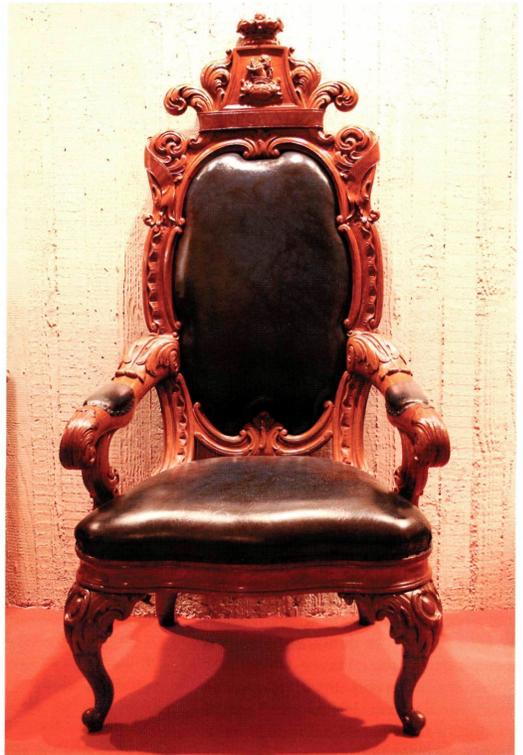
Three years later, young John landed in the colony with his mother and three siblings Sarah, Louisa and Thomas as free settlers on the *Providence*. The ship had sailed from England on 13 June 1821, bringing '102 female prisoners; together with 17 families, who have come out at the expence [sic] of the government to join their husbands and relatives in these colonies.'<sup>1</sup> About half disembarked at Hobart in December 1821, the rest at Sydney on 7 January 1822.

John Hill senior was set to work at the government windmill on Observatory Hill in Sydney as a flour miller, but in October 1821 he was found guilty of stealing flour. Sentenced to Port Macquarie, he was instead sent to Newcastle to work at the mill, the family following him there when they arrived. Mrs Sarah Hill petitioned Governor Darling for permission for him to return to Sydney in 1823 and 1826. This was eventually approved, and by December 1827, John was assigned to his wife as a miller at Francois Girard's mill in Sydney at £100 per annum, with a dwelling and use of the vegetable garden.<sup>2</sup>

John junior was serving an apprenticeship with the Sydney cabinet-maker Charles Roberts in the mid to late 1820s.<sup>3</sup> At the age of 21, on Monday 12 October 1829 he married Sophia Thurston (1802-1830) at St

Left: John Hill Jun.,  
civic chair for the  
City of Sydney  
Corporation, cedar,  
1843. Masonic  
Centre, Sydney

Below: John Hill  
Jun., civic chair for  
the City of Sydney  
Corporation, cedar,  
1843, detail of the  
carved back.  
Masonic Centre,  
Sydney





Above: John Hill Jun., desk for the City of Sydney Corporation, cedar, 1843. Masonic Centre, Sydney

Phillip's Church, Sydney. The next July she gave birth to a son, John Henry Hill (21/7/1830–30/4/1842), died shortly afterwards on 10 August 1830, and was buried at the Sandhills Cemetery, Devonshire Street.

In a memorial dated 18 March 1830 to Governor Darling seeking a land grant of 100 acres, John Hill was describing himself as a cabinet-maker of 9 Cambridge Street, The Rocks. But following the death of his new wife – 'a severe domestic calamity'<sup>1</sup> – on 30 September he sailed to Hobart. Apparently not finding the work he was seeking, in 1831 he sailed as a passenger on the *Hindustan* to Launceston in Northern Tasmania where he found work as a carpenter.

There he met Ann Goodier (1805-1842), a female convict assigned to the James Cox property *Clarendon*; she was a dressmaker who had been convicted as a pickpocket. Before they received permission to marry, Ann had already given birth on 1 February 1832 to a son; he was baptised on 19 April 1832 as George Henry Goodyear Hill. Although John Hill, 'carpenter', is listed on his birth certificate as the father, John Hill later referred to George as his 'adopted' son. John and Ann were married at St John's Church, Launceston on 27 August 1832.

An advertisement shows that John was practising as a cabinet-maker in York Street, Launceston in January 1833.<sup>2</sup> However by sailing to Tasmania, Hill had forfeited his land grant of 100 acres; he applied for its reinstatement on 14 December 1846.

The miller John Hill senior gained his certificate of freedom on 18 February 1832 – at the expiry of his 14-year sentence. He lost his second wife, aged 44, on 13 March 1832 and was married a third time to his neighbour on Woolloomooloo Hill, Susannah Oaks, at St Phillip's in Sydney on 13 July 1833. He was then operating one or more flour mills on Woolloomooloo Hill, as Hill & Co. Susannah was a wealthy widow, and John senior began buying and selling property, including buying a mill (probably Craighend Mill) in 1834 for £1,430 and selling 14 rods (70m) of land on the eastern side of Pitt Street on 4 October 1834. John senior's third wife Susannah died on 23 July 1840, leaving him wealthy. The next year he married for a fourth time, to Jane McDonald at St Andrew's Scots Church.

The improvement in his father's fortunes may have encouraged John junior to return from Launceston to Sydney, where initially he may have found employment as a cabinet-maker with his old master, Charles Roberts. John junior had certainly returned to Sydney by 1836, for another son Thomas Goodyear was born to John and Ann at Kent Street on 14 October 1836.<sup>6</sup>

Probably in 1840<sup>7</sup> but certainly by January 1842, John Hill had set up on his own as an upholsterer and undertaker at 86 Pitt Street, on the eastern side between Bridge and King Streets. Perhaps his father had helped him financially, or given him use of premises he owned. John junior was offering 'colonial manufactured Furniture, cheaper than any house in Sydney'.<sup>8</sup> He also promised 'all the requisites for carrying on the UNDERTAKING, and intends to do so on

a much cheaper scale than has hitherto been done in Sydney.' It was common at the time for these two businesses to be related, as cabinet-makers made timber coffins and had horses for cartage or pulling heads.

Despite this auspicious new start, his young son John Henry died aged 11 on 30 April, then his second wife Ann died on 5 August 1842 at Pitt Street,<sup>9</sup> after giving birth to a daughter, Frances. The next month he advertised, for letting or sale, a four-room verandah cottage on one and a half acres of cleared land at Five Dock Bay on the Parramatta River. Idyllically named *Eden Home*, he and Ann had probably intended this as their family home in a healthy semi-rural setting.<sup>10</sup>

Just three months after his second wife died, he married a third time, this time to Elizabeth Ellen Mortimer Cadman (c. 1825–1894) on 7 November 1842 at St James' Church, King Street, Sydney. Ellen was the eldest daughter of Elizabeth and John Cadman, the publican and resident in Lower George Street of *Cadman's Cottage*, parts of which still stand as the oldest surviving house in the city of Sydney. John was described as the son of John Hill of Woolloomooloo, showing his father had now attained status. During 1842 and 1843, he began formally calling himself John Hill, Jun.<sup>11</sup>

Elizabeth gave birth to her first child, a son named John Henry, on 16 September 1843,<sup>12</sup> and a week later they advertised for a general house-servant.<sup>13</sup> Subsequently, Elizabeth gave birth to many children, averaging two years apart: Elizabeth Sarah Ellen on 29 January 1845 was followed by



Far left: John Hill Jun. & Son, President's Chair for NSW Legislative Council Chamber, cedar, 1856. NSW Legislative Council, Sydney

Above: John Hill Jun. & Son, President's Chair for NSW Legislative Council Chamber, cedar, 1856, carving on back. NSW Legislative Council, Sydney

Left: John Hill Jun. & Son, President's Chair for NSW Legislative Council Chamber, cedar, 1856, detail of acanthus leaf carving on leg. NSW Legislative Council, Sydney

Alfred Adolphus on 16 June 1846, Maria Ann on 20 April 1848, Mary Ascough Clink on 18 August 1850, Louisa Emma on 7 June 1852 (d. 21 June 1853), William Joseph Andrew on 28 July 1854, Lydia Australia Payton on 16 June 1856, Evelyn Henrietta Usher on 2 December 1858 (d. 1859) and Fanny Ellen Victoria on 19 June 1860.<sup>14</sup>

The first popular elections in the colony, for the City Council, were set down for 1 November 1842. 'Men of property' were eligible to vote, with four councillors elected in each of six wards. Election excitement gripped the city for several months. John Hill was a signatory of letters in frequent newspaper advertisements in September and October 1842 supporting three candidates for Macquarie ward: Robert Bourne, Thomas Woolley, and Joseph Thompson. All three lost.

Despite backing the wrong horses, John Hill was selected to provide a ceremonial mayoral chair and desk for the City Corporation of Sydney in 1843. This commission does not seem to rate a mention in the *Sydney Morning Herald*, which regularly reports on City Corporation

deliberations, but rival newspaper *The Australian* on 17 July notes that it is soon to be installed.<sup>15</sup>

**CIVIC CHAIR** – There has just been completed by Mr. Hill, the cabinetmaker, of Pitt-street, a chair for the Right Worshipful the Mayor of Sydney; also a desk to match. The chair is certainly of workmanship superior to anything before got up by colonial workmen, and the design and carved work do very great credit to the designer. In a short time, the chair will be placed in the room where the Council Meetings are held.

On 18 January 1843, the newly elected aldermen had met at the Royal Hotel in George Street, and proceeded to their new Council Chambers,<sup>16</sup> rooms at the two-story, verandahed Pultenay Hotel<sup>17</sup> on the western side of York St between Market and Drutt Streets, which they rented for £250 pa. The chair was installed here a few months later, and John Hosking was the first elected mayor to use it.

The large cedar chair with cabriole legs,

open arms and cartouche-shaped back is in the Louis Revival style (Loudon's 'florid Italian'), with typically curved lines and an excess of deep, carved floral and scroll ornament. The open timber arms slope forward awkwardly. The chair back is surmounted by a panel with a ribbon bearing the word 'CORPORATION', a tapering panel carved with crest and rampant lion flanked by scrolls, and topped with a crown. With Neo-Classical designs reaching the end of their popularity, and a new Gothick Government House under construction in the Domain, perhaps a different style was felt appropriate for the newly elected Council.

The cedar desk with sloping top is of plainer design, but ornamented with florid carving applied to the sides, the corbels, and the elaborately carved rococo scroll supports. It is not clear if the desk was intended for use by the Mayor or for the Town Clerk, John Rae, as the chair and desk do not match stylistically.

The Freemasons also met in rented rooms at the Royal Hotel, but in 1853 they decided to move to their own permanent



John Hill Jun.,  
sofa table, cedar  
with casuarina,  
c. 1843-52.  
Megaw & Hogg  
Antiques, Adelaide



Above left: John Hill Jun. & Son, occasional table on tripod foot, cedar, c. 1853-57. National Trust (NSW)  
Above right: John Hill Jun. & Son, occasional table on tripod foot, cedar, c. 1853-57. Government House, Sydney



John Hill's, chest of drawers, c. 1853-60.  
Daphne Baker collection,  
photograph courtesy Christie's Australia

accommodation, and bought either the Pultenay Hotel or the Freemason's Hall.<sup>18</sup> The City Corporation too rented premises here, but when the City Corporation moved in March or April 1854 into leased premises at the top of King Street, they sold the mayoral chair and desk to the Freemasons Hall Company, where the chair was set aside for the Worshipful Master.<sup>19</sup>

Hill's business was evidently going well, in spite of the economic depression in the colony during the early 1840s (Mayor Hosking was a high profile casualty) and the imports of cheap American furniture that incensed the cabinet-makers. In March

1844, John Hill, Cabinet Maker, Upholsterer and Undertaker, announced a move from 86 Pitt Street to the extensive 'King Street Furniture Warehouse' in King Street, the former premises of cabinet-maker Henry Francis.<sup>20</sup>

Hill, his wife and children evidently moved about. Though they lived at 86 Pitt Street, they must also have lived above the King Street business premises, as their infant John Henry died here aged just eight months on 20 May 1844.<sup>21</sup> Early the following January, Mrs Hill sought a female servant, still for King Street: 'none need apply but those that can wash and iron, and willing to make herself generally useful.'<sup>22</sup> Elizabeth bore her first daughter, Elizabeth, a few weeks later.<sup>23</sup> In 1846 however, when son Alfred was born, their address is Elizabeth Street,<sup>24</sup> where he lived until

October 1849.<sup>25</sup>

When cabinet-maker Charles Roberts announced that he had retired in August 1845, Roberts noted that he and Hill went back some years. John Hill Junior had served his apprenticeship with Roberts, been employed by him, and Roberts commended him a first-rate workman.<sup>26</sup> John Hill advertised that he was taking over Robert's extensive workshops in Castlereagh and Elizabeth Streets, while maintaining his 'Show Rooms' in King-street 'where articles requisite for furnishing may be obtained at the lowest possible prices, and of first-rate workmanship.'<sup>27</sup>

By then, it is doubtful that Hill himself was doing much hands-on cabinetwork. As well as running his cabinet-making, upholstery, undertaking and van hire businesses, in 1842 he had also started to buy up properties, notably in William and Riley Streets, Woolloomooloo. As well as providing accommodation for his expanding family and some of his staff, his investments would provide handsomely for all of his surviving children when he died.

The King Street show rooms are illustrated in an advertisement in *Low's City and District of Sydney Directory* of 1847, and on a billhead dated 1848.<sup>28</sup> In the same year, a different drawing of the show rooms facade appears in Joseph Fowles, *Sydney in 1848*, p. 26A. This locates the building on the northern side of King Street, between George and Pitt Streets, next door but one to the Rainbow Tavern on the corner of Pitt Street.<sup>29</sup>

This is the same 'Australian Furniture Warehouse' building with stone facing on the ground floor, and two upper stories each with eight windows, that is shown in December 1865.<sup>30</sup> The changes of address in King Street therefore must reflect changes in street numbering, not Hill physically moving his premises. The three-storey building with slate roof was 80 feet long, 60 feet high and 70 feet deep, with warehouses at the rear, and next door to a shop occupied from

1859 by the jeweller Edward Hollingdale.<sup>31</sup> Hill announced in October 1849 that he had 'removed his residence and workshops from Elizabeth street to No. 2, William-street, Woolloomooloo Bridge; business also continues at No. 107, King-street.'<sup>32</sup> This is in the context of an advertisement headed 'Funerals', addressing in particular the residents of the Riley Estate in Woolloomooloo, and Darlinghurst.

At this time, he was promoting his undertaking business through several announcements in the press:<sup>33</sup>

Funerals. John Hill Jun in tendering his best thanks for the liberal patronage he has received and being determined to merit a continuance of the same, begs to intimate to the public generally that he will in future perform Funerals from £1 upwards & to the really necessitous his charges will be merely nominal without regard for profit.

John Hill Jun Undertaker, King St

By then, Hill's workshops and showrooms were quite large. In 1850, we know he was employing Mr R. Skinner as his foreman, since Hill – in his role as undertaker – arranged the funeral of Skinner's wife from her home in William Street – a house possibly rented from Hill.<sup>34</sup> Later, among his apprentices he could count Ninian Melville (1843-1897), who became a cabinet-maker and Member of the Legislative Assembly of NSW from 1880-1894. He occasionally advertises for more staff, such as the following in 1853:<sup>35</sup>

WANTED, two Cabinet Turners, four or five Cabinet Makers, and three Stout Lads, as out-door apprentices. Apply at J. HILL, JUN., and SON, 107, King street.

It is not clear when Hill began to import as well as manufacture furniture. He was certainly importing rugs and mats in 1846, as his *Low's Directory 1847* advertisement makes clear. In December 1852, Hill advertised rugs and mats for sale at 107 King Street.<sup>36</sup>

HEARTH RUGS AND HALL MATS.

J. HILL, JUN., begs respectfully to call the attention of his friends and the public in general, to the large and superior assortment of splendid designs and quality in Hearth Rugs and Door Mats, of all sizes, just imported. A call will prove the above, at 107, King-street.

JOHN HILL, JUN.

Hill & Co.  
(attributed),  
upholstered easy  
chair, c. 1862,  
Government House,  
Sydney



**John Hill, Jun., and Son (1853-60)**

On 10 December 1852, Hill announced a change in the name of his firm. From 1 January 1853, he was taking his 'adopted' eldest son, George Goodyear Hill, into partnership as *John Hill, Jun., and Son*.<sup>37</sup>

NOTICE OF PARTNERSHIP.

JOHN HILL, Jun., Cabinetmaker, in tendering his best thanks to his personal friends and the public generally for the kind and liberal patronage they have evinced, takes this opportunity of notifying that he has concluded a partnership with his son George Hill, and that from and after the 1st January, 1853, next ensuing, his business will be continued under the title of JOHN HILL, JUN., AND SON.

It is requested that all claims against the said John Hill, Jun., be sent in immediately, and all accounts due to the said John Hill, Jun., be liquidated on or before the 1st day of January next.

King-street, Sydney, December 10.

A month later and his future now secure, the 'adopted' son George Goodyear Hill married Mary A. Douglass at St James' Church in Sydney on 1 February 1853. That winter, the infant Louisa Emma died on 21 June 1853; she was the first of the Hills to be buried in the new family vault at Camperdown Cemetery. This was also the year Craigend Mill was sold for £2,400.

Responsible government was granted to the colony, elections were held for a new Legislative Assembly, and the Legislative Council chamber was refurbished for the opening of the new Parliament which met for the first time on 22 May 1856. The new Legislative Assembly spent the day electing a Speaker, Daniel Cooper. Though the works were not quite finished, the Legislative Council also met, with Sir Alfred Stephen taking the chair as President shortly after noon.

Hill had been awarded the important commission for the President's Chair. Another oversize cedar chair with abundant florid Louis Revival carving, this was supplied in 1856 and is still in use for formal occasions in the Parliament, although it appears to have been re-finished within the last 30 years.

Under the heading 'Public Works, The New Legislative Council Chamber', *The Empire* reported on the day that Parliament first sat:

The President's chair has been manufactured at the establishment of Hill and Son, of King street. It is made of colonial cedar, and wrought in the most elaborate and artistic style – being designed after the fashion prevalent in the time of Louise Quatorze. It stands about 5 feet 9 inches in height from the floor to the apex of the royal arms, with which the back is surmounted. The upper



Above: The family grave of John Hill Jun. at Camperdown Cemetery, Church Street, Newtown NSW (on left)

Left: Hill & Co. (attributed), upholstered easy chair, c. 1862, Government House, Sydney

portion of the back is highly ornamented with *cornucopiae* scroll work, and the royal arms, all in relief. The stay-rail at the back of the chair and situated a little above the seat displays the Prince of Wales feathers elaborately executed in relief and appearing to spring from the seat. Handsome double scrolls support either arm, and the legs have been wrought with the same artistic elegance as the other portions of the massive chair. The richness and uniqueness of the whole is well sustained by the rich appearance of the tufted crimson velvet cushions which form the seat and rest for the back.<sup>38</sup>

The chair is a better-designed example of Louis XV Revival than the Corporation chair. The cabriole legs are more solid, the arms are more sinuous and taller at the front, the back more shield-shaped and raking backward, and the carving surmounting the back follows the shape of the shield better. Much of the carving consists of Neo-Classical acanthus leaves, carved as though they are applied onto the timber surfaces.

In December 1857, Hill sought, apparently without success, to let his large house and yard on the corner of Riley and William Streets.<sup>39</sup>

TO LEFT, with immediate possession, the House lately occupied by Mr. John Hill, jun., corner of William and Riley streets, containing eight rooms and kitchen, all in good order; with coach-house, stable, and hay loft, with enclosed yard, water laid on, and everything that is requisite for a private family. For particulars apply to Mrs. JOHN HILL, Jun., on the premises; or to JOHN HILL, Jun., and SON, 48, King-street.

The Hills had been living on the corner of William and Riley Streets since 1849, and would continue to live here until at least 1865. The cabinet-making and importing business was still thriving, and in January 1859 they were advertising floorcloths for sale, from 'JOHN HILL, jun., and SON, importers, Australian Furniture Warehouse, 100, King-street.'<sup>40</sup> They offered wholesale discounts too. In the same month, Hill is said to have announced his intention to retire, but I am unable to locate the original source to confirm this.<sup>41</sup>

#### John Hill, Son, & Co (1861-65)

By 1861, the company had become John Hill, Son, & Co., as his advertisement in James Waugh's *Stranger's Guide to Sydney* shows.<sup>42</sup> By 1865, the partners appear to

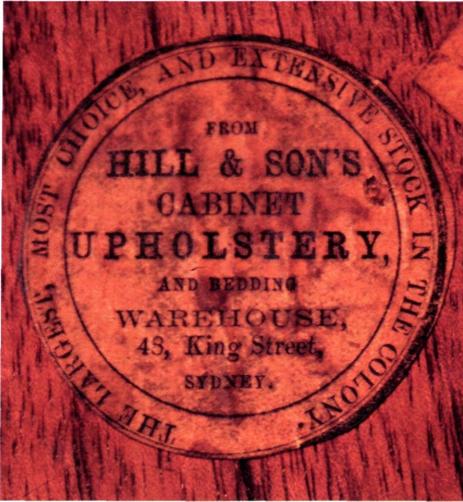
have been John Hill, George G. Hill, Thomas G. Hill, Charles Forsberg (whose name is frequently mis-spelled) and son-in-law Robert T. Carter. The wide range of household furnishings sold at the Australian Furniture and Bedding Warehouse in King Street must have been largely imported, as separate mention is made of 'An extensive stock of colonial-made wardrobes, book cases, and portable furniture, of every description.'

Hill was called as an expert witness before the October 1862 Select Committee on the Petition of Mr Andrew Lenehan into furniture and furnishings provided by Lenehan for Government House in 1857.<sup>43</sup> The Colonial Architect appointed Hill and G.C. Hayes as 'valuators' for Lenehan's furniture made for Government House.<sup>44</sup>

For Government House, Hill repaired and modified some of the dining room furniture that had been supplied by his fellow Sydney cabinet-maker Andrew Lenehan. He provided new leaves for the dining room table, under which his name 'J. HILL' is stamped. Government House furniture was supplied by several of the major Sydney makers as well as Hill, including Charles Hunt, Henry Woolley, Andrew Lenehan, G.C. Hayes and Henry T. Jones.<sup>45</sup>

With its regular turnover of occupants, Government House continued to demand new furniture or refurbishment of old. This was the responsibility of the Colonial Architect, who appears to have asked for tenders, at least in the 1860s (and after the controversy over the Lenehan furnishings).

During the tenure of Sir John and Lady Young at Government House, Hill was supplying the vice-regal residence with an amount of furnishings that included the following.<sup>46</sup>



Left: Paper label, 'Hill & Sons' on occasional table on tripod foot, cedar, c. 1853-57 Government House, Sydney



Glass for Hall Porters room	£1.2.6
1 Office stool 75/. 1 Office table 50/.	6.5.0
2 sofas 3 couches 5 Ottomans	
22 Chairs 3 stools & 2 pillows	51.6.8
2 stuffed Chairs Covered with silk Tabouret	18.0.0
2 Cedar office tables	12.10.0
1 small Table	4.10.0
2 Easy Chairs stuffed covered in silk Tabouret	14.0.0
4 Chairs stuffed and covered silk Tabouret	40.0.0
1 Table	8.0.0
1 square Table with 2 Drawers	4.4.0
1 Table 7ft x 4ft with Centre flap	6.10.0
1 chair & reading Desk Complete	7.10.0
1 Easy chair £8/10 1 Reading Desk 30/	10.0.0
1 Table covered with cloth	3.0.0
1 Cedar table covered with Cloth	3.10.0



Ann Toy, Senior Curator at Government House, believes that some upholstered chairs shown in 1870s photographs of the Drawing Room, most of them still extant, are part of the Hill order of about 1862.

On 25 November 1862, Hill was again called to give expert evidence at an enquiry before a parliamentary Select Committee on the State of Manufacturing and Agriculture in the Colony.<sup>37</sup> He said he had been 22 years in business (which would mean he established his own business in 1840), and that he had been apprenticed to the brothers Charles and Thomas Roberts before he went to Hobart. He now had a total of 61 employees, including 18 cabinet-makers, six upholsterers and 24 apprentices.

Hill was able to provide comparisons with British conditions in the industry.



Top: Paper label, 'Hills' on sofa table, cedar with casuarina. Megaw & Hogg Antiques, Adelaide, c. 1843-52  
Above centre: Stencil mark, 'From Hill & Son's', on base of chest of drawers, c. 1853-60, Daphne Baker collection  
Above: Metal stamp, 'J. Hill', on cedar table leaf, c. 1862. Government House Sydney

SYDNEY.



**NOTICE OF PARTNERSHIP.**  
**JOHN HILL, Jun., Cabinetmaker,**  
 in tendering his best thanks to his personal friends and the public generally for the kind and liberal patronage they have evinced, takes this opportunity of notifying that he has concluded a partnership with his son George Hill, and that from and after the 1st January, 1853, next ensuing, his business will be continued under the title of **JOHN HILL, JUN., AND SON.**

It is requested that all claims against the said John Hill, Jun., be sent in immediately, and all accounts due to the said John Hill, Jun., be liquidated on or before the 1st day of January next.

King-street, Sydney, December 10. 6682

King Street in 1848, from Joseph Fowles, Sydney in 1848

Notice of partnership, Sydney Morning Herald 12 December 1853

**WANTED, two Cabinet Turners,**  
**Four or five Cabinet Makers, and**  
**three Stout Lads. as out-door apprentices.**  
 Apply at **J. HILL, Jun., and SON, 107,**  
**King street. 14991**

Advertisement, Sydney Morning Herald 31 December 1853



THE DESTRUCTION OF HILL'S FURNITURE WAREHOUSE. (See page 2.)

Fire at the Australian Furniture Warehouse, 21 December 1865. Illustrated Sydney News, January 1866

Twice in the last six years he had sailed to England, visiting all the large furniture shops in London, Birmingham and Wolverhampton. Because of the threat that men would leave for the gold fields, cabinet-makers here commanded between £2/10/0 and £4 a week, while he reported that London cabinet-makers received only £1/4/0. And as well as making furniture, Hill imported British furniture valued at £12,000 per annum. Even with freight added, the cheaper to manufacture British furniture could probably be sold with a greater margin of profit.

Hill's daughter Elizabeth married Robert T. Carter in early 1863. He too was a cabinet-maker, becoming a partner in Hill & Co., and later setting up in partnership with James Lawson. The same year, on 8 December John Hill senior, died aged 86 at John Street, Newtown, and was buried at St Stephen's, Camperdown. His occupation on his death certificate was now described as 'gentleman'; the witnesses were George Hill and W.H. Skinner, the undertaker was John Hill junior. A stone slab next to the family vault carries his name.

Thursday 21 December 1865 was an intensely hot day with a dry westerly wind. When the staff had left, just after 6 o'clock Charles Forssberg locked up John Hill & Co.'s Australian Furniture Warehouse in King Street. Half an hour later, flames were seen coming from the west end of the top floor. Firemen and bystanders managed to haul out and save some of the furniture on the ground and first floors, and Forssberg grabbed the firm's books and papers from an iron safe. Though several fire engines attended, even the new Shand & Mason's steam-powered fire engine was not able to save the building – but it and another steam engine did demonstrate their superiority over the hand-operated pumps.<sup>68</sup> The building, which was full of cotton, timber and other flammable materials, was totally destroyed except for the walls. It was insured for £6,500 and the stock for £12,500.<sup>69</sup>

Hill retired the following year, though maintaining his undertaking business in Riley Street. In 1867, he and Elizabeth visited London again, to attend their daughter Mary's wedding to Walter Clarke.<sup>70</sup>

But he wasn't finished with cabinet-making just yet. John Hill of Riley Street is reported as making another prestigious object, the 'handsome case' to contain the gold trowel presented to HRH Prince Alfred, the Duke of Edinburgh on the occasion of laying the foundation stone of Sydney Town Hall on 4 April 1868.<sup>71</sup>

John Hill, Esq. J.P., in the 60th year of his age' (he was actually 62) died at his home,

Approx dates	Business style	Address
c. 1828-30	Apprentice, Charles Roberts?	
1830	John Hill	9 Cambridge Street
1831-33	John Hill	Launceston
1836	Employee, Charles Roberts?	Kent St, Sydney
1840-43	John Hill	86 Pitt St, Sydney
1844-52	John Hill Jun.	107 King St Manufactory Elizabeth St Corner Riley & William Sts, Woolloomooloo
1853-60	John Hill, Jun., & Son	100 King St 48 King St 40 William St 25 Riley St, Woolloomooloo
1861-65	John Hill Jun, Son & Co	100 King St Riley St, Woolloomooloo
1866-67	John Hill & Co	Riley St, Woolloomooloo William St, Woolloomooloo
1868	John Hill	Riley St, Woolloomooloo
1870	John Hill	p.r. <i>Exeter Villa</i> , Macleay St, Potts Point

### Marks

Material	Wording	Date
Printed paper circular label	JOHN HILL JUN./ CABINET UPHOLSTERY/ BEDDING WAREHOUSE/ 107 KING STREET/ SYDNEY	c. 1844-52
Printed paper circular label	FROM / JOHN HILLS JUN/ CABINET UPHOLSTERY/ [&]/ BEDDING WAREHOUSE/ 107 KING STREET/ SYDNEY/ THE LARGEST AND MOST CHOICE EXTENSIVE STOCK IN THE COLONY.	1844-1852
Printed paper 44mm diam circular label	FROM/ HILL & SONS/ CABINET/ UPHOLSTERY/ AND BEDDING/ WAREHOUSE/ 48, King Street, SYDNEY/ THE LARGEST, MOST CHOICE, AND EXTENSIVE STOCK IN THE COLONY.	c. 1853-57
Ink stencil	FROM HILL & SONS	c. 1853-60
Metal stamp	J. HILL	c. 1862

*Exeter Villa*, Macleay Street, Potts' Point on 7 April 1870.<sup>52</sup> His coffin was probably made by his son Alfred, described in his own 1884 death certificate as a 'coffin maker'. His funeral moved from the house at 2pm on Saturday 9 April to St James' Church and then to Camperdown Cemetery, where he is buried in the family vault. In his

will, he left considerable amounts of cash, shares in the Australian Joint Stock Bank and Peak Downs Upper Mining Company, and properties in King Street, Riley Street and William Street<sup>111</sup> to his wife and surviving children.

His third wife Elizabeth of *Hillcrest*, Botany Street died 24 years later, on 14 May 1894. A codicil to her will

ADVERTISEMENTS. 23  
**JOHN HILL, JUN., SON, & CO.,**  
 AUSTRALIAN  
**Furniture & Bedding Warehouse,**  
 100, KING STREET, SYDNEY.

**NEW GOODS !**  
**NEW GOODS !! NEW GOODS !!!**

Always on hand, consisting of—

**DRAWING ROOM SUITES**  
 IN TABOURETS, DAMASKS, AND REPS,

**GOOD AND CHEAP.**

Handsome Chiffoniers, with Marble Tops and Plate Glass Books	Roller Tables and Wash-stands, with Marble tops
Chiffoniers Cabinets, with shelves Centre, Occasional, Reading, and Candle Tables	Circular and Square enclosed Wash- stands
Ladies' Work Tables and Flower Stands	Bedsteads and Towel Horses
Coffee and Chess Tables, with revol- ving tops	Chimney and Toilette Glasses
Derouports, Music stools	Toilette Sets, in tinware
Mahogany Dining Room Chairs, in Morocco	Shower, Slipper, Sponge, Hip, and Foot Baths
Walnut Occasional Chairs	Air Beds and Pillows for Invalids
Fancy and other Folding Chairs	Rich Table Covers, Window Hang- ings and Corsete Poles
Children's Bergier, Astley Cooper and Folding Chairs	Brussels' Tapestry and other Carpets
Superior Bagatelle Boards, Writing Tables and Chairs	Coir Matting, various widths Table and Door Mats, Gig Wool Mats, and very superior well- seasoned Floor Cloths of the newest and choicest patterns.

AN EXTENSIVE STOCK OF COLONIAL-MADE  
**WARDROBES, BOOK  
 CASES, AND PORTABLE FURNITURE,**  
 OF EVERY DESCRIPTION.

**HAIR, FLOCK AND COIR MATTRESSES ALWAYS ON HAND.**

Above: Advertisement, John Hill Jun., Son, &  
 Co., from Waugh's *Stranger's Guide to  
 Sydney* 1861

bequeaths her 'carriage clock in my best  
 bedroom, the Parian marble goat under  
 the glass shade, my jewellery and the  
 family portraits to my son William  
 Joseph Andrew Hill of Kogarah.' We  
 may yet find them.

### Business names and addresses for John Hill Junior (top left)

While not definitive, this attempts to list  
 the sequence of Hill's businesses. It is  
 complicated by changes in street  
 numbering which meant that Hill often  
 omitted the number, by his operating  
 several business premises, by his  
 changes of residence and by his residing  
 at some of his business premises.

## References

<i>Date</i>	<i>Style of words</i>	<i>Address</i>	<i>Subject</i>	<i>Ref</i>
c. 1828	Apprenticed to Charles Roberts, Sydney			
1830	John Hill	9 Cambridge St, The Rocks	Land grant	Letter to Gov Darling
1830-31	John Hill	Hobart, Tasmania		
1831-c. 1835	John Hill	Launceston, Tasmania	Address York St in 1833	<i>Independent</i> , 5/1/33
1836		Sydney	Birth of son, Thomas G.	BDM
1836-40?		Sydney [employee of Charles Roberts?]		
1837	Mr. John Hill [Sen]		Subscribed £4 to St Andrew's Cathedral Fund	<i>Aus</i> 27/10/37 p. 3d
c. 1840	John Hill	Sydney	Sets up his own business	<i>V&amp;P NSW LA</i> 25/11/1862
1842	John Hill, Upholsterer and Undertaker	86 Pitt St	Ad	<i>SMH</i> 24/1/42 p.1d
1842	John Hill, Cabinetmaker and Upholsterer	[86] Pitt St	Death notice Mrs Ann Hill, d. 5/8/42	<i>SMH</i> 9/8/42 p. 3c
1842	John Hill	Cabinet Manufactory, 86 Pitt St	Ad, cottage to let or sale at Eden Home, Five Dock Bay	<i>SMH</i> 10/9/42 p. 1f, 11/9/42 p. 1 & 12/9/42 p 1f
1842	John Hill [Sen]	House, Woolloomooloo, Cook Ward		<i>SMH</i> 13/9/42 p.4
1842	John Hill	[Pitt St]	'Shop & dwelling, Pitt St' in Citizens List, Macquarie Ward	<i>Aus</i> 16/9/42 p. 4c
1842	John Hill [Sen.]	'House, Woolloomooloo'	Citizens List, Cook Ward	<i>Aus</i> 21/9/42 p. 4a
1842	John Hill, jun.	[Pitt St]	Sgd ltr to Robert Bourne pledging to return him as Councillor for Macquarie Ward	<i>SMH</i> 26/9/42 p 3c; <i>Aus</i> 28/9/42 p. 3a etc
1842	John Hill, jun.	[Pitt St]	Sgd ltr to Thomas Woolley asking him to announce his candidature as Councillor for Macquarie Ward	<i>Aus</i> 26/9/42 p. 3c & 28/9/42 p. 1g; <i>SMH</i> 1/11/42 p 1g etc
1842	John Hill	Pitt St, son of Mr John Hill of Woolloomooloo	Marriage notice, John Hill & Elizabeth Cadman, m. 7/11/42	<i>SMH</i> 8/11/42 p. 3b
1843	Mr. Hill	Pitt St	Civic chair & desk	<i>Aust</i> 17/7/43 p. 3a
1843	John Hill, jun.	Pitt St	Birth notice, son b. 16/9/43	<i>SMH</i> 18/9/43 p. 3b
1843	John Hill's, Upholsterer	Pitt St	Ad for house servant	<i>SMH</i> 22/9/43 p. 3f
1844	John Hill, Cabinetmaker, Upholsterer and Undertaker	'Removal' - Pitt St to King St	Ad - 'Removal'	<i>SMH</i> 16/3/44 p.3b
1844	John Hill, jun.	King St	Death notice, John Henry Hill, d. 20/5/44 aged 8 months	<i>SMH</i> 22/5/44 p.2g
1845	Mrs J. Hill	King St	Ad for female servant	<i>SMH</i> 6/1/45 p. 3b
1845	John Hill, jun.	King St	Birth notice, daughter 29/1/45	<i>SMH</i> 30/1/45 p. 3a
1845			16 apprentices	<i>SMH</i> 15/7/45 lunable to locate ref]
1845	John Hill, Jun.	King St show rooms, workshops in Castlereagh & Elizabeth Sts	Ad, Charles Roberts retires and Hill takes over workshops in Castlereagh & Elizabeth Sts	<i>SMH</i> 13/8/45 p. 1c

1846	Mr. John Hill, Jun.	Elizabeth St	Birth notice, son, 16/6/46	SMH 17/6/46 p. 4a
1846	John Hill, Jnr.	King St	Re-applies to Governor for land grant	Ltr 14/12/46
1847	John Hill, Jun.	King St & Elizabeth St North (lately occupied by Mr Charles Roberts)	Ad, furniture, funerals, spring vans for hire	<i>Low's Directory 1847</i>
1849	John Hill, Jun.	Removed residence & workshops from Elizabeth St	Ad, funerals	SMH 4/10/49 p. 1c
1850	John Hill, Undertaker	King St	Death notice, foreman R. Skinner's wife	SMH 30/3/50 p.3c
1852	John Hill, Jun.	107 King St	Ad, hearth rugs & hall mats	SMH 4/12/52p. 4g
1853	John Hill, Jun. and Son	[107] King St	Notice of partnership; John Hill Jun, to become John Hill, Jun., and Son on 1/1/53	SMH 11/12/52 p. 1g; 16 Dec 1852; 21/12/52 p 3b
1853	John Hill, Jun. and Son	107 King St	Ad, wanted cabinet turners etc	SMH 31/12/53 p. 1f
1853	John Hill, Jun., and Son	107 King St	Wanted 2 cabinet turners, 4-5 cabinet makers, 3 lads	SMH 31/12/53 p. 1f
1856	Hill and Son	King St	President's chair for Legislative Council	<i>Empire</i> 22/5/56 p 4e
1857	John Hill, Jun. and business John Hill, Jun., and Son	Corner William & Riley Sts or 48 King St	House to let	SMH 20/5/57 p 8f
1859	John Hill, Jun., and Son, importers	Australian Furniture Warehouse, 100 King St	Ad, floorcloths	SMH 13/1/59 p. 6b etc
1861	John Hill, Jun., Son, & Co.	100 King St	Ad, drawing room suites, colonial furniture, mattresses	Waugh's <i>Guide</i> ad p. 23
1865	John Hill and Co	Undertakers, King & Riley Sts	Funeral notice	SMH 7/11/65 p. 8a
1865	John Hill and Company	Australian Furniture Warehouse, King St	Show room fire	SMH 22/12/65 p. 5b-c
1865	Hill and Son, Hill and Co.	King St	Show room fire	ISN 16/1/66 p.3b & 4
1868	Mr. Hill	Riley Street	Case for gold trowel	SMH 6/4/68 p. 5c
1870	John Hill, Esq. J.P.	<i>Exeter Villa</i> , Macleay St, Potts Point	Death notice	SMH 9/4/70 p.1a

### Extant works from the workshop of John Hill Jr (1807-70)

#### Mayoral chair for the City Corporation of Sydney, 1843

Creator: John Hill Jnr (1807-1870), 86 Pitt St, Sydney

Description: cedar ceremonial armchair in 'Louis XIV' revival style, with open arms, solid upholstered back and seat on cabriole legs, with florid carving, the back surmounted by finial with a ribbon inscribed 'CORPORATION', a lion crest and a crown, h 175, w 86, d 79 cm

Marks: none visible

Date: 1843

Provenance: City Corporation of Sydney, 102 York St, Sydney; sold to the Freemasons Hall Company for £27 in March 1854

Location: Masonic Centre, Sydney  
Literature: *The Australian*, 17 July 1843; *Nineteenth Century Australian Furniture* p. 47

#### Desk for the City Corporation of Sydney, 1843

Creator: John Hill Jnr (1807-1870), 86 Pitt St, Sydney

Description: desk, cedar and cedar veneer with plain sloping top inset with leather, the sides with applied carved foliate scrolls, the rear projection supported on carved corbels, plain cedar back, supported on four deeply carved Rococo legs joined by plain stretchers and a plain cross stretcher, h 97.5, w 92 d 95 cm

Marks: none visible

Date: 1843

Provenance: City Corporation of Sydney, 102 York St, Sydney; sold to the

Freemasons Hall Company for £13 in March 1854

Location: Masonic Centre, Sydney  
Literature: *The Australian*, 17 July 1843; *Nineteenth Century Australian Furniture* p. 47

#### Sofa table, 1844-52

Creator: John Hill Jr (1807-1870)

Description: Dropside sofa table in Neo-classical style, with cedar base, casuarina top, knobs and stretcher and various veneers and stringing, the drop sides with rounded corners, two drawers with turned wooden knobs, supported on two straight legs on stretchers joined by a turned stretcher, on bun feet.

Marks: paper trade label in poor condition, 'John Hills...Sydney...choice...extensive'

Date: 1844-52

Provenance: Sir Shirley Jeffries MP

**TO LET, with immediate possession, the House lately occupied by Mr. John Hill, jun., corner of William and Riley streets, containing eight rooms and kitchen, all in good order; with coach-house, stable, and hay loft, with enclosed yard, water laid on, and everything that is requisite for a private family. For particulars apply to Mrs. JOHN HILL, Jun., on the premises; or to JOHN HILL, Jun., and SON, 48, King-street.**

Advertisement,  
Sydney  
Morning  
Herald 20  
May 1857

King Street, / SYDNEY. Within a circular inscription, 'THE LARGEST, MOST CHOICE, AND EXTENSIVE STOCK IN THE COLONY.'

Date: 1853-57

Location: private collection

Literature: K. Fahy, C. & A. Simpson, *Nineteenth Century Australian Furniture*, fig. 148 (paper label), pl. 63

**Stool, 1853-57**

Creator: John Hill, Jun., & Son,  
48 King St, Sydney

Description: Stool, cedar, with rectangular button-upholstered seat on curved h-shaped legs joined by a turned stretcher, h 44 w 59.5 d 56 cm.

Marks: Bears paper trade label: FROM / HILL & SON'S / CABINET / UPHOLSTERY, / AND BEDDING / WAREHOUSE, / 48, King Street, / SYDNEY. Within a circular inscription, 'THE LARGEST, MOST CHOICE, AND EXTENSIVE STOCK IN THE COLONY.'

Date: 1853-57

Location: private collection

Literature: K. Fahy, C. & A. Simpson, *Nineteenth Century Australian Furniture*, fig. 148 (paper label), pl. 381

**Chest of drawers, c. 1853-60**

Creator: John Hill, Jun., & Son

Description: Cedar chest of drawers with two pairs of short drawers and a central hat drawer above three graduated drawers flanked by bobbin-turned cotton half-columns, each drawer with one or two dark turned knobs and a round brass escutcheon, on turned feet, h 132, w 122, d 60 cm

Marks: stencilled under the base 'FROM HILL & SON'S'

Date: 1853-60

Provenance: William Henry Kelly MHR, Rose Bay NSW

Location: Daphne Baker, Sydney 2005

Literature: Christie's Decorative Arts auction sale, 21 June 2005, lot 280.

**Drawing room suite for Government House, Sydney, c. 1862**

Creator: John Hill & Co, King St, Sydney

Description: Suite of ten items of drawing room furniture, including two couches, an ottoman (missing), and seven upholstered occasional chairs, the (maple?) timber painted and gilded. In 1873-4, these were covered with blue silk damask, and then in red damask in 1879 (*Montana* p. 135).

Height of green chair, 88 cm

Marks: none found. The attribution of the suite of maple furniture to Hill was made by Ann Toy, Senior Curator, Government House.

Date: c. 1862

Provenance: Government House, illustrated in an 1870s photograph (ML)

Location: Megaw & Hogg, Adelaide 2005  
Literature: unpublished

**Occasional table, c. 1844-52**

Creator: John Hill Jnr (1807-1870), 107 King St, Sydney

Description: Occasional table, cedar, circular tilt top on turned column and tripod foot, h 76 diam 88 cm.

Marks: Paper trade label: 'JOHN HILL JUN./ CABINET UPHOLSTERY/ BEDDING WAREHOUSE/ 107 KING STREET/ SYDNEY.'

Date: c. 1844-52

Provenance: The table is likely to have had a long association with the Twynnam family of *Riversdale*, Goulburn. Edward Twynnam (1832-1923) leased *Riversdale* in 1872 and purchased it in 1875. His daughter Alice Joan Twynnam (1882-) resided there until 1966, selling the property to the National Trust in 1967. The Trust acquired a number of items of Twynnam furniture, including this table, at the same time.

Associated Places: *Riversdale*, Goulburn, NSW

Location: National Trust of Australia (NSW), item no. 40088

Literature: [www.amol.org.au](http://www.amol.org.au); K. Fahy & A. Simpson, *Australian Furniture*, Casuarina Press, 1998, p. 64

**Chair for President of the Legislative Council, Parliament House, Sydney, 1856**

Creator: John Hill Jnr & Son, Sydney

Description: cedar ceremonial armchair in 'Louis XIV' revival style, with open arms, solid upholstered back and seat on cabriole legs, with rich, deep carving of acanthus leaves etc, the back surmounted by a crown, h 169, w 88 d 83 cm

Marks: none visible

Date: 1856

Location: Legislative Council chamber, NSW Parliament House

Literature: *The Empire*, 22 May 1856; K. Fahy, C. Simpson & A. Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Chippendale 1985 p. 47 (where incorrectly dated 1853)

**Double-ended sofa with carved swan-neck back, 1853-57**

Creator: Hill & Son, 48 King Street, Sydney

Description: Double ended sofa, cedar (*Toona ciliata*) with velvet upholstery

(modern replacement), the back carved with scrolling stylised acanthus leaves and looped swan's necks, the arms with highly stylised foliate carving, on four turned legs 103.0 x 235.0 x 61.0 cm

Marks: Printed label on back 'FROM/ HILL & SON'S/ CABINET/

UPHOLSTERY/ AND BEDDING/ WAREHOUSE/ 48, King Street, SYDNEY/ THE LARGEST, MOST CHOICE, AND EXTENSIVE STOCK IN THE COLONY.'

Date: 1853-57

Provenance: unknown

Location: Art Gallery of South Australia, SA Government Grant 1982, 8212F3A

Literature: Christopher Menz, *Australian Decorative Arts 1820s-1990s: Art Gallery of South Australia*, Art Gallery Board of South Australia, Adelaide 1996, pp. 20-22

Note: a similar swan neck-backed couch illustrated in Kevin Fahy, Christina Simpson & Andrew Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Chippendale 1985 p. 415 pl. 271 is attributed to Hill.

**Occasional table, 1853-57**

Creator: John Hill, Jun., & Son,  
48 King St, Sydney

Description: Occasional table, cedar, circular top on turned column and splayed tripod foot, h 75 diam 51 cm.

Marks: Bears 44mm diam paper trade label: FROM / HILL & SON'S / CABINET / UPHOLSTERY, / AND BEDDING / WAREHOUSE, / 48, King Street, / SYDNEY. Within a circular inscription, 'THE LARGEST, MOST CHOICE, AND EXTENSIVE STOCK IN THE COLONY.'

Date: 1853-57

Provenance: Government House, Sydney

Location: Government House, Sydney

**Bookcase, 1853-57**

Creator: John Hill, Jun., & Son,  
48 King St, Sydney

Description: Bookcase, cedar and cedar veneer; the horizontal cornice above arched glazed doors flanked by pilasters capped with corbels, the base with a serpentine fronted drawer and two solid arched doors flanked by pilasters capped with corbels, h 234 w 124 d 53.5 cm

Marks: Bears paper trade label: FROM / HILL & SON'S / CABINET / UPHOLSTERY, / AND BEDDING / WAREHOUSE, / 48,

Location: Government House, Sydney  
Literature: NSW Government Printing Office, photographs of Government House (ML)

*Government House, Sydney*, HHT, Sydney, 1997, p. 7; Andrew Montana, *The Art Movement in Australia*, Miegunyah Press, Melbourne 2000, pp. 134-5; Ann Toy, 'Furnishing a colonial palace: Government House, Sydney' in Vani Sripathy (ed.), *Red Cedar in Australia*, Historic Houses Trust of NSW, Sydney 2004, pp. 69-81

#### **Wooden presentation case for gold foundation trowel, 1868**

Creator: John Hill Jnr of Riley Street, Woolloomooloo

Description: 'handsome case' to contain the gold trowel presented to HRH the Duke of Edinburgh on the occasion of laying the foundation stone of Sydney Town Hall on 4 April 1868

Marks: unknown

Date: 1868

Provenance: Sydney Town Hall; HRH Prince Alfred, Duke of Edinburgh

Location: lost

Literature: *SMH* 6 Apr 1868 p. 5c-d; John Hawkins, 'A Royal Visitor. The Duke of Edinburgh KG, 1867-8, 1869, 1870-71 part 3', *Australiana* 21 no. 4, p. 101

#### **Cedar tilt-top loo table**

Location: private collection, ex Da Silva

Restorations Ink stamp

#### **Cedar press on chest**

Location: private collection, ex Merchant of Welby antiques, Welby

#### **Cedar dining table and eight chairs**

Location: private collection, A.C.T.

### **Other works**

See K. Fahy, C. & A. Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Sydney 1985, p. 46-48, 54, 81, 131, 230 (paper label), 452 (pl. 381, stool, labelled Hill & Son's)

### **General references**

■ K. Fahy, C. & A. Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Sydney 1985, p. 46-48, 54, 81, 131, 230 (paper label), 292 (pl. 63), 415 (pl. 271)

■ 452 (pl. 381)

■ K. Fahy & A. Simpson, *Australian Furniture. Pictorial History & Dictionary 1788-1938*, Casuarina Press, Sydney 1998, p. 23. An item said to be in the collection of the Powerhouse Museum could not be located.

### **Acknowledgments**

I am grateful to all institutions and individuals (except the Art Gallery of South Australia) which allowed us to photograph or publish pieces for this article. I would especially like to thank Her Excellency

Professor Marie Bashir AC, Governor of NSW; Ann Toy, Government House; Dr David Ayres and Ian Pringle, NSW Parliament; Peter Quigley, Megaw & Hogg, Adelaide; Ronan Sulich, Christie's Australia; Chris Craven, Museum of Freemasonry; Margaret Betteridge, City of Sydney; Andrew Simpson, Simpson's Antiques; Patricia McDonald, National Trust of Australia (NSW); Robert Reason, Art Gallery of South Australia; Anne Watson, Powerhouse Museum and Daphne Baker. Family historians the late D. Ken Muir, Pat Sheriff and William Bryant were exceedingly generous. With typical nonchalance, Kevin Fahy AM not only saved me from several errors, but even pointed out one of his own that we are able to correct here.

As more information and pieces come to light, I hope that readers will get in touch with us so that we can improve, refine and correct the information here.

### **Notes**

<sup>1</sup> *Sydney Gazette* 11 Jan 1822 p. 3b

<sup>2</sup> *Sydney Gazette* 25 Jan 1828

<sup>3</sup> The 1828 *Census* reports Roberts employing a cabinet maker and four apprentices at Castlereagh St; Fahy, Simpson & Simpson, p. 45

<sup>4</sup> John Hill Jr, application to Governor Darling for land dated 14 Dec 1846

<sup>5</sup> *Independent*, 5 January 1833, quoted in Fahy, Simpson & Simpson, *Nineteenth Century Australian Furniture*, p. 131

<sup>6</sup> Presumably named after his great grandfather and John's brother Thomas, who followed his father's profession. Thomas Goodyear Hill married Elizabeth Dovey in 1859.

<sup>7</sup> In November 1862, Hill claimed he had been in business for 22 years. V&P

<sup>8</sup> *SMH* 24 Jan 1842 p. 1d. In 1862, he claimed to have been 22 years in business so may have established his own firm in 1840.

<sup>9</sup> *SMH* 9 Aug 1842 p. 3c

<sup>10</sup> *SMH* 10 Sep 1842 p. 1f

<sup>11</sup> This must have been to prevent confusion with his father. The *SMH* 13 Oct 1842 p. 2f notes unclaimed letters for 'John Hill Senior, miller' and 'Mr. Hill, Woolloomooloo', which are both probably John Hill Senior.

<sup>12</sup> *SMH* 18/9/43 p. 3b. He died 20 May 1844; *SMH* 22 May 1844 p. 2g.

<sup>13</sup> *SMH* 22/9/1843 p. 3f

<sup>14</sup> These are drawn from family histories and NSW Births, Deaths & Marriages. Elizabeth married Robert Carter, Mary married Walter Clarke, Maria married Albert Hanson, Fanny married Octavius Bryant.

<sup>15</sup> *The Australian*, 17 July 1843 p. 3a

<sup>16</sup> *SMH* 19 Jan 1842 p. 2

<sup>17</sup> Joseph Fowles, *Sydney in 1848*, reprinted 1973, Ure Smith, Sydney, p. 64B

<sup>18</sup> I have not been able to check this. James Entwisle had operated the Freemason's Hotel in York St from at least as early as 1843, announcing his retirement in 1853. A speciality was turtle soup, which he occasionally advertised on the menu.

<sup>19</sup> C.H. Bertie, *The Early History of Sydney Municipal Council*, Sydney Municipal Council, Sydney 1911 p. 67 & 71 and information supplied by the Masonic Centre

<sup>20</sup> *SMH* 16 Mar 44, p. 3b

<sup>21</sup> *SMH* 22 May 1844 p. 2g.

<sup>22</sup> *SMH* 6 Jan 1845 p. 3a

<sup>23</sup> *SMH* 30 Jan 1845 p. 3b

<sup>24</sup> *SMH* 17 Jun 1846 p. 4a

<sup>25</sup> *SMH* 4 Oct 1849 p. 1c

<sup>26</sup> *SMH* 13 Aug 1845 p. 1c

<sup>27</sup> *SMH* 13 Aug 1845 p. 1c

<sup>28</sup> Fahy, Simpson & Simpson, *Nineteenth Century Australian Furniture* p. 46

<sup>29</sup> Frederick Garling illustrated the building in a watercolour of King Street dated c. 1843 in the Mitchell Library. If the proposed date is correct, this is while it was still occupied by cabinet-maker Henry Francis, from whom Hill took over in 1844.

<sup>30</sup> *Illustrated Sydney News* 16 Jan 1866 p. 4

<sup>31</sup> *SMH* 22 Dec 1865 p. 5b-c

<sup>32</sup> *SMH* 4 Oct 1849 p. 1c

<sup>33</sup> *SMH* 10 Dec 1852

<sup>34</sup> *SMH* 30 Mar 1850 p. 3c

<sup>35</sup> *SMH* 31 Dec 1853 p. 1f

<sup>36</sup> *SMH* 4 Dec 1852 p. 4g

<sup>37</sup> *SMH* 12 Dec 1852 p. 3b, also 16 & 21 Dec 1852

<sup>38</sup> *The Empire*, 22 May 1856 p. 4e, incorrectly dated 1853 in Fahy, Simpson & Simpson, *op. cit.* p. 47. The speaker's chair for the Legislative Assembly was supplied by another cabinet maker.

<sup>39</sup> *SMH* 20 May 1857 p. 8f

<sup>40</sup> *SMH* 13 Jan 1859 p. 6b; 18 Jan 1859 p. 2f; 19 Jan 1859 p. 2e

<sup>41</sup> Fahy, Simpson & Simpson, *op. cit.* p. 47, quoting *SMH* 18 Jan 1859

<sup>42</sup> James Waugh, *Stranger's Guide to Sydney*, J.W. Waugh, Sydney 1861, advertisements p. 23

<sup>43</sup> *Report from the select committee on the petition of Mr Andrew Lenehan 1862*

<sup>44</sup> Fahy, Simpson & Simpson, *op. cit.* p. 53f.

<sup>45</sup> Ann Toy, 'Furnishing a colonial palace: Government House, Sydney' in V. Sripathy (ed.), *Red Cedar in Australia*, Historic Houses Trust of NSW, Sydney 2004, pp. 73-5.

<sup>46</sup> Transcript of Colonial Architects papers Col Arch AO Box 2/640 GH 53, kindly supplied by Ann Toy

<sup>47</sup> *Votes and Proceedings of the NSW Legislative Assembly*, vol. 5, 1862 p. 1113

<sup>48</sup> *SMH* 22 December 1865

<sup>49</sup> *SMH* 22 Dec 1865 p. 5b-c, *Illustrated Sydney News* 16 Jan 1866 pp. 3-4

<sup>50</sup> Note by the late D.K. Muir

<sup>51</sup> *SMH* 6 Apr 1868 p. 5b-c, quoted in John Hawkins, 'A Royal Visitor. The Duke of Edinburgh KG, 1867-8, 1869, 1870-71 part 3', *Australiana* 21 no. 4, Nov 1999, p. 101

<sup>52</sup> Death notice, *SMH* Sat 9 Apr 1870 p. 1a. Funeral notices were inserted by his sons Thomas and George, and by his sons-in-law, Robert T. Carter Jun. and Albert G. Hanson; *SMH* 8 Apr 1870 p.8c & 9 Apr 1870 p. 12a.

<sup>53</sup> Photographs of the properties in William Street are shown in Max Kelly, *Faces of the Street. William Street Sydney 1916*, Doak Press, Paddington 1982.

# The Bowman family's Trafalgar flag: symbol of patriotism or Australian Nelsoniana?

MARGOT RILEY

Viewed from our modern world of almost instantaneous, global broadcasting, it seems incredible that throughout the early decades of white settlement in Australia, updates on international affairs – say, the outbreak of a war or the death of a public figure (let alone a loved one) – could take up to six months to arrive. Ships docking at Sydney Cove brought not only people and badly needed provisions but were also the sole means of delivering news from the outside.

Such was the situation on 11 April 1806, when the convict transport *William Pitt* arrived with its contingent of female internees. In transit since September 1805, the ship had reached the Cape of Good Hope in January 1806. There, reliable intelligence confirmed the victory of the Royal Navy over Napoleon Bonaparte's fleet at the Battle of Trafalgar on 21 October 1805, and the loss of the nation's greatest naval hero, Vice Admiral Viscount Horatio Nelson.

On landing in Sydney, the news was quickly communicated to the colonial authorities and disseminated to the populace at large via the colony's only newspaper, the weekly *Sydney Gazette*. Governor King declared Sunday 20 April 1806 as a Day of General Thanksgiving for the safe delivery of king and country from the threat of French imperialism, and the next issue of the *Sydney Gazette*, dated Sunday 13 April 1806, printed a public announcement on the front page.

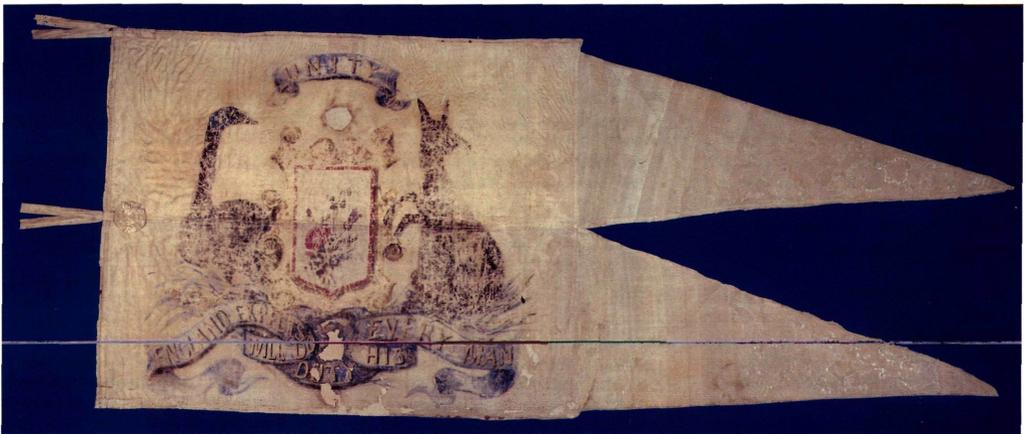
Details of religious services to be conducted at Sydney, Parramatta, Castle Hill, and Green Hills in the Hawkesbury were included in the notice, along with the exhortation that 'all persons not prevented by sickness or the necessary care of their dwellings are expected to attend.' The back page of the newspaper included a brief description of the battle with 'verbatim' copy from the *Cape Extraordinary Gazette*, 26 January 1806, and Nelson's 'Tellegraph (sic) signal issued previous to the action' was transcribed in full:

“ ENGLAND EXPECTS EVERY MAN  
“ WILL DO HIS DUTY.”

Meanwhile, closer to home, the *Sydney Gazette* reported (as it had throughout February and March) on the prospect of recurrent flooding in the Hawkesbury region:

From the heavy rains that fell almost incessantly at the beginning of the week, much serious apprehension was entertained at Sydney of another flood in the River Hawkesbury, with a renewal of the deplorable scenes so lately witnessed at that extensive and once flourishing settlement.

The alluvial plain flanking the Hawkesbury River was regarded as the granary of New South Wales, and the destruction of crops two months previously had practically reduced the colony to famine. Events such as these may have prompted John Bowman to place a series of advertisements in the newspaper throughout 1806, advising of the availability of his Hawkesbury River property for rent.<sup>1</sup>



The Bowman flag, Mitchell Library

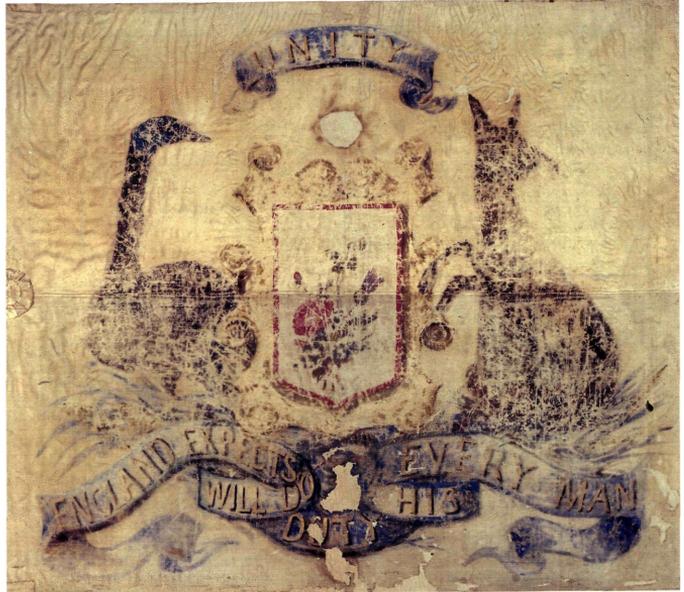
In 1797 John Bowman (1763–1825), a Scottish-born carpenter, had applied for, and been given, free passage to NSW on the recommendation of Sir Joseph Banks. Soon after, Bowman and his wife Honor (1759–1826), née Honey, with their daughter (Mary, b.c. 1797) and son (George, 1795–1878) emigrated on the *Barwell*, only the third transport to carry free settlers.<sup>2</sup> The Bowmans travelled out with three other families – the ship's complement totalling 18 free persons, 115 convicts and 31 NSW Corpsmen. When the *Barwell* arrived in Sydney, on 18 May 1798, Sydneysiders eagerly welcomed it, as no ship had landed in the colony in over a year and supplies on shore were running short. In April 1799, Governor Hunter granted John Bowman 100 acres on the banks of the Hawkesbury River, about 2 1/2 miles (4 km) below the Richmond Bridge, which he named *Archerfield*.<sup>3</sup>

On 20 April 1806, according to Bowman family tradition, after attending the Trafalgar Thanksgiving Service at nearby Green Hills, a more informal gathering was staged at *Archerfield*, where a bonfire was lit and a flag flown from a temporary flagpole erected on the property.<sup>4</sup> The flag, specially made for the occasion, has come to be known as the 'Trafalgar', or 'Bowman' flag.<sup>5</sup>

The Bowman flag is believed to be the earliest flag designed in Australia.<sup>6</sup> Made of cream silk, in the pennant shape, it is constructed in four sections with the central panel bearing a coat of arms painted in oils. Two rectangles, pieced together by hand, form the large panel with two triangular segments attached along the right hand side. Three pairs of ties were attached down the left-hand side, each marked with a self-fabric rosette – only two sets of ties and one rosette survive. Another, smaller, rosette, marks the attachment of the pennants to the central panel (again, perhaps originally one of three).

The design and manufacture of the flag have been variously credited to Honor Bowman and her daughter Mary Bowman (c. 1796–1875). Mary was only nine or ten in 1806, so she is hardly likely to have devised and executed the entire concept on her own. Family tradition attributes the flag's design to John Bowman, and the plain sewing skills utilised in its construction would have been well within the capabilities of the female members of most colonial families.

Said to have been cut from the fabric of Mrs Bowman's 'white satin wedding



gown' c.1788,<sup>7</sup> the flag is actually made of a lightweight, plain weave, cream-coloured silk. Possibly Indian or Chinese in origin, recent research into trade between Asian ports and Sydney proves that, by 1806, such materials would have been easily available in the colony.<sup>8</sup>

The coat of arms appearing on the Bowman flag is held to be the earliest

Top: The Bowman flag, Mitchell Library (detail)

Above: The Bowman flag hung in the Assembly Hall at Richmond Public School, photographed by the NSW Government Printer, June 1908  
Nelson's signal 'England expects' as printed in the *Sydney Gazette*, Sunday 13 April 1806, p. 4

ALMIGHTY GOD having blessed one of His Majesty's Fleets, (under the Command of the much lamented and renowned LORD NELSON of the Nile, who with several distinguished Officers & brave Men were slain in the arms of Victory), the signal and decisive Defeat of a French and Spanish combined Fleet greatly superior in number and force, His Excellency the GOVERNOR directs that Sunday next, the 20th instant, be observed as a Day of General Thankgiving, for the Mercy and Goodness shewn to our most Gracious SOVEREIGN and his Dominions.

The Rev. Mr. Marfden will perform Divine Service at Sydney, in the front of Government House, at ten o'clock;

The Rev. Mr. Fulton at the Church at Parramatta;

Mr. Crook, Missionary, at Castle Hill, And Mr. Harris, Missionary, at the Green-hills, Hawkesbury.

At which places all persons not prevented by sickness or the necessary care of their dwellings are expected to attend.

By Command of His Excellency,  
G. BLAXEEN, Secy.

Government House, Sydney,  
April 13, 1806.

Governor King's  
proclamation, *Sydney  
Gazette* Sunday  
13 April 1806, p. 1

of John Bowman) and following on from the centenary of the Battle of Trafalgar in October 1905, members of the Bowman family decided to give the flag to the Richmond Superior Public School – presumably for the edification of future generations of local residents.

In 1908, King Edward VII granted Australia the right to armorial bearings. This first official Australian coat of arms also depicted the kangaroo and emu as supporters but reversed their positions.<sup>10</sup> Edward Campbell, a solicitor related to the Bowman family by marriage, had visited the Richmond Public School to discover the flag nailed to the back of a cupboard door. Campbell arranged for the flag to be cleaned, restored and framed. In a ceremony marking Empire Day in May 1908, it was hung in the Assembly Hall of the school, where it was photographed by NSW Government Printing Office in June of the same year.<sup>11</sup>

This photograph was later reproduced in a 1914 publication by W.A. Gullick, the NSW Government Printer. In his book entitled *Origin of Australian Arms*, Gullick commented on the redesigned Australian coat of arms that King George V had granted on 19 September 1912:

It is perhaps unfortunate that in adopting the existing Commonwealth Coat of Arms, that authority obtained its grant for a combination which overlooks in the placing of the supporters, the correct historical origin. The emblem, as originally designed in 1805, had in it all the sentiment of 'Unity', which later crystallised into the Federation of Australia in 1901.

The flag remained in the Assembly Hall at Richmond until the Mitchell Library made a request for it to be transferred into its care.<sup>12</sup> The Department of Public Instruction agreed, passing the flag on to the Mitchell Library in 1916, where it was placed on public view in the Picture Gallery. Its increasingly fragile condition led to its withdrawal from display and in the 1970s the flag underwent extensive conservation. During this treatment the 1908 over-painting was removed and the pennants were unfurled to reinstate the flag's original configuration.

The Bowman Flag is a remarkable artefact on many levels. As an expression of local patriotic fervour merging colonial and international

rendition of the emu and kangaroo as part of an Australian coat of arms." The design comprises a motto, 'UNITY', lettered in a blue ribbon, above the crest of a rose and a scrolling cartouche surrounding an elongated shield bearing the floral emblems of the British Isles – a rose, shamrock and thistle – supported by an emu (left) and kangaroo (right), nestled on foliage, above a second motto recording Nelson's famous signal, 'ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY', also set in a blue ribbon. The inclusion of Nelson's signal (exactly as transcribed in the *Sydney Gazette*) in what is otherwise a colonial symbol of patriotic fervour, shifts iconography of the Bowman flag beyond the bounds of Australiana and into the international realm of Nelsoniana.

The use of oils in the painting of the crest raises further queries as to the circumstances of its design and execution. Given the flag's end use, the choice of oil paints over watercolour would seem a practical option, and the whole design, especially the lettering, is extremely competently rendered. But would members of the

Bowman family, or their fellow citizens of Richmond (or Sydney for that matter) have had ready access to oil paints or the skills to mix and apply them?

Although painting in watercolours on silk was a popular feminine accomplishment among the aspiring classes during the late 18th and early 19th centuries, little is known about the education and social circumstances of Honor Bowman, a Cornish woman by birth, prior to her arrival in the colony. Could lack of skill in preparing the silk surface or the oils themselves, plus the general unsuitability of silk as a base for this medium, have contributed to the now degraded state of the painted crest?

The use of Australian fauna in the crest on the Bowman flag, as supporters of the shield emblematic of Britain, predated Australia's identity as part of the British Empire – not merely as a dependent outpost – by 100 years. This powerful symbolism drew the flag back into public consciousness during the post-Federation era.

In November 1905, after the death of Leslie Bowman (the last great grandson

content, its conceptualisation and execution in a remote farming community, amidst the rising flood waters of the Hawkesbury River, is hard to conceive. Given its fragile fabric, flaking paint and ephemeral nature, the flag's two hundred year survival is even harder to believe. Yet its naïve imagery has the symbolic power to resonate with us to this day.

To mark the bicentenary of the Battle of Trafalgar on 21 October 2005, the Bowman flag will be displayed in the vestibule of the Mitchell Library at the State Library of New South Wales.

Margot Riley is a cultural historian with a special interest in textiles and dress. She first encountered the Bowman flag in 1988 while working as Assistant Curator on the exhibition *Hearth and Home: Women's Decorative Arts And Crafts 1800 - 1930* for the Historic Houses Trust of NSW. She is now Picture Researcher, Original Materials Branch, State Library of New South Wales

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- E.S. Bowman, *John and Honor Bowman of Richmond, New South Wales, and their family*. Archer Press, Singleton NSW 1999
- James Broadbent, Suzanne Rickard & Margaret Steven, *India, China, Australia: trade and society 1788-1850*. Historic Houses Trust of NSW, Glebe NSW 2003
- Brian Fletcher, 'John Bowman', *Australian Dictionary of Biography* MUP, Melbourne 1966, vol.1, pp. 138-139
- W.A. Gullick, *Origin of Australian Arms*, Government Printing Office, Sydney 1914 (ML QA929.8/G)
- Brian Lavery, *Nelson's Fleet at Trafalgar*. National Maritime Museum, Greenwich, 2004

## Notes

- 1 E.S. Bowman *John and Honor Bowman of Richmond, New South Wales, and their family*. Singleton, NSW, Archer Press, 1999
- 2 Brian Fletcher, 'John Bowman', *Australian Dictionary of Biography*, MUP 1966, vol. 1, pp.138-139
- 3 R. Ian Jack in *Exploring the Hawkesbury*, Kangaroo Press,

# Sydney Gazette,

NEW SOUTH WALES ADVERTISER.

Published by Authority.

Vol. IV.]

SUNDAY, APRIL 13, 1805.

[Number 161.

It is hereby ordered, that all Proclamations, &c. which appear under the Head of General Orders, and all Advertisements and Notices of any Officer of Government, printed and printed to give the Town in the Sydney Gazette, and New South Wales Advertiser, are meant and must be deemed to convey full and sufficient Notifications, in the like manner as if they were particularly filled to any one Individual or Others, to whom such may have a reference.

Sydney, March 21st, 1805 By Command of His Excellency the Governor and Commander in Chief, G. BLAXPILL, Secretary.

## General Orders.

NOTWITHSTANDING the repeated Orders respecting Swine and Goats going at large without being yoked or rang, or with a Herdman, yet that Regulation at all times unnecessary, is much neglected, and as the present apparent scarcity requires every precaution and to insure the produce of the garden to the proprietor. In addition to the penalties prescribed by the existing Orders on that head, the Governor directs that all Swine or Goats found running loose about the towns of Sydney and Parramatta, or on any cultivated ground, be seized, and on the fact being proved before one Magistrate, the goats or swine seized to be forfeited to the person making the seizure, provided there is no cause to suppose they have been purposely loosed by improper means.—It is also ordered, that every person possessed of a Garden in Sydney and Parramatta, do immediately fence it round, otherwise the Magistrates cannot ward damages occasioned by flock. This Order to be in force from and after Tuesday the 8<sup>th</sup> instant.—And to avoid as much as possible the consumption of grain, those who possess flags are recommended to fill and falk them immediately.

Any Seller dipping of grain, and wishing to remove into the town of Parramatta, is to apply for a Permit to the Governor, through the Chief Constable at Parramatta, who is ordered to send a constable therewith to His Excellency on Mondays, Wednesdays, and Fridays, at eight o'clock in the morning; otherwise the grain will be stopped and lodged in the public Store until the business is decided on.—This Order is meant to co-terminate the infamous attempts of a few monopolizing rogues against whom the law is open, and will on complaint be rigidly enforced.

By Command of His Excellency,  
G. BLAXPILL, Sec.  
Government House, Sydney, April 5, 1805.

THE GOVERNOR finds it necessary to caution those who have only their families and one or two more in family from receiving Permits, as pointed out in the above General Orders of the 5<sup>th</sup> inst., for quantities of Wheat and Maize to be taken to their dwellings in the Towns of Parramatta and Sydney; for however excusable such provisions may be on their own part, yet justice and humanity to all

forbids the ready recourse of grain being thus monopolized, for the purpose of selling at the exorbitant price. As Lists are directed to be kept of the persons making this application, it is hoped they will of themselves recollect the general and individual need there certainly will be for Grain, and not to compel the Executive Authority to have recourse to those measures which the exigency of the case may eventually require.

It has been observed, that several very indifferent Characters among the Settlers evince the Servants of their Neighbours from their duty, by the lure of Cyder made from Peaches, which occasions a number of very improper characters resorting to their places. Not is this practice confined to that deterioration of Settlers, but is common in the towns of Sydney and Parramatta. The General Orders of the 20<sup>th</sup> of October, 1803, positively forbids the Retail of Spirits by those who are not licenced; which if not before underfoot, is now ordered to include Venders of Cyder, Beer, &c. unless they have a License for that particular purpose.

It is therefore ordered, that if any Convicts or others are found Tippling, or assembling in unlicensed houses, the penalties will be levied on conviction, and the person keeping the house otherwise dealt with as circumstances may require.

Licensed persons are required to use their utmost circumspection in preventing any unlawful or improper Meetings of the like and Difficult in their respective houses, at any time, and more particularly at those times forbidden by existing General Orders.

The Rev. Mr. Fulton, Chaplain of Norfolk Island, having arrived to do the duty of the Rev. Mr. Macleay during his intended Leave of Absence, that Clergyman will perform Divine Service in these Settlements till further orders.

ALMIGHTY GOD having blessed one of His Majesty's Fleets, (under the Command of the much lamented and renowned LORD NELSON of the Nile, who with several distinguished Officers & brave Men were slain in the arms of Victory), the signal and decisive Defeat of a French and Spanish combined Fleet greatly fu-

perior in number and force, His Excellency the Governor directs that Snowy next, the 20<sup>th</sup> instant, be observed as a Day of General Thanksgiving, for the Mercy and Goodness shown to our small Obedient Sovereign and his Dominions.

The Rev. Mr. Marßen will perform Divine Service at Sydney, in the front of Government House, at ten o'clock.

The Rev. Mr. Fulton at the Church at Parramatta;

Mr. Crook, Missionary, at Cattle Hill, and Mr. Harris, Missionary, at the Greenwich, on Wednesday.

At which places all persons not prevented by sickness or the necessary care of their dwellings are expected to attend.

By Command of His Excellency,  
G. BLAXPILL, Sec.  
Government House, Sydney,  
April 13, 1805.

HIS EXCELLENCY visited Parramatta on Wednesday; and visited several of the prisoners confined to the gaol, going to be liberated, and sent to agricultural labour.—At six night His Excellency returned to town.

The following is a list of Bakers approved by the Bench of Magistrates convened on Tuesday the 5<sup>th</sup> instant, and recommended to His EXCELLENCY to be licenced for the Township of Sydney; all whom were accordingly directed to give the security required, for the due observance of the Regulations contained in last week's General Orders:

Andrew Fraser	Wm. Cropan
John Jeffrey	Wm. Dutton
John Macintosh	Thos. Jamieson
Robert Sidaway	J. Partridge
Charles Allen	William Nicol
Daniel Fane	Edward Jones
George Tubb	Wm. Wilson

Thomas Ryfe.

## TEN POUNDS REWARD.

A Moll daring Burglary having been committed on the Premises of Mr. J. Sheppard, by forcibly breaking the lock of his chamber door on Thursday last between the hours of 9 and 10 in the evening, and the hammock and bedding of one of his servants stolen thereon, and the Robbery repeated again last night, a quantity of wearing apparel having been then stolen out of the same place. Any person who can give information of the said depredations, so as to lead to conviction, shall receive the above Reward from me  
J. Sheppard.

Sydney Gazette Sunday 13 April 1806, p. 1

- Kenthurst 1990 p. 142 places *Archerfield* on Freeman's Reach
- 4 E.S. Bowman, *op. cit.*
- 5 ML Relic Collection: XR1. There is also a nylon replica c.1984 in the collection: LR 65
- 6 Frank Cayley, *Flag of Stars*, 1966
- 7 See ML Catalogue card - Mr R. Stuart Bowman (verbal) to ML on 8/7/1954
- 8 James Broadbent, Suzanne Rickard & Margaret Steven, *India, China, Australia: trade and society 1788-1850*. Glebe NSW, Historic Houses

- Trust of NSW 2003
- 8 W.A. Gullick, *Origin of Australian Arms*, 1914
- 10 The imprint of the *Sydney Gazette* has a kangaroo on the left and emu on the right.
- 11 Photo taken at Richmond Public School June 1908: GPO 11340; GPO copyright don. 30.12.1913 and clipping from *SMH* 22.5. [1908]: DL PX 168, 18-21; Pxn 195
- 12 Label acquired with the flag and GPO copyright at Ab28

# The Camden coral tree

MEGAN MARTIN

This illustration was first published as *Erythrina Bidwillii*, or Mr Bidwill's *Erythrina*, in London in April 1847 in *Edwards's Botanical Register: or, ornamental flower-garden and shrubbery*, edited by John Lindley.

In the text accompanying this plate, Lindley quotes a note sent to him by pioneer English plant breeder the Reverend William Herbert, Dean of Manchester: 'This plant was sent me at Spofforth [Yorkshire], by Mr. Bidwill, from Sydney. I am not sure whether it was raised by himself, or by Mr. Macleay. It is a hybrid production, from *E. herbacea*, impregnated by *E. Cristagalli*...'

Herbert was mistaken in thinking that the hybrid was raised by Alexander Macleay of Elizabeth Bay House. Its actual genesis can be traced through the Macarthur family papers in the Mitchell Library, State Library of New South Wales. In a letter to Lindley dated July 1848, Sir William Macarthur of Camden Park says that '*Erythrina Bidwillii* was raised by me and sent to England under the name of *Camdeni*.' He had in fact sent the plant to the London nurserymen Loddiges & Sons in April 1846 (ML MSS A2933-1) and had previously sold a specimen to John Carne Bidwill in August 1844, under the variant name *E. Camdenensis* (ML MSS A2933-2). Bidwill was director of Sydney's Botanic Gardens from 1847-1848.

Macarthur listed the plant – as '*Erythrina Camdeni* (*berbaceo-crista-galli*) Camden coral tree' – in his printed *Catalogue of plants cultivated at Camden 1845*. Professor Richard Clough, in an article entitled 'Mr Bidwill's *Erythrina*' published in the Jan-Feb 1992 issue of *Australian Garden History*, argues that since the first published name of the hybrid was 'Camdeni' in this 1845 Camden list, then, by the international rules of botanical nomenclature, Macarthur's name should be the valid name.

The Camden coral tree is believed to survive in the garden at Camden Park.



*Erythrina Bidwillii*, or Mr Bidwill's *Erythrina*, in *Edwards's Botanical Register: or, ornamental flower-garden and shrubbery*, 1847

Megan Martin is Head, Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW.

One of the features of this year's Open Weekend at Camden Park, on 17-18 September, will be a specialised tour looking at the propagation of rare plants in the garden, a scheme developed in collaboration with staff from the Mount Annan Botanic Gardens.

# More Tichborniana

PETER LANE

The Tichborne saga in the May issue brought back memories of my visit to the Wagga Wagga Town Hall some years ago to see the painting of the Tichborne trial proudly on display there. A couple more of the collectable items that relate to that legendary trial and the publicity surrounding it are worth adding.

Immediately after the last Tichborne trial in 1874, an entrepreneur had medals made and sold them as souvenirs to the public in England. The medal is 42 mm in diameter and on one side depicts the bust of the massive, 27-stone (170 kg) Tichborne claimant, facing left with A.G. Darby (engraver) on the truncation. Around the rim, SIR ROGER C.D. TICHBORNE.

The other side has an inscription in a spiral layout, reading from edge to centre:

1867 Jan<sup>ry</sup> CLAIMANT COMES FROM AUSTRALIA AND IS ACCEPTED BY LADY TICHBORNE AS HER SON. 1870 EVIDENCE TAKEN IN CHANCERY. 1871 MAY 11 TRIAL TO RECOVER THE TICHBORNE ESTATES BEGUN, CLAIMANT EXAMINED 22 DAYS. DURATION OF 108 DAYS. 1872 MARCH 6<sup>th</sup> NON SUITED. CLAIMANT ORDERED INTO CUSTODY TO BE TRIED FOR PERJURY. 1872 APRIL TRIAL BEGINS CLAIMANT INDICTED AS CASTRO ALIAS ORTON. 1873 APRIL TRIAL BEGINS AT BAR 1874 FEB<sup>ry</sup> 28 188<sup>th</sup> DAY OF TRIAL VERDICT GUILTY 14 YEARS PENAL SERVITUDE.

The medals are now somewhat scarce in desirable condition, as they were made of a soft white metal.

A little over a quarter a century after the last trial, around 1900 when post cards were fashionable, a card was printed depicting the claimant's butcher shop in Wagga, circa late 1860s. The caption reads 'T. CASTRO'S BUTCHER'S SHOP, WAGGA WAGGA. THE FAMOUS TICHBORNE CLAIMANT. Hunter Bros., Publishers, Wagga'.

This example was posted by a JW on 21 December 1904 and reads, 'How does this strike you - Best wishes for Xmas 04', indicating that even with the passage of such a long time there was still an interest in the claimant from Wagga Wagga.

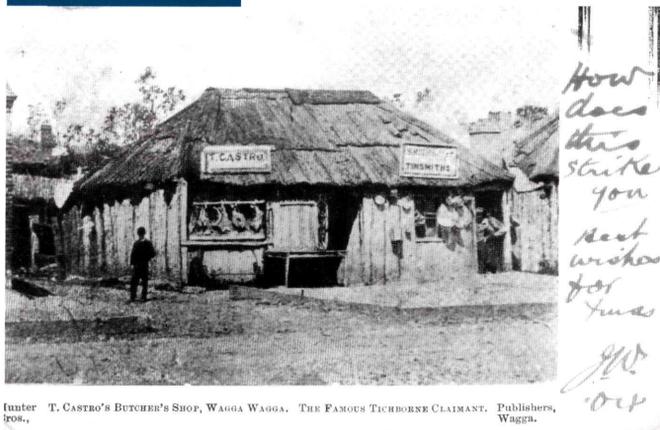
Right: Tichborne medal c. 1874, obverse

Below right: Tichborne medal c. 1874, reverse

Bottom: Postcard with a photograph of T. Castro's butcher shop at Wagga Wagga



Peter Lane is the President of the Numismatic Association of Australia



Hunter Bros., Publishers, Wagga. T. CASTRO'S BUTCHER'S SHOP, WAGGA WAGGA. THE FAMOUS TICHBORNE CLAIMANT. Publishers, Wagga.

# Silver marks: Hale or Hoof?

R.A. PHILLIPS

Christine Erratt's research into the makers of silverwork in Australia since 1950 is both welcome and timely, and I read her article 'Whose mark is that?' in the February issue of *Australiana* with great interest. Her search for information is rigorous, and I look forward to the publication of her discoveries.

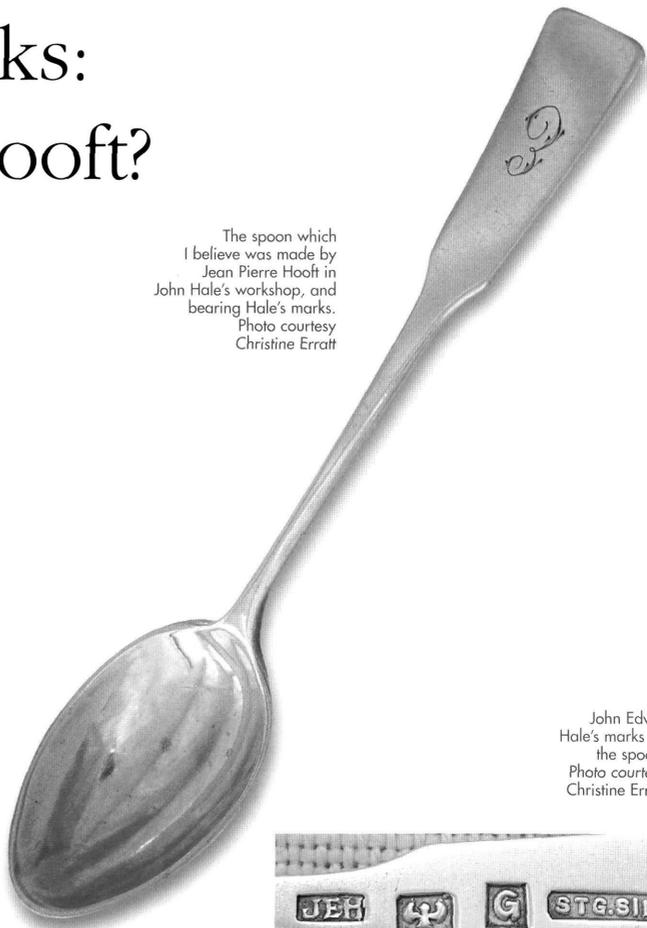
The article brought to light, incidentally, what has been termed 'the problem of artistic responsibility'. She mentioned the period during which John Linton and George Lucas worked together producing silverwork in the Linton style. We would expect wares from their workshop to carry a single 'maker's mark' as traditionally, silverwork produced in a workshop carried the punch mark of the proprietor of the business.

Until fairly recently the term 'maker's mark' was used for this, although the term 'sponsor's mark' is now used in the UK in recognition of the fact that the person accepting responsibility for the standard of the metal may have had the goods made by one or more people, in the sponsor's own workshop or elsewhere. Thus the mark does not necessarily identify the maker.

Another example of this problem occurs in the same article, with the illustration of the marks of John Edwin Hale, shown from a spoon, also illustrated. The marks were certainly those used in John Hale's workshop, but the spoon shows all the attributes of having been made by his employee Jean Pierre Hooff. Pierre, as he is known, worked for John Hale for about a decade from the mid 1960s. During that time he was responsible for most if not all the forged flatware produced, as well as traditionally raised hollow ware.

Pierre, born in Holland in 1923, learned artistic blacksmithing from his father, who was also a *ciseleur* – an artistic chaser/sculptor of metal. Shortly after World War II, Pierre had his own jewellery workshop in Amsterdam, and then worked for a time for the firm

The spoon which I believe was made by Jean Pierre Hooff in John Hale's workshop, and bearing Hale's marks. Photo courtesy Christine Erratt



John Edwin Hale's marks on the spoon. Photo courtesy Christine Erratt



Bonebakker & Son, the Dutch crown jewellers in the same city. In the late forties he left there to work at Atelier Borgila in Stockholm, the Swedish crown jewellers founded by Baron Erik Fleming. While there, in 1951 he was awarded the prize for 'best allrounder' silversmith in the atelier. The following year he returned to Holland and worked there in silver, copper, aluminium and iron, before migrating with his young family to Adelaide, arriving early in 1964.

In Adelaide he worked initially for the Ranleigh company, before taking up employment with John Hale. At the end of his time at Ranleigh he set up the first of his several workshops in Adelaide, where he produced new silverwork, but mainly carried out repairs and

restorations for collectors and the antiques trade. His flatware can be found in the collections of Goldsmiths' Hall (London), the National Gallery of Victoria, and the Art Gallery of South Australia, as well as in private collections.

As a footnote, in 1973 Stuart Devlin, the expatriate Australian gold and silversmith in London, gave master craftsmen in his workshop the right to put their own individual mark on their products which they judged showed particular excellence.

Dick Phillips is silver researcher based in South Australia

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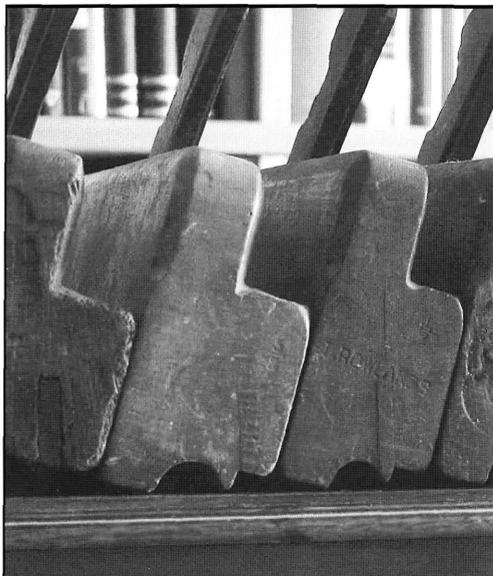


WILLIAM B. GOULD (1803 - 1853)  
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TASMANIA, CIRCA 1833  
WATERCOLOUR

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Lid

From the mid-1830s, the Western Districts of Victoria were settled by *squatters* from Tasmania. They accessed this land through Port Fairy, bringing their stock and equipment from Launceston. Names such as Henty, Clarke, Swaston and Batman spring to mind. Foster Fyans, the Police Magistrate, writing to the Colonial Secretary, Alexander Macleay on 13 June 1839 describes his first visit as "The population amounts to 293 Europeans... there is an establishment of about 60 whale boats... The sea beach is surrounded by whale bones, dead whales and blubber as thick as the sand itself... I am also of the opinion that the land, harbour and property about here are far superior to Melbourne and much more valuable... I can have no doubt of its becoming ere long a most valuable part of the Colony." With the discovery of gold in 1851, the emphasis for imports and shipping moved to Melbourne and the Yarra.

This superbly engraved, historically important box was made in either Geelong, South Australia or Tasmania. It is a reflection on the then importance of what is today a backwater.

**\$35,000**



Base

Box shown actual size:  
 Height 1.8cm Width 11.3cm Depth 5.7cm

