

Australiana

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An oil painting on gum-leaf, by the celebrated 'bush artist' Alfred William Eustace (active 1851-1900), inscribed on the mount, with framer's label and a calling card attached verso, c.1885. Gum leaf h 12 w 17 cm

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THE AUSTRALIANA SOCIETY

www.australiana.org.au
info@australiana.org.au
ABN 13 402 033 474

AUSTRALIANA

PO Box 2335
BONDI JUNCTION NSW 1355
Tel 02 8239 2225 or 0404 051 999
info@australiana.org.au

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EDITOR

John Wade

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COVER

John (Jack) Castle Harris (1893–1967), *vase with applied dragon*, hand-modelled
earthenware, base incised 'Remued, Hand Made'. Melbourne, c. 1930s. Applied
dragon attributed to John Castle Harris. H 28 d 28 cm. Collection: Marvin Hurnall,
East Prahran Vic

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The IHC bronze kangaroos



Recently, Peter Lane acquired a 9 cm high cast bronze figure of a kangaroo with 'Geelong' and 'IHC' embossed on the left thigh and the right thigh respectively from a Mittagong NSW antique shop. This led him to ask who made it, when, and why.

PETER LANE

I quickly learnt that the IHC stands for the International Harvester Company. That firm had its origins when Cyrus Hall McCormick patented a horse-drawn reaper in 1834. He and his brother Leander formed the McCormick Harvesting Machine Company in Chicago in 1847. In 1902, McCormick, Deering and some smaller companies merged to form the International Harvester Company of America. It now operates as Case IH, headquartered in Racine, Wisconsin, and ultimately owned by Fiat (as is New Holland, another large agricultural machinery manufacturer founded in New Holland, Pennsylvania in 1895).

In Australia, the company simply styled itself the International Harvester Company and the firm had a factory in Geelong. IHC acquired the land where the plant was built on Corio Bay, North Shore, Geelong in 1937. Within a few months of the plant's completion, Australia was at war. The agricultural manufacturing company changed its operations and made motor trucks, gas

masks, torpedo bombers, service rifles, howitzers, Bren guns and machine gun carriers.

Upon cessation of hostilities in 1945, the factory went back to producing agricultural machinery and, later, earthmoving equipment. The company built other factories on the other side of Melbourne.

The National Museum of Australia has a kangaroo figure the same size (9 cm high) and theirs came from the exceptional kangaroo collection of Terence Lane (object number 1999.0017.0047), featured in a 1979 exhibition, *The Kangaroo in the Decorative Arts*.¹ They record the maker as International Harvester Company (Australia). Lane (no relation of the writer), the distinguished former curator of decorative arts and Australian art at the National Gallery of Victoria, dated the kangaroo circa 1935 – 39.

Sarah Galloway, of the International Harvester Club of Australia Inc. advised that there are two sizes of this kangaroo: 17 cm and 9 cm high. Salesmen gave away the 17 cm ones as paperweights to valued clients—these are rarer. Surprisingly, the larger ones were made by another factory.

Galloway, who lives in the USA, refers to the 9 cm examples as 'homers' and writes:

... these were made from the left over brass from casting. The casts for these were made by hand by the workers after hours – many workers actually lived on the grounds - they were immigrants and part of the program to get more labor for Australia in the 1950-60s was to offer accommodation. There wasn't much to do after work hours. Ford Australia also was another large company in Geelong that was part of the program.

Many of the kangaroos that were made often weren't exactly perfect – the ears and some of the arms often aren't formed completely – the workers weren't supposed to be making them to begin with! Other items made were kookaburras, and a simple map of Australia.

... I have spoken with the former head of Engineering at G'Works, R. Devlin, and he was the one who shared this knowledge with me. The USA did castings of a cadet and a bear – to coincide with the release

of the cub cadet tractor and the cub tractor. These were a promo item, and not all dealers participated.

While the 17 cm figure is rarer and possibly more valuable, it is just another attractive commercial give away. The 9 cm IHC Geelong kangaroo, on the other hand, is significant as it is not only based on the iconic Australian marsupial but is a piece of social history where post-World War II immigrant factory workers earned a few extra shillings semi-officially from their employers.

Peter Lane is an Adelaide collector and numismatist. His current major project is to record the numismatic collection of the Art Gallery of South Australia.

Notes

1 Terence Lane, *The Kangaroo in the Decorative Arts*, NGV, Melbourne 1979; <http://www.nma.gov.au/collections/highlights/terence-lane-kangaroo-collection>



1
IHC kangaroo promotional figure, Geelong, c. 1950-60, bronze, h 9 cm. The left thigh is inscribed 'GEELONG', the right carries the IHC logo.



Noel Ferguson
The Merchant of Welby
72 Old Hume Hwy
Welby NSW 2575
3km west of Mittagong
T 02 4871 2158
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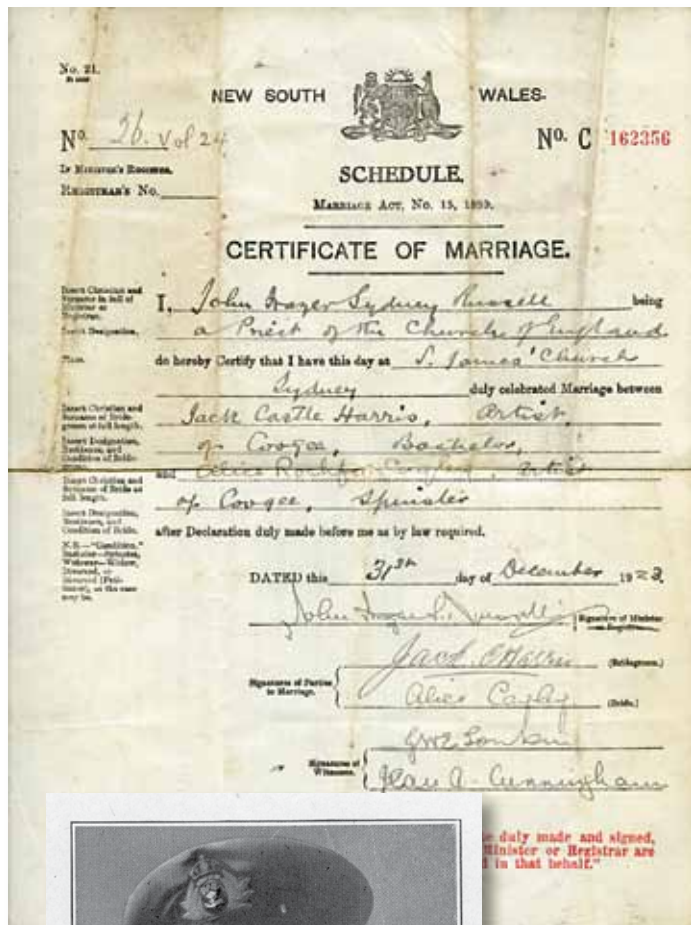
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‘Lalla’: Alice Rochfort Cayley and Jack Castle Harris, part II

Dr Mark Cabouret continues his series of articles presenting his research into the Cayley family of artists. Here he explores their possible role as a source of inspiration on Alice Cayley’s husband, the potter and sculptor Jack Castle Harris, and reveals their collaboration on two major artworks.

MARK CABOURET

John Castle Harris, the fourth child of Lucy Lillian (née Smith) and Harry William Harris, a printer, was born on 13 May 1893 at Newcastle, NSW.¹ He was 22 when he enlisted in the 36th Battalion of the AIF on 19 February 1916, landing in England in July aboard the *Beltana*. Fair haired, blue eyed and 183 cm tall, he was promoted to Sergeant in August.

Harris was in the trenches of the Western Front by 4 December 1916 during a severe winter. Receiving a serious gunshot wound to his right thigh on 13 March 1917, he was immediately evacuated and invalided to England, then repatriated to Australia on 27 September 1917. Three months later, on 21 December, he was discharged in Sydney as medically unfit.²

It was possibly through their shared occupation as decorative artists that he met Alice Rochfort Cayley, four years his senior. They married on 31 December 1923 at St James’s Church in Sydney and their marriage certificate (**plate 1**) reveals that both resided at Coogee and identified themselves as artists.⁴ John was already known as Jack, but had not yet affected a hyphen between his middle name and surname.

Around this time he became a member of the Melba Grand Opera Company. A group of highly attractive and well-designed table centrepieces made from incised, embossed and hand-painted leather and suede are attributed to him.³



Captain Kilroy Harris

Originator of Re... Talks



1

NSW certificate of marriage C162356, Alice Rochfort Cayley and Jack Castle Harris. Author’s collection

2

Captain Walter Kilroy Harris DSO MC, portrait photograph, from ‘Kangaroo-Land’: *Glimpses of Australia*, 1926

3

Kilroy Harris Travel Tales

While he may have already started to show an interest in pottery and sculpture, he had not yet evolved into the distinguished worker in the field for which he would ultimately gain recognition.

The 1920s were a financially challenging time for the couple. Neville Clive Cayley recalled that

Collectively Alice and husband Jack Castle Harris together with Doris and her husband were for many years literally kept financially by N.W.C.⁵

Had Jack Castle Harris not been wounded in France, his career may have more closely approximated that of his illustrious older brother, Walter Kilroy Harris, a pre-War journalist, born in 1889.⁶ Walter enlisted in England in the military battalion of the Royal Naval Volunteer Reserve in 1915 and rose to the rank of Captain. He was decorated with a Distinguished Service Order and a Military Cross with two bars for exemplary gallantry in combat; he won his MC leading a party which captured a German machine gun, then took 102 prisoners. His interest in the outdoors resulted in his becoming a Fellow of the Royal Geographical Society, a Fellow of the Royal Colonial Institute and Member of the British Legion of Frontiersmen (plate 2).

Kilroy Harris visited America several times and promoted Australia to America in 'Kangaroo-Land' *Glimpses of Australia* published in 1926 (plate 3).⁷ He had already published *Killing Germans, Something about Australia. An illustrated Radio Travel Talk* and *Outback in Australia*, and confidently exclaimed that

if you have heard Kilroy Harris lecture you will want to read his books.' Indeed, 'The Chicago Evening Post said recently, "Kilroy Harris" Traveltalks, among the first to come on the air, have won him the greatest radio audience in the world.'⁸

The *Grand Rapids Herald* reviewed his work as personifying 'Friendly Australia':⁹

But no people in the world are nearer to Americans in customs and sympathies than the people of Australia. During the



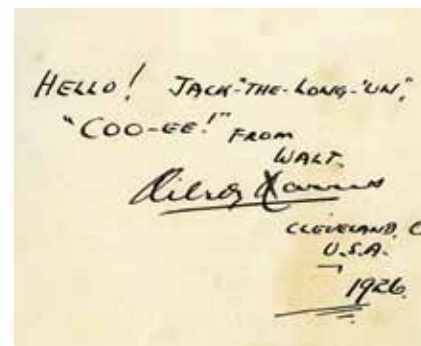
Overlanders. The Author's brother, Jack; "Pony Opal"; and sister, Irene Una.

4

Jack and Irene Una Harris with pony Opal, c 1914, from 'Kangaroo-Land': *Glimpses of Australia*, 1926

5

Dedication from Walter Kilroy Harris to his brother Jack on a copy of "Kangaroo-Land" *Glimpses of Australia*, 1926. Collection: Neville David Cayley, Bundaberg Qld



6

John Castle Harris (1893–1967), hand-modelled earthenware mantle vase with applied mythical dragon, base incised 'Remued, Hand Made'. Melbourne, c. 1930s. Applied dragon attributed to John Castle Harris. H 28 d 28 cm. Collection: Marvin Hurnall, East Prahran Vic



World War our doughboys in France found the Anzacs from New Zealand and Australia more congenial, friendly and understandable than the soldiers of any other geographic group. ...

Yet we know nothing at all about Australia except that it's an island continent in the South Seas where sheep are raised. Not one American in 100 knows that Australia's area exceeds that of the United States, yet that its total population is approximately that of New York City. ...



7

John Castle Harris (1893–1967), hand-modelled, earthenware koala with joey on her back. H 24.5 | 21.0 d 33.5 cm. Inscribed on base: 'Castle-Harris 1938.' Collection: National Gallery of Australia, Canberra

8

John Castle Harris (1893–1967), hand-modelled, white earthenware figurine of a platypus. 1939. H 13.6, l 43.0, d 19.5 cm. Inscribed on base 'Castle-Harris.' Collection: Powerhouse Museum, Sydney, reg no A3243, purchased 1939



Though far apart in distance, Australia and the United States spiritually are close together. Because of this fact, it would seem that an enlightened educational policy in this country should stress knowledge of Australia more earnestly in the schools. If this country ever needs a friend, the chances are 10 to 1 it can depend on Australia ahead of any other state or nation in the world.

Kilroy Harris's account of Australia was full of remarkable facts and comparisons. He provided some tantalising insights into city life and bush life in 'the Never Never, Back-o'-Beyond, Lonely Lands, or West-o'-Sunset – call the Big Spaces what you will' in what he repeatedly referred to as 'Australia – The Land of Magnificent Distances.'

In exploring Australia's legendary outback hospitality, he recalled a remarkable overland trip he and his

brother Jack made from Newcastle to Adelaide and back again in 1912. In 1914, he photographed Jack, their sister Irene Una and pony Opal on a buggy journey from Newcastle to Mildura and Brisbane (plate 4).¹⁰ Jack's stature must have made him distinctive and his brother Walt's dedication in an inscribed copy of his book refers to him as 'the-long-'un' (plate 5).

Out in Australia – with such a wonderful climate – the stars make a most excellent roof.

Three Overlanders from Newcastle, New South Wales, have reason to remember their experience of Outback hospitality. The writer, his brother, and a pony who answered to the name of "Opal" once drove from Newcastle, New South Wales, to Adelaide, South Australia, and back, a total distance of over two thousand four hundred miles. We used the one horse throughout the entire journey, which was the longest ever attempted in Australia with a single horse, and probably in the whole world. We spent a most delightful five months, passing through dairying, wheat, mixed farming, fruit, pastoral, and mining districts, and from Melbourne to Adelaide, a distance of five hundred miles, taking three weeks to cover. Our "tucker" bill (food expenses) ran into exactly twenty-five cents for chaff for the pony, and twelve cents for two loaves of bread for ourselves; while the eleven hundred miles return stage from Adelaide to Newcastle, taking six weeks to journey over, cost exactly twenty-five cents for chaff, and four cents for two drinks of water for the pony, and not one single cent for ourselves!



9

John Castle Harris (1893–1967), hand-modelled earthenware Bearded Dragon lizard set amid spent fruiting bodies and foliage of Banksia and mounted by the artist on a piece of natural stone. Incised under base 'Castle Harris', c 1930s. Overall h 25, l 51, d 44 cm, lizard h 15, l 21, d 39 cm. Collection: Marvin Hurnall, East Prahran Vic

10

John Castle Harris (1893–1967), hand-modelled earthenware table lamp with applied mythical dragon and elaborately pierced and incised shade with applied claw and foot handle to lid supported on a tree trunk pedestal. Incised under base 'Castle Harris', c 1930s. H 51 d 21 cm. Collection: Marvin Hurnall, East Prahran Vic

11

John Castle Harris (1893–1967), hand-modelled earthenware table lamp with applied lizard suggestive of a Bearded Dragon with extravagantly pierced and incised shade including highlights of gum blossom, with claw and foot handle to lid and supported on a tree trunk pedestal. Incised under base 'Castle Harris', c 1930s. H 40 d 19 cm. Collection: Marvin Hurnall, East Prahran, Vic

These experiences of rural Australia provided Jack Castle Harris with the opportunity to develop a more intimate knowledge of Australia's flora and fauna which would become the subject matter of much of his art.

In creating their decorative wares, Alice sometimes applied her bird designs to his ceramic plaques or tiles.¹¹ While her art was entirely restricted to avian subjects, her husband went beyond this to incorporate in his work distinctive Australian flora, mammals, fish and reptiles, real or imagined, freestanding or applied. Their associate membership of the Royal Zoological Society of NSW suggests a shared and sincere interest in developing a more detailed if not scientific knowledge of natural history, otherwise informally gathered in the field. Occasionally, he worked up designs in conjunction with his brother-in-law, Neville William Cayley. The extent of his indebtedness in design inspiration is conjectural but was probably considerable in his more descriptive pieces.

In 1982, John McPhee offered insights into the likely sources of inspiration for the naturalistic designs of Jack Castle-Harris.

In Australia the fashion for the romantic imagery of the Arts and Crafts Movement continued into the 1930s. Plaques, masks, pot-pourri containers, candle-jars and ornaments as well as more useful objects such as plates and vases, were often decorated with mythical creatures; mermaids and dragons being the most popular. Potters such as Marguerite Mahood (born 1901), Allan Lowe (born 1907), Klytie Pate (born 1912) and Castle Harris all made pots employing these

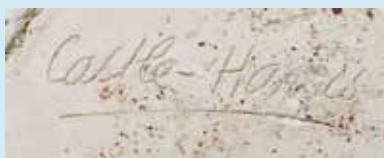
motifs. Although lizards of various kinds can be associated with an interest in Australian fauna, especially that of Central Australia, they are more likely to have been chosen by these potters as less fanciful dragons. Castle Harris is the Australian potter best known for his bowls and vases elaborately decorated with dragons and lizards. His work obviously owes much to Bernard Palissy and the nineteenth-century potters. In his use of majolica-like glazes his work evokes that of the nineteenth century in imitation of Italian Renaissance wares of this kind. Occasionally his imagery is suggestive of Asian culture.¹²

A mantel vase with applied mythical dragon (**plate 6**) is an example of this type of work and was incised on its base 'Remued, Hand Made'. The applied dragon is attributed to Jack Castle Harris who executed the work in Melbourne in the 1930s.

In 1996, John McPhee expanded on the information about this potter whose work is well known and increasingly valued and yet whose life remained something of an enigma.

Nothing is known about his education or formal training in the arts. ... In the early 1930s Harris had lessons in clay modelling from Una Deerbon (1882–1972) [his cousin¹³]. On a visit to Melbourne in 1935, he worked briefly and informally at the Deerbon Pottery School and was employed at the Premier Pottery at Preston. A number of ceramics, elaborately decorated with dragons, lizards and





12

John Castle Harris (1893–1967), hand-modelled, earthenware figure of a male Superb Lyrebird next to a tree stump forming a vase. H 37 l 42 d 26 cm. Inscribed on base 'Castle-Harris', undated. Collection: Trevor Kennedy AM, Miller's Point NSW

13

John Castle Harris (1893–1967), hand-modelled earthenware figure of a Laughing Kookaburra with polychrome glazes inscribed on base 'Castle-Harris', c 1950–1967. H 15.5 l 19.0 d 11.0 cm. Collection: Powerhouse Museum, Sydney, reg no 2002/135/2. Gift of Cynthia Coleman on behalf of Phillis Rigg, 2002

14

John Castle Harris (1893–1967), *Laughing Kookaburra*, slr 'John', undated. Watercolour 20 x 15 cm. Collection: Glenn Cayley, Tamworth NSW

fish, exist with the signatures of both Castle Harris and Alan James, the principal thrower of the pottery's Remued ware; one with a blue-glazed, frill-necked lizard by Harris is held by the Shepparton Art Gallery.

Harris had a studio in Hunter Street, Sydney, in 1939 and 1940, and another at Toongabbie in the mid-1940s. He seems to have had no time for contemporary, earthy, handicraft ideals or for the 'accepted notion that handcrafted objects should be useful', and therefore kept well clear of the Society of Arts and Crafts of New South Wales. His wares were designed for the gift-shop market. Large, heavily decorated and frequently sculptural, his ceramics featured Australian and grotesque animals, and showed a strong Oriental influence. Some large examples were executed in lattice-work.¹⁴

As he left behind these mythical creatures, he became more interested in descriptive work figuring Australian native birds, mammals and reptiles which he executed during the late 1930s and beyond. These were sometimes inspired by contributions from his brother-in-law, Neville William Cayley, and to a much lesser degree, his wife Alice. His fine depiction of a female koala with her

joeys, dated 1938 (plate 7), a platypus executed in 1939 (plate 8) and a Bearded Dragon on a spray of banksia foliage (plate 9) show a more descriptive approach to such subjects rather than an artistic or fanciful interpretation. His Bearded Dragon is illustrated as it was originally intended to be placed upon a piece of natural stone which still bears the adhesion marks from this sculpture. This successful combination of earthenware and a natural material is otherwise unknown in his work although his near life-size sculpture of a Wedge-tailed Eagle was probably similarly mounted on to a large stone which acted as a counterweight as well as decorative base (plate 19).

A transition from the fictional to factual can be seen in two equally exotic table lamps, c. 1930 (plates 10 – 11). In one, a mythical dragon is applied to the supportive 'tree trunk' pedestal which is surmounted by an intricate latticework shade with a lid with a claw and foot handle. He incised his name Castle Harris on the base. The second lamp is decorated with an applied lizard resembling a Bearded Dragon and likewise has an extravagantly incised top, with claw and foot handle to its lid. This lamp, slightly smaller than the first, is also incised on its base Castle Harris and made in the 1930s.

An elaborate vase, in the form of a hollow tree stump, is applied with a male



Superb Lyrebird (**plate 12**). This undated piece is signed on its base Castle-Harris. While the Superb Lyrebird is one of the most distinctive Australian avian forms, the largest songbird in the world and the superlative mimic, it is otherwise unknown among his work. His inspiration may have arisen through discussions with his brother-in-law who was entrusted with the task of producing a watercolour drawing of a 'new' specie of Lyrebird, the Prince Edward's Lyre-Bird (*Menura nova-hollandiae edwardi*), introduced to science by Dr Spencer Roberts, resident in its home range of Stanthorpe in the Granite Belt of south eastern Queensland and reproduced in *The Emu*, the journal of The Royal Australasian Ornithologists' Union, in 1922.¹⁵

No native bird is more closely associated with the Cayley artists than the Laughing Kookaburra. It was probably during his residence at Lawson in the Blue Mountains to the west of Sydney between 1950-1967 that John Castle-Harris created a polychrome figure of an individual bird perched upon a primitive bocage (**plate 13**).¹⁶ The bird's posture suggests that his modelling may have been inspired by a photograph and yet given distinction with an unexpectedly enigmatic if not wry expression. While Neville Henry, Neville William and Alice Cayley depicted the Laughing Kookaburra as bemused and at times



a source of good humour, the character of this bird appears to have been largely an expression of the potter's personality.

Six original watercolour drawings by Jack Castle-Harris have remained within the Cayley family and are reproduced here for the first time. One, signed simply 'John' depicts a Laughing Kookaburra perched upon a branch gazing forward with a benign and bemused mien (**plate 14**). While there are deficiencies in feather technique, the overall impression suggests a sound understanding of the bird's behaviour based on close field observation. It is a strikingly competent study and quite unlike any painting of this bird by any member of the Cayley family.

A fine, hand-modelled Laughing Kookaburra taking the form of a jug was incised 'Remued' and although undated and unsigned is almost certainly attributable to Jack Castle Harris and executed prior to 1940 (**plate 15**).

To date, no ceramics by Jack Castle-Harris have been located which also



15

Attributed to John Castle Harris (1893–1967), hand-modelled earthenware jug in the form of a Laughing Kookaburra with brown glaze. Incised under base 'Remued', c 1930s. H 17, d 16 cm. Collection: Marvin Hurnall, East Prahran Vic

16

John Castle Harris (1893–1967), hand-modelled earthenware figure of a cow with collar and bell with polychrome glazes. H 12.5 l 21.5 d 10.0 cm. Photograph and collection: Neville D. Cayley, Bundaberg Qld

17

John Castle Harris (1893–1967): 'The "Sydney Mail" trophy for annual competition' for Champion Budgerigar, 1934. Designed in conjunction with Neville W. Cayley and modelled by John Castle-Harris. Medium: solid silver bird with bronze-coloured metal stump and wooden base. *The Sydney Mail* 18 April 1934 p 13

carry the signatures of Alice or Neville William Cayley.

Jack Castle Harris modelled a somewhat grotesque yet amiable cow wearing a collar and bell which was possibly coloured by Alice; such collaboration having formed the basis of the observation made by Neville Clive Cayley who inherited this piece (**plate 16**). This cow bears a striking resemblance to another one in the Powerhouse Museum, Sydney.¹⁷



18

Michael S.R. Sharland (photographer), Neville W. Cayley (left) and J.E. Roberts at the opening ceremony of the H.W. Hamilton memorial gates, Centennial Park, Sydney, 17 September 1939. Photograph. Author's collection, gift from Michael S.R. Sharman

19

Daily Telegraph, 'Memorial for bird-man', 16 January 1952 p 1.

The Sydney Mail Trophy

On 18 April 1934, the *Sydney Mail* published an article by Neville W. Cayley and illustrated with one of his watercolour drawings of an exemplary specimen and a photograph of the solid silver Sydney Mail Trophy for annual competition for the Champion Budgerigar, modelled by Jack Castle-Harris from a design on which they collaborated (plate 17).¹⁸

Every care has been taken to make the "Sydney Mail" Budgerigar Trophy represent the standard bird. The bird is of solid silver on a bronze-coloured metal base, suggestive in its modelling of a section of a stump of a bush tree. The polished stand has silver shields, on which the names of the winners, year by year, will be inscribed until the trophy is won. The metal portion of the trophy is about 11 in. high. ... The trophy was made by Angus and Coote, Ltd., from a model by Mr. J. Castle-Harris, of Killara. Mr. Castle-Harris had the assistance of Mr. Neville W. Cayley, the well-known bird artist.

The winner was entitled to hold the trophy for twelve months and then return it to the *Sydney Mail*. If a competitor won it three times, they were entitled to keep it.

Neville W. Cayley was well placed to help as he was one of two NSW delegates on the Australasian Budgerigar Council, and was responsible for the ultimate delineation of 'the standard of perfection'. His drawing representing a 'standard type of male budgerigar (Copyright) adopted by the Australasian Budgerigar Council, 1935' formed both the frontispiece and the cover illustration of *The Standard of Perfection and Classification of Colour Varieties: Budgerigars*.¹⁹

The Centennial Park gates 1939

In 1939, Neville W. Cayley engaged Jack Castle-Harris to assist in the design and construction of a gate which would form the attractive entrance to the bird sanctuary in Sydney's Centennial Park. 'Mr. J. Castle-Harris ... designed the gate, modelled the

bird and supervised the construction.'²⁰

The distinguished natural history journalist and photographer, Michael Sharland, photographed Neville W. Cayley presiding at the opening ceremony (plate 18).

The account which appeared in the *Gould League Notes* was almost certainly written by the incumbent Honorary Secretary, Josiah E. Roberts.

The H. W. Hamilton Memorial Gates

During recent years Centennial Park has been much improved, but in their eagerness to civilise the whole area the authorities contemplated cutting out all the native scrub which still grew there. This drew the attention of enthusiasts, and Messrs. Burrell, Cayley and Alanson, together with the man who had done so much to improve the park, Mr. J. Waddell, M.L.A., made representations to the Government and requested the preservation of this last local remnant of our native flora.

They were strongly supported by the Gould League, which had benefited by the Cope Bequest of £75, specially donated for this particular kind of work. Their request was granted, and upon receipt of this genuine offer of financial assistance, the Premier, Mr. B. S. Stevens, set aside a sum sufficient to fence the area. A substantial wire fence on concrete foundations now encloses about three acres.

Thus the Gould League were given a solution of a difficulty which had confronted them for some time, viz.: What form should the H. W. Hamilton Memorial take, and where should it be placed?

His services to the League had long called for recognition. Elected Treasurer when the League was inaugurated in 1910, he carried on till 1916, when he accepted the office of Hon. Secretary and Treasurer, which he held till his death 17 years later. He thus nursed the League through its early lean, precarious days and saw it launched upon its present successful career. Only the Hon. Secretary



himself knows what sacrifice this entails. The impedimenta alone of the League demands a fair-sized room in any home; for many months of the year he must spend hours every evening – week-ends included – in the mechanical side of the work, and the highest and best is demanded of him in satisfying the many queries and requests for help from his 3,000 Branches. Mr. Hamilton carried this through nobly, and over all these years refused any financial allowance or honorarium.

It was fitting, then, that we should honour him. It was decided to erect a gate to the area which should be in itself ornamental and embody in its structure a life-sized model of one of his favourite birds, the brolga or native companion.

After several failures elsewhere, Mr. Cayley came to our assistance and produced a suitable design at a reasonable cost. He was then asked to continue the good work and find a sculptor to model the bird in clay and a firm to construct the gate accordingly. We also needed stone and woodwork to support it, labour to erect it and prepare the approach, and trees to plant. To procure these at little or no cost demanded time and tact. We were fortunate indeed to have a member like Mr.

20

John Castle Harris (1893–1967), sunlight through trees, slr 'Castle Harris'. Watercolour, 33 x 25 cm. Collection: Glenn Cayley, Tamworth NSW

21

Attributed to John Castle Harris (1893–1967), lone tree near a ravine revealing a setting sun. Oil painting, unsigned and undated, 24 x 18 cm. Collection: Glenn Cayley, Tamworth NSW

22

Attributed to John Castle Harris (1893–1967): Ghost gum with a distant homestead set in a pastoral landscape. Oil painting, unsigned and undated, 28 x 33 cm. Collection: Glenn Cayley, Tamworth NSW

23

John Castle Harris (1893–1967), approach to the house of Gladys and Neville Clive Cayley, Paynes Road, Alloway via Bundaberg Qld from New Farm and Rex's Roads, slr 'Castle Harris 1954'. Watercolour 37 x 24 cm. Collection: Neville David Cayley, Alloway Qld

24

John Castle Harris (1893–1967), view of the house across the cane fields, slr 'Castle Harris 1954'. Watercolour, 37 x 24 cm. Collection: Neville David Cayley, Alloway Qld





25



30



26



27



31

25-31

Family photographs of Alice Cayley and Jack Castle Harris. Collection: Glenn Cayley, Tamworth NSW and Neville D. Cayley, Bundaberg Qld.

28



29

Cayley on our Council to do this for us, and when the time arrived everything was in readiness. The opening ceremony was arranged for Saturday, 17th September [1939], to coincide with the Gould Centenary. In the absence from the State of our President and Acting-President, Mr. Cayley, as Senior Vice-President, had charge of the proceedings. About 100 supporters had attended, including the late Mr. Hamilton's father and brother and many old and enthusiastic supporters of the League. ... In moving a vote of thanks to the Chairman and all who assisted, the Hon. Secretary referred to the lion's share of the work done by the Chairman, and expressed the thanks of his fellow counsellors. Mr. Cayley was the one man on the Council with the requisite knowledge who could suspend his own work to carry on the many negotiations which the work necessitated.²¹

Proposed Cayley memorial 1952

Neville William Cayley's second son Glenn and Jack Castle Harris attempted to erect a memorial to him, in the form of a near life-sized Wedge-tailed Eagle created by this accomplished potter. The whereabouts of this work is unknown. The only known photograph of this splendid piece appeared on the front page of the *Daily Telegraph* on 16 January 1952 where Castle-Harris is seen applying colour to the finished model (**plate 19**). The work was completed and the intention appears to have been for its display at Taronga Park Zoological Gardens in Mosman, which had also been the headquarters of The Royal Zoological Society of NSW of which Neville Cayley had been president in 1932-1933.

A unique insight was given into the history of this piece, its intended sale to Sir Edward Hallstrom (entrepreneur and self-made millionaire through the creation of the Silent Knight refrigerator, philanthropist and at the time, president

of the Taronga Zoological Park Trust) and the probable reasons why it was never erected as intended in a letter dated 29 September 1952 from the distinguished Sydney amateur ornithologist, Keith A. Hindwood to Warren B. Hitchcock, ornithologist at the National Museum of Victoria in Melbourne.²²

Dear Warren,
Re proposed Cayley memorial
cttee. No go. I was asked to go on
a committee here some months ago
but refused, and most of the Societies
approached here did not show any
interest. The story is this. Cayley's
Brother-in-Law, Castle-Harris got
the idea of modelling an eagle, life
size, as a memorial to N.W.C. (so
he said). He thought Hallstrom
would cough up 500 smackers for it,
but the old boy refused to go more
than 250 when it was finished and
then reluctantly. Harris walked out
in high dudgeon, and young Glen
(Neville's son) has been whipping the
newspapers and societies for support
here without any luck. Glen must be
ingenuous not to realise that the whole
thing is a money spinner for Harris,
who will be the only one to benefit
from the proceeds. He apparently
needs the cash. He is a maker of
pottery for a living and things have
toughened up in that game. ...
If enough money is forthcoming to
buy the eagle (which is a really good
piece of pottery) then the bloody
old eagle will lie in some museum or
gallery forgotten by most. ...
The best thing to do is to leave
the whole matter in the air and let
Harris, or Glen Cayley make the
next move, or else write to [Norman]
Chaffer and tell him that the
Union does not see its way clear to
support the project, or some other
bloody excuse. ...

The tone of this letter, written in
Keith Hindwood's inimitable style,
appears surprisingly harsh given his
glowing obituary published in July
1950.²³ Not only did he indicate that he

was not personally interested but also
confident that he was expressing the
attitude of various societies which no
doubt included those of which they were
both members, the Royal Zoological
Society of NSW and the Royal
Australasian Ornithologists' Union.

The couple were residing at 251
Western Highway at Lawson in the Blue
Mountains when Alice Cayley died on
11 August 1960 in her 69th year.²⁴ Her
widower John Castle-Harris acted as
informant and yet seemed surprisingly
ignorant of her background. Her name
was misspelt as Alice Rochford, her
occupation was given as 'female', her
father was misnamed Neville Tennyson
Cayley and her mother's name was
unknown. His own name was misspelt
as 'John Castel Harris'. Perhaps these
errors were explicable due to grief or
perhaps he was showing early evidence
of dementia. He died in his 73rd
year on 7 April 1967 in the Belvedere
Convalescent Hospital in the Sydney
suburb of Wahroonga.²⁵ His occupation
was recorded as 'potter'. He was also
cremated at the Northern Suburbs
Crematorium. Neither had children.

Paintings by Jack Castle Harris

A fine watercolour drawing depicting a
Laughing Kookaburra has been referred
to above (**Plate 14**).

He employed both watercolour and oils
in his landscape painting; the application
of both media being rather heavy and
direct as may be expected from the hand
of a potter and yet the overall effect was
powerful, somewhat impressionistic and
very evocative (**plates 20–24**).

In 1954, while staying with Gladys
Irene and Neville Clive Cayley at their
newly constructed home in Paynes
Road on their cane growing property at
Alloway via Bundaberg in Queensland;
Jack Castle Harris executed a pair of
watercolour drawings. The first provides
a view of the approach from New Farm
and Rex's Roads while the second shows
the house amid cane fields. Foundations
were dug by Doris (née Cayley) and her
husband, Harold Joseph Cunningham,
in 1951 (**plates 23–24**).

Photographs

The author is unaware of any published
photographs of Alice Cayley apart from
those reproduced in the first part of
this article. Likewise, the only known
published photographs of Jack Castle
Harris are those already referred to in
this article. Their ongoing interest in
horses and their property The Ranch at
Toongabbie in the early 1940s provided
the subject matter of other photographs
which are reproduced here.

A wonderful but undated picnic scene,
possibly taking place on the property,
includes Jack Castle Harris kneeling in the
centre and Alice seated in the foreground
on the right (**plate 25**). A fine study shows
Alice and Jack Castle Harris standing
together within the garden of their house;
probably 73 McIntosh Street in Gordon
(**plate 26**), where on 7 April 1951 they
held a function for the engagement of their
nephew, Glenn Digby Cayley to Patricia
Solway. A photograph showing Alice and
Jack standing between two cars (**plate 27**),
and one of Jack with a small boy and his
scooter, are both undated (**plate 28**).

Glenn Digby Cayley took a series
of five photographs of his uncle Jack
handling two foals (**plate 29 & 30**).
The younger foal with the white
blaze and offset star appears to have
been photographed in the grounds of
Ranelagh, 32 Cecil St, Gordon, which
Neville William Cayley leased between
30 June 1944 and 18 January 1945.
The older foal was photographed at
Toongabbie and a note on the reverse of
the photograph of him kneeling behind
the prone foal reveals that it was taken
at "The Ranch" Toongabbie N.S.W.
8-1-42 "Thunder" (8 weeks old) Uncle
John'. A further photograph, probably
taken on the same occasion shows Alice
with the same foal and was entitled en
reverse 'Lalla and Thunder' (**plate 31**).

Acknowledgements

Neville David Cayley of Bundaberg, Qld
made available photographs of Alice and
Jack Castle Harris and of his earthenware
cow by Jack Castle Harris. Glenn Cayley
of Tamworth, NSW lent photographs
of Alice and Jack Castle Harris and of

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his earthenware cow and four paintings by Jack Castle Harris. Dr Paul Donnelly of the Powerhouse Museum, Sydney, arranged for photography of two pieces by Jack Castle Harris. Marvin Hurnall of Hurnall's Antiques & Decorative Arts, Melbourne, provided photographs of his Castle Harris ceramics and incised, embossed and hand-painted leather and suede work attributed to Alice and Jack Castle Harris. Trevor Kennedy provided photographs of his Superb Lyrebird. Andrew Simpson of Simpson's Antiques in Sydney and Greg Currie supported my research enthusiastically. Other photography by Jane Miller, Rick Merrie, Sophie Woodcock and Irene Verwey.

Dr Mark Cabouret is a Melbourne medical practitioner who has spent 30 years researching and collecting the works of the Cayley family.

Notes

- 1 NSW Birth Certificate 3680/1893. Other children were Chaplin L. b. 1887, Walter Kilroy b 1889, Irene Una b 1891 and Harry Burston d. 1960.
- 2 John McPhee, 'Harris, John Castle (Jack) (1893–1967)', Australian Dictionary of Biography Online, <http://adb.anu.edu.au/biography/harris-john-castle-jack-10436/text18503>.
- 3 *Australiana* Nov 2012 p 22 plates 9-10.
- 4 NSW Marriage Certificate 39/1924.
- 5 Neville Cayley III, *pers. comm.* 4 Nov 1984.
- 6 NSW Birth Certificate 31672/1889. Walter Kilroy Harris, registered at Lambton.
- 7 W.K. Harris, 'Kangaroo-Land' *Glimpses of Australia*, Kilroy Harris Traveltalks, Cleveland, Ohio 1926.
- 8 *Ibid.*
- 9 *Ibid.*
- 10 *Riverine Herald* 8 Jan 1914 p 2.
- 11 *Australiana* Nov 2012 p 32 plate 23.
- 12 John McPhee, *Australian Decorative Arts in the Australian National Gallery*. Australian National Gallery, Canberra, 1982.
- 13 Keith Free, 'Castle-Harris, John' in K Fahy, K. Free, J Freeland & A Simpson (eds), *Australian Art Pottery 1900-1950*, Casuarina Press, Woollahra NSW 2004, pp 94-99.
- 14 John McPhee, 'Harris, John Castle (1893-1967) in the *Australian Dictionary of Biography*. Volume 14: 1940-1980 Dir-Kel. Published by Melbourne University Press. 1996. pp. 394-395.
- 15 S. Roberts, 'Prince Edward's Lyre-Bird at Home', *The Emu*, vol xxi pt 4, 1 April 1922, pp 242-252.
- 16 McPhee (see n 13) records that Harris shifted to the Blue Mountains about 1946, established a studio at Wentworth Falls, later moving to Lawson.
- 17 Registration no. 2002/135/3.
- 18 'Champion Budgerigar; A "Sydney Mail" Trophy for Annual Competition' *Sydney Mail*, 18 April 1934 p 13.
- 19 T.R. Treloar & J. Hocking, *The Standard of Perfection and the Classification of Colour Varieties: Budgerigars*, Robertson & Mullens, Melbourne, 1936.
- 20 'The H.W. Hamilton Memorial Gates', *Gould League Notes*, 1939, pp 5-6.
- 21 *Ibid.*
- 22 Museum Victoria, Melbourne Archives. W.B. Hitchcock (1919-1984) Correspondence with K.A. Hindwood... NMV/16/1-3.
- 23 K.A. Hindwood, 'The Late Neville W. Cayley: An Appreciation', *The Emu* vol 50 pt 1, 31 July 1950, pp 52-56.
- 24 NSW death certificate 1960/028146, Alice Rochford Harris.
- 25 NSW death certificate 1967/022041, John Castle Harris.

Louis Somme

an intriguing migrant craftsman

Louis Somme was a talented French die-maker and sculptor in precious metals who came to Australia in 1925. For the next 25 years, Somme was an specialist with his own workshop, contracted by firms such as W J Sanders and Angus & Coote to create sculptural works. During the hard times of the Depression, he was gaoled for making dies for forging coins.

1

Rose M. Phipps (designer), *Commemorative medallion for 'Harbour Bridge Sydney. N.S.W opened March 19 1932'*. Medallist: Louis Somme for Angus & Coote, Sydney, 1932. Bronze, d 63 mm.
Photograph courtesy Leslie Carlisle



KENNETH CAVILL

Auguste Louis Somme was born in Paris, 18 May 1870. He was the son of Hilaire Somme, shoe manufacturer, and his wife Virginie Fayot.¹ On 23 July 1896, Louis Somme married Odille Marie Sailler, eldest daughter of Charles Sailler (deceased) and of Melanie Milleret, widow, in Paris.² He emigrated from France in 1925 and died in Sydney, aged 81, on 2 July 1951.³

Louis Somme was a highly accomplished sculptor and medallist who presumably received his training in Paris. One can but ponder the circumstances that led this skilled craftsman at the age of 55 years to leave Europe for Australia. It is likely that he came to Sydney under the assisted migrants scheme; Louis Somme arrived in August 1925 on the SS *Beltana*,⁴ a P&O migrant passenger liner which travelled the company's secondary route from London to Sydney via the Cape of Good Hope.⁵

Vocational immigration to Australia was encouraged in the early decades of

the 20th century and employers could nominate immigrants with special skills under the *Contract Immigrants Act* of 1905. In Sydney the larger manufacturing jewellery companies, including Angus & Coote and Rollason and Co. brought jewellers, silversmiths and metal craftsmen with specific skills from Britain and Europe to their workshops in Sydney, where they in turn were to train Australian apprentices.

James Byrne, a life-long employee of Angus & Coote who became factory manager, recalled Louis Somme being employed by the company in the mid 1920s as the die-maker for its low relief medallions and medals.⁶ Gold and silver medals and medalets were highly popular items of jewellery through the first half of the 20th century. Angus & Coote was then one of the larger makers supplying sports associations, schools, unions etc. Many were worn as fobs attached to gentlemen's watch chains.

Somme left after a short period but was later contracted by the company to make dies for medallions commemorating the opening, on 19

March 1932, of the Sydney Harbour Bridge. The medallion, designed by Rose M. Phipps, was minted in bronze and silver by Angus & Coote.⁷ It would have been struck on dies crafted by Louis Somme (**plate 1**).

In the midst of the Great Depression, Louis Somme was induced to make dies for the counterfeiting of Australian two-shilling pieces. The counterfeiting of silver coins, in particular the two shilling florin, was rife at the time, the majority of the fakes being hot metal poured castings rather than minted die-struck coins.⁸ However the dies crafted by Somme were used to produce standard sterling silver coins that were die-struck (**plate 2**).

On 11 November 1932, the police raided the Security Safe Company's premises in Alexandria where they found a press, punching and rolling machinery, and a large quantity of counterfeit coins in the cellar. The press operator, Harold Roy Williams, 38, engineer and his assistant James Wallace, 31, were arrested and Williams was charged with having made counterfeit coins resembling florins between 1 March 1931 and 11



2

Counterfeit Australian silver florin, die struck (left), genuine florin (right). Photographs courtesy Fred Lever

3

W J Sanders, *Silver Christening bowl and cover*, set in marble font by Anselm Olding & Sons, Sydney, c. 1928. St Mary's Cathedral, Sydney

November 1932. Louis Somme, 63, die-sinker, was charged with making the dies.

At their trial before Judge White at the Quarter Sessions on 23 and 24 February 1933, Harold Williams pleaded guilty to having made 2,141 counterfeit florins, having had in his possession a coining instrument and 45 dies adapted to make the resemblance of a florin. Louis Somme pleaded guilty to having made the 45 dies which were formed from earlier dies. Evidently his craftsmanship had been sought to improve on the earlier dies.

In the course of the committal proceedings and trial, it was stated that about £4,700 worth of spurious coins – 47,000 coins – were made. Expert witness Ernest Clucas, an officer of the Melbourne Mint, declared they were excellent imitations in standard silver. While not made at the Mint, they were good coins that had been in circulation for some time – the quality of Somme's workmanship was evident!

The defendants' lawyers protested that neither was the mastermind and a third party was involved. Somme and Williams received 18-month prison sentences which Judge White proposed be served on a prison farm. Detailed accounts of the legal proceedings, including three subsequent appeals, were reported in the *Sydney Morning Herald*; eventually Williams' sentence was increased to four years and Somme's three.⁹ Somme was freed by 12 August 1936, as he attended the requiem mass for popular French Marist priest Father P. Piquet,¹⁰ who had arrived in



1880 and served for over 50 years at St Patrick's, Church Hill.¹¹

Louis Somme also had a long association with manufacturing silversmiths, goldsmiths and art metal workers W.J. Sanders, extending from 1928 to 1950. Although not employed by W.J. Sanders, he was contracted through the period as an outworker, a skilled artist and artisan, to undertake special commissions on their behalf.¹²

The construction of St Mary's Cathedral in Sydney, designed by William Wardell in 1865 in the popular Gothic Revival style, was commenced in 1868 and brought to fruition in 1928 with the completion of the south nave and newly constructed baptistry prior to the holding of the 29th International Eucharistic Congress. The baptistry is furnished with a substantial octagonal christening font of Royal Siena marble that holds a massive silver bowl fitted with an octagonally shaped domed silver cover, surmounted by the figure of St John the Baptist. Both the marble font and domed silver cover are of Gothic revival form but unfortunately no record of the designer has been found (**plate 3**).

Detailed accounts of the making of the hand-raised silver bowl and of the panelled and ribbed dome under William Sanders' supervision have been given elsewhere.¹³ Louis Somme was responsible for crafting the fine sculpture of St John the Baptist (**plate 4**) that forms the finial to the domed cover.

In 1938, Sydney celebrated its sesquicentenary under the aegis of the NSW Government. Of the numerous sporting events, the premier attraction of the 150th anniversary celebrations was the Third British Empire Games – subsequently known as the Commonwealth Games. It may seem surprising that the second international event was the Big Game Angling Contest of 1938.¹⁴ Held off the coast of New South Wales, the entrants were predominantly Australian with overseas competitors from New Zealand, Hawaii, the United States of America, South Africa and Great Britain.¹⁵

4

Louis Somme (1870–1951), *St John the Baptist*, finial of christening font cover, silver, c. 1928, in St Mary's Cathedral. Photograph courtesy John Sanders

Government were commissioned from Fairfax & Roberts, one of Sydney's long established jewellery houses, and were designed and crafted by W.J. Sanders. First prize for the heaviest game fish, valued at £500, was an outstanding tableau of a gold game-fishing vessel with crew riding on the silver sea-swell. The tableau was mounted on a finely crafted wooden base with two pairs of gold marlin and sharks jumping towards the boat from the curved edges of the shaped base (**plate 5**). The fishing vessel was modelled on the *Atalanta*, which took part in the contest (**plate 6**).

The gold and silver tableau was sculpted by Louis Somme for W.J. Sanders and the base of selected Australian timbers was crafted by Sikman and Coates, cabinet makers of North Sydney. The second prize for the heaviest shark, valued at £200 was a gold campana-shaped cup (h 16 cm); two gold sharks adorn the sides of the plain cup and serve as handles. The third prize for the heaviest marlin was a silver trophy cup, the cover mounted with a gold marlin, again by Somme. The trophies were awarded on 13 May 1938.

In the late 1930s, W.J. Sanders was commissioned to make a military trophy for annual competition between field artillery units of the Australian Imperial Force and the Citizens Military Force.¹⁶ The design, presumably chosen by the donor, was that of a horse-drawn gun carriage of First World War vintage with crew. The extensive bronze sculpture, crafted by Louis Somme, required the modelling of the gun carriage drawn by six horses, with five uniformed soldiers, two seated in the carriage and three on horseback. This fine tableau was mounted on an ebonised timber base (**plate 7**).



With the outbreak of the Second World War in September 1939, Louis Somme (**plate 8**) was registered as an alien resident in Australia,¹⁷ and was then working for Joseph Cotto, a highly regarded manufacturing jeweller of Hunter Street, Sydney. Cotto, an Italian-trained craftsman, supplied a number of the up-market jewellery houses, including Prouds and Hardy Bros, and was noted, in particular, for his ring making.¹⁸ He was said to be one of the largest diamond ring makers in Australia and possessed hundreds of stamping dies for the creation of gold and platinum settings for fine gemstones. Louis Somme would have crafted many of the Cotto-designed dies. Following the French capitulation to the German forces in 1940, Louis Somme joined the Free French movement and in September 1941 he was granted Australian citizenship.¹⁹ He was then 71 years of age and presumably continued to work for Joseph Cotto.

Early in 1945, towards the end of the war, the Commonwealth Government commissioned a presentation casket from W.J. Sanders that enclosed a



silver panel in high relief depicting the Captain Cook Graving Dock at the Royal Australian Naval Dockyard on Garden Island, Sydney. The casket was crafted by Sikman and Coates, cabinet makers of North Sydney, from Tasmanian blackwood inlaid with an ebony border and mounted with sterling silver handles and feet. The interior panel, crafted by Louis Somme, is chased and embossed to display the dock and its surrounds in fine detail (**plate 9**). An inscribed silver presentation plate is fitted to the inside of the lid, the key is chased with a waratah on one side and a flannel flower on the other.²⁰ The casket was presented to HRH the Duchess of Gloucester, wife of the Governor-General, HRH the Duke of Gloucester, when she named the Captain Cook Dock at the opening ceremony on Saturday, 24 March 1945. It is an outstanding example of Louis Somme's workmanship.

Later, a comparable casket enclosing a silver plaque of the Footscray Munitions Factory, Melbourne was commissioned from W.J. Sanders for presentation to Essington Lewis, Managing Director of BHP, in recognition of his outstanding wartime service as Director General of Munitions.²¹

From time to time W.J. Sanders engaged Louis Somme to undertake repoussé work, the chasing and embossing of silverware, in particular chalices, sporting cups and trophies, with special ornamentation, transforming the plain, well-crafted object to one with individuality. The repoussé patterning of the stem and knop of the chalice shown in **plate 10a** and the chasing and embossing on another chalice (**plate 10b**) exemplify Somme's skills.

A further example of Somme's workmanship is seen in the Sydney Cup of 1950 (**plate 11**). This prestigious racing trophy designed and crafted by W.J. Sanders is of 15ct gold. The patterned fluting undertaken by Louis Somme completes the design of vase and cover.²²

In 1946, Louis Somme crafted an excellent rendition of the Birth of Aphrodite, the Greek goddess of love and beauty, arising naked from the sea on a half shell (recalling Sandro Botticelli's *Birth of Venus* of 1486 in the Uffizi Gallery, Florence), as the centrepiece of a large circular silver tray. In the unusual



5

W. J. Sanders, *Big Game Angling Contest, 1st Prize Trophy*, 1938, silver, gold and timber.
Photograph courtesy Game Fishing Association of Australia and *Afloat* magazine

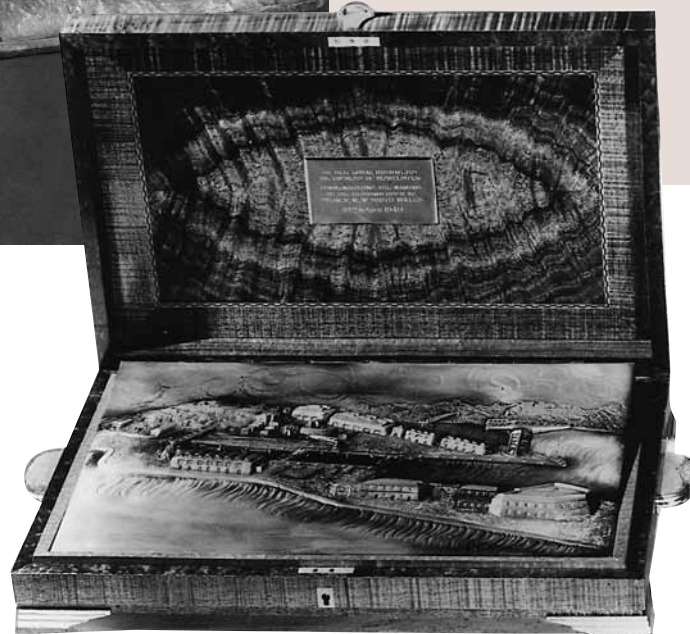
6

W. J. Sanders, *Big Game Angling Contest, 1st Prize Trophy*, detail of fishing launch, 1938, gold.
Photograph courtesy Game Fishing Association of Australia and *Afloat* magazine



7

Louis Somme (1870–1951), *Artillery trophy* for annual competition between AIF and CMF field artillery in NSW, 1946, bronze. Photograph courtesy John Sanders



8

Louis Somme, aged 68 or 69, 1939, photograph. Photograph courtesy National Archives of Australia, series SP 1115, item 30391466

9

W.J. Sanders, *presentation casket of the Captain Cook Graving Dock* at the Royal Australian Naval Dockyard, Garden Island, Sydney, 1945, silver, timber, 25 x 35 cm approx. Louis Somme made the interior scene of the dock in silver. Photograph courtesy John Sanders

background, classical ornamentation radiates from a hub displaying a distant sailing ship (**plate 12**).

The inscription on the underside on the rim 'WROUGHT FROM 925 PLATE BY L. SOMME SYDNEY 1946' establishes this work has been crafted in Sydney, coinciding with the 50th anniversary of his marriage in Paris in 1896. Could this individual rendition be an allegorical depiction of Louis Somme's departure to Australia by ship, leaving his beloved in France?

His death in 1951 in Sydney was reported by John Robinson, a maker of costume jewellery who had befriended him in his later years. There is no reference to his marriage in Paris nor next-of-kin. The death certificate simply states that he was a sculptor. John Sanders remembers him as 'a gentle and friendly person'. His fine craftsmanship is evidenced, in particular, in the individual commissions undertaken for W.J. Sanders during the second quarter of the 20th century.

Acknowledgements

The invaluable help of Mr John Sanders in recalling Louis Somme's sculptures and objects specially crafted for W J Sanders is greatly appreciated. Dr Jennifer Genion searched the National Archives of Australia and French National Archives, Paris, translated the French, then typed the manuscript. Jennifer Genion and Les Carlisle kindly helped with the manuscript and images.

Ken Cavill, Emeritus Professor of Chemistry at the University of New South Wales, is a long-standing member and former president of the Australiana Society. His frequent contributions to *Australiana* reflect his interest in 20th-century metalwork and metalworkers, his scholarship and his ability to think and write clearly and succinctly. Ken holds the record as our most senior contributor, and we look forward to more illuminating contributions from him.

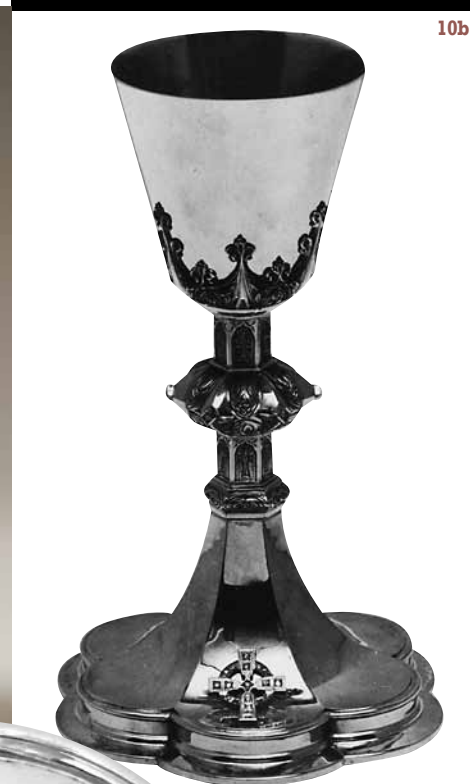
Notes

- 1 Archives of Paris Registry Office, Online Register of Births, Deaths & Marriages, 6th District, Birth Certificate no. 1305, 1870.
- 2 Archives of Paris Registry Office, Register of Births, Deaths & Marriages, 3rd District, Marriage Certificate no. 167, 23 July 1896.
- 3 NSW Death Certificate 1951/021089.
- 4 National Archives of Australia, Passenger Arrivals Index, 1921-1949.
- 5 Shipping Times, SS *Beltana*, www.clydesite.co.uk/clydebuilt/viewship.asp?id=520, viewed 20 June, 2012
- 6 Chris Ashton, *Angus and Coote – the first hundred years, 1895-1995*. Angus & Coote. Sydney, 1997, p 47.
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- 8 Fred Lever, 'About the Manders and Twible forged florins', *Australasian Coin and Banknote*, August 2011, pp 32-37.
- 9 For committal and trial proceedings see *Sydney Morning Herald*, 17 Nov 1932, p 5; 8 Dec 1932, p 9; 24 Feb 1933, p 6; 25 Feb 1933 p. 10. For appeal proceedings see *SMH*, 6 May 1933, p 13; 1 Dec 1933, p 8; 17 Feb 1934, p 10; 10 Mar 1934, p 12.
- 10 *SMH* 13 Aug 1936 p 6.
- 11 *SMH* 10 Nov 1930 p 5.
- 12 Information kindly supplied by John Sanders.
- 13 Margaret Rose 'At W.J. Sanders – Craftsmanship in Gold and Silver', *Commonwealth Jeweller and Watchmaker* 1940, vol 24, p 48; Dennis De Muth 'Reaching out from the past' *Antiques and Art in NSW*, Dec 2009 – May 2010, p 42.
- 14 Kenneth Cavill 'Sydney's 150th Anniversary Celebration – The Big Game Angling Contest of 1938', *Australiana* 2000, vol 22 no 3, pp 109-113.

- 15 The choice of a game fishing contest followed the worldwide publicity given to the sport throughout the Pacific region from the west coast of America to the east coast of Australia by the well known American novelist and game fisherman Zane Grey during the 1930s. It was hoped to attract tourists.
- 16 Information kindly supplied by John Sanders.
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- 18 Roslyn Maguire, 'Italian jewellers in New South Wales' *Australiana* 2004, vol 26 no 3, pp 8-15.
- 19 National Archives of Australia, Series C 123, item 7846798.
- 20 'Opening of the Captain Cook Graving Dock', *Commonwealth Jeweller and Watchmaker*, 10 May 1945, p 66f.
- 21 *Commonwealth Jeweller and Watchmaker*, 10 July 1945, p 65 illustration.
- 22 Information kindly supplied by John Sanders.



10a



10b



11

10a

W.J. Sanders, *chalice*, with chasing and embossing by Louis Somme, 1930s, silver

10b

W.J. Sanders, *chalice*, with ornamentation by Louis Somme, 1930s, silver

11

W J Sanders (maker), Hardy Bros (retailer), *The Sydney Cup 1950*, gold / wood / satin / velvet, commissioned by the Australian Jockey Club. Collection: Powerhouse Museum, purchased with the assistance of the Australian Government through the National Cultural Heritage Account, 2007. Photo Marinco Kojdanovski

12

Louis Somme (1870–1951), *large circular tray*, silver, with chased and embossed figure of Aphrodite, Greek goddess of love and beauty. Classical ornamentation radiates from a hub displaying a sailing ship in the background. Signed 'L. Somme', 1946. Collection: Brian Eggleton, photograph courtesy Brian Eggleton



12

The John Watts necklace:

a masterpiece of Australian
gold jewellery by
Christian Ludwig Qwist



Dianne Byrne argues convincingly that this magnificent piece of Australian jewellery was created for Queensland squatter John Watts, symbolising his success in the pastoral life of the colony.

1

Christian Ludwig Qwist (1818-1877), *The John Watts Necklace*, 18ct gold, c 1866-69. Length: 40 cm; largest locket: 3.5 cm x 3 cm. Collection: John Oxley Library, State Library of Queensland ACC 6681

DIANNE BYRNE

For two decades the State Library of Queensland maintained a presence in the United Kingdom through the operations of its Heritage Retrieval Project which sought to locate and acquire items of Queensland historical and cultural significance. In 2006, the library's agent in London received a welcome approach when she was contacted by descendants of John Watts (1821-1902), one of Queensland's most prominent early pastoralists.

Family members had long been in possession of a gold necklace that Watts commissioned during his time in the colony. The owners were anxious to see the piece return to Queensland and in December 2006 it was acquired by the

State Library for the John Oxley Library collection (**plate 1**).

The John Watts necklace is an extraordinary example of the 19th-century goldsmith's art and one of the few surviving pieces of Queensland-related colonial jewellery with an established and unbroken provenance.¹

The necklace is made of 18 ct gold in the swag style fashionable in the 1850s-1860s, with tubular chains linking five oval medallions enclosing hand-coloured photographs of John Watts and his family (**plate 2**).

Each medallion has a hinged gold fretwork cover, decorated with a subject associated with Australian colonial life. Three of the medallions feature images of the animals essential to pastoral prosperity, supplemented with botanical motifs



3

Necklace with open medallion covers, showing hand coloured photographs of John Watts (centre) and members of his family

4

Central medallion displaying the 'Advance Australia Arms'

5

Reverse of the central medallion showing the maker's mark of Christian Ludwig Qwist

(plates 6-8). A fourth displays a sailing ship of the kind that brought emigrants, travellers and goods to Australian shores (plate 5).

The largest medallion in the centre of the necklace depicts the invented piece of colonial heraldry known as the 'Advance Australia Arms' (plate 3). On the reverse are the punch marks of the necklace's creator, Sydney goldsmith Christian Ludwig Qwist: 'C.L. QWIST', 'SYDNEY' and '18' [carat] (plate 4).

Danish-born Qwist (1818–1877) arrived in Australia from Copenhagen in 1853 and commenced his career on the goldfields of Victoria, working as a photographer. By 1856 he had opened a silver-smithing shop at Bendigo (then known as Sandhurst) producing items in local gold. These included a trowel for the laying of the foundation stone of the Bendigo Goldfields District Hospital (1858), and a chalice and paten for the Catholic Church in Ballarat.²

In 1860, Qwist moved to Sydney where he worked for Hogarth, Erichsen and Company,³ the firm credited with being the most prominent, if not the first, early Australian jeweller to design and manufacture items decorated with naturalistic Australian flora and fauna.⁴

In 1864, Qwist opened his own business at 15 Hunter Street, Sydney,

where he remained until 1866.⁵ He continued to operate in the city at various locations until his death at the age of 59 in October 1877.

While many of Qwist's major pieces were well publicised in the newspapers at the time they were made, this was not the case with the John Watts necklace. There are no records or reports which would help to date the work, and no clues provided by family lore.

It could not have been made earlier than 1864 (when Qwist opened his business in Sydney) and probably not later than 1869, since Watts retired to England in 1868 and paid a return visit to Australia the following year.

The necklace is really five pieces in one. Although the medallions are not detachable, each is a separate jewel, fully-realised and finished to the highest standard. John Wade has shown how Australian-inspired jewellery of this type enjoyed an enormous popularity in the mid 19th century among a discerning clientele consisting of visiting travellers and departing residents. Such works were never regarded as mere souvenirs. Rather, they were lavish mementoes which were both original and extremely expensive.⁶

Watts could afford such an indulgence. By the 1860s, he was a well respected



man of property who had come a long way from his beginnings as the son of a surgeon at Frampton-on-Severn in Gloucestershire.⁷ After arriving in Moreton Bay in 1846, he had worked for a time along the Condamine River as a drover and a sheep farmer, before finding employment at Eton Vale station.⁸

Eton Vale was one of the choicest pastoral holdings on the Darling Downs. It had been selected in 1840 by Arthur Hodgson, a leader of the group of well-connected wool-growers who came to be known as the 'pure merinos'. Hodgson was a hands-off employer who spent a good deal of time away from his property and required a capable overseer. Watts proved so dedicated that he eventually acquired a large stake in Eton Vale and became a managing partner.

In January 1855, Watts married Scottish-born Jane Lambie Nelson (c 1831–63), the daughter of William Lambie Nelson, a prominent Ipswich clergyman, and the sister of Hugh Muir Nelson, a future Queensland Premier.⁹ The couple had five children: daughters Agnes Ann (b. 1855) and Elizabeth (b. 1857), and sons, Thomas Webb Watts (b. 1859), John Jnr (b. 1861) and William Hugh Watts (b. 1863), before Jane died from the complications of childbirth in 1863.

In 1859, Watts entered politics, contesting the seat of Drayton, which he won with a large majority, taking his place in the first Queensland Parliament of 1860. He served in both the colony's Lower and Upper Houses, representing the pastoral interests of the Darling Downs, and in 1866 was appointed Minister for Public Works, overseeing the construction of the first railway line from Ipswich to Toowoomba.

Watts was a successful pastoralist and politician, and a proud Queenslander who believed in the value of hard work and education. Publicly he was conservative, but personally he was a progressive and liberal thinker. In political life, he protected the rights of the land-owning classes against attempts to cut up their runs for farming, yet he had a strong sense of social justice and was involved at a very practical level with the welfare of his employees. His involvement in local activities included opening a day school at Eton Vale for workers' children, founding the Toowoomba School of Arts, introducing a circulating library in the district and establishing the Drayton Agricultural Society.¹⁰

Watts took pride in turning Eton Vale into the finest property of its kind, and he documented his achievements in his memoir, *Personal Reminiscences*.¹¹

5

Detail of necklace showing medallion cover depicting a sailing ship

6

Medallion detail depicting sheep resting, beneath a native tree fern

Indeed, he placed so much importance on these activities that there is a strong case for considering them in relation to the necklace's imagery.

The central motif of the necklace, the 'Advance Australia Arms', was a decorative device employed for many years throughout the Australian colonies to lend an aura of authority to all sorts of enterprises (**plate 3**). Although the arms were unofficial, they were adapted to suit the needs of a wide range of individuals, groups and organisations and were employed on badges, book covers, maps, pottery, stained glass windows and building facades.¹²

The rising sun depicted on the arms was a traditional symbol of power, which during the colonial period carried the connotation of the dawning of a new



7a

Cattle resting near a waterhole on a rocky mound, with water-lily leaves in the foreground

7b

Interior view of locket lid with cattle



day and of a future full of promise. The subjects on the quartered shield celebrated the achievements of an energetic people and were derived from a variety of sources. The golden fleece was an emblem with a history going back millennia, but in this context was bound up with the Australian wool industry. The crossed pick and shovel acknowledged the vast new wealth created by mining, and the presence of the wheat sheaf attested to the growing importance of agriculture. The three-masted ship celebrated maritime trade and transportation. The shield's animal supporters also proclaimed the path to progress, as it was believed that, like Australia, the emu and kangaroo could not travel backwards, only forwards.

Images of the arms were everywhere in Watts' world. For example, a cordial stand at the 1867 Drayton Agricultural Show displayed on its summit a depiction of 'an aboriginal, waving from each hand a gilded banner "Advance Australia," beneath him was the coat

of Australian Arms, and right and left of the stand various mottos suitable for the occasion.¹³ While some sections of colonial society regarded the arms as a home-grown replacement for outdated British heraldry, among the squatters of the Darling Downs they were such a potent symbol of achievement that Henry Stuart Russell, Watts' contemporary, had them stamped in gilt on the spine of his epic pastoral history, *The Genesis of Queensland* (1888).

The animals which feature so prominently on the necklace also had a special connection with Watts. In old age, he proclaimed that his most outstanding achievement was building up the bloodlines of the station's merinos and he was especially proud of the pedigree rams which he purchased in Spain and from the Steiger stud in Saxony (**plate 6**). As a result of his efforts, Eton Vale became renowned for its fine wool, winning numerous awards, including first prize at the London International Exhibition in 1862.¹⁴

Watts' interest in animal husbandry extended to the property's beef cattle (**plate 7**). He made a noteworthy purchase in 1863 of a celebrated bull called Cato, imported at great expense to improve the vigour of Eton Vale's herds.¹⁵ Lastly, like so many of the squatters, Watts was an accomplished horseman (**plate 8**) who served as President of the Darling Downs Jockey Club,¹⁶ and who, every year at Eton Vale, hosted a lively program of racing:

The annual Festivities of the Harvest Home meeting at Eton Vale took place on Friday last when the enterprising proprietors of the station provided entertainment for upwards of 400 persons who were present. The amusements began with "a turn on the turf." Shortly after eleven o'clock the people began to assemble on the racecourse, which was well laid out and marked with flags on the plain in front of the house. The races were confined to men working on or for the station, and the horses run were either the bona fide property of the workmen or the station horses which they worked...¹⁷

If the necklace was intended to illustrate Watts' own interests and accomplishments, or to attest to his pride in his possessions, there is poignancy in that it was created when his life was about to change dramatically.

In 1866, Queensland was afflicted by an economic depression that was felt particularly in the pastoral industry. The colonial Government, for so long dominated by the pastoralists, moved to reduce their giant leasehold runs for closer agricultural settlement. Watts (who for some years had suffered from ill health) saw the writing on the wall. He sold his interest in Eton Vale, married the widow of his neighbour, Frederick Isaac of Gowrie Station, and retired to England in 1868.



It is possible that he purchased the necklace from Qwist before his departure as a memento of his former colonial life. He certainly ordered another highly individual and characteristically Queensland-themed item from a Brisbane craftsman at this time:

There is now on view at the shop of Mr Ebenston, Queen-street, a very beautiful specimen of his cabinet work in the shape of a card-table, made of Queensland-grown wood, to the order of Hon. John Watts, who intends taking it with him to England. The pillar is of cypress-pine, carved to represent fruit, flowers and foliage, and where the feet join the pillar are kangaroo and emu, very cleverly worked. The top is of cypress-pine, myall, and tulip-wood, the centre representing a draught-board, and the border inlaid with the woods mentioned...¹⁸

Dianne Byrne is Curator of Original Materials in the John Oxley Library, State Library of Queensland, Brisbane. She has written on Queensland colonial photography, art and decorative arts.

The John Watts Necklace will be on display in the exhibition: 'Grass Dukes and Shepherd Kings: aspects of 19th-century pastoral life on the Darling Downs', at the State Library of Queensland until April 2013.

Notes

- 1 Other early pieces with a Queensland connection are recorded, but there are few comparable works. The Queensland Art Gallery collection includes two items attributed to Hogarth, Erichsen & Co.: a gold brooch produced around 1860, and a gold openwork bracelet dated 1864. The main portion of the bracelet depicts an emu and a brolga under a palm tree with other native animals (a snake, a possum, a kangaroo and a lizard) in subsidiary links.
- 2 J.B. Hawkins, *Nineteenth Century Australian Silver*, Antique Collectors' Club, 1990, vol 1 p 126. His name is variously spelt 'Qwist' or 'Quist'.
- 3 John Hawkins, 'Julius Hogarth – behind the shopfront' *Australiana* vol 22 no 2, May 2000 pp 38-39.
- 4 John Wade, 'Fanny Richardson's Brooch', *National Library of Australia News*, vol XIII no14, Oct 2003 p 5.
- 5 Charles Allen Brown (1850–1908) was apprenticed to Qwist c 1863–1870 and may have worked on this piece. Brown moved to Brisbane in 1870, where he created fine pieces of presentation silver. See Sue Air, 'Charles Allen Brown (1850–1908) Australian silversmith', *Australiana* vol 23 no 3 Aug 2001 p 72–79.
- 6 John Wade, *op cit* p 6.
- 7 John Watts, *Personal reminiscences*, Allendale, Wimborne 1901, [Unpublished typescript, John Oxley Library collection, ACC 5823] p 67.
- 8 Eton Vale was the second run taken up on the Darling Downs. Hodgson followed his friends the Leslie Brothers and named his property after Eton College where he had been educated.
- 9 William Lambie Nelson was elected to the first Queensland Parliament in 1860, only to be unseated because he was a minister of religion.
- 10 'Opening of a day school at Eton Vale', *Toowoomba Chronicle and Queensland Advertiser*, [TCQA] 3 Aug 1865 p 2. For Watts' contribution towards the foundation of the Toowoomba School of Arts, *TCQA*, 5 Sept 1866 p 2. Watts also had a far-sighted plan to provide Toowoomba with a permanent water supply, *TCQA*, 30 June 1864 p 2.
- 11 Watts, *op cit*.
- 12 The oldest known version of the 'Advance

8a

Medallion cover depicting a horse standing on a rocky ground, framed with bull-rushes

8b

Interior view of locket lid

Australia Arms' occurs on a painted panel executed for Thomas Silk, whose father was captain of a convict ship, which visited Sydney in 1821: www.environment.nsw.gov.au/Heritage/research/heraldry/silkarms.htm.

13 *TCQA*, 19 Jan 1867 p 2.

14 Watts, *op cit* p 81.

15 *Brisbane Courier*, Monday 2 Mar 1863 p 2.

16 *Darling Downs Gazette and General Advertiser*, 27 June 1867 p 3.

17 *TCQA*, 22 Dec 1864 p 3.

18 *Brisbane Courier*, 8 Aug 1867 p 2.

The Peter Walker Fine Art Writing Award

Adelaide art dealer Peter Walker generously sponsors a cash award for the article judged the best published in *Australiana* magazine each year. This award encourages a high standard of research, writing and publishing.

All articles published in 2013 are eligible for the 2013 Peter Walker Fine Art Writing Award, judged on factors such as originality, use of sources, illustrations, thoroughness, interpretation, balance, documentation, writing style, and how it adds to or changes our knowledge and perceptions of the subject.

Henry Frith's 'The Last of the Tasmanians': the three versions

Nearly 150 years ago, the Tasmanian Government commissioned Hobart photographer Henry Frith to photograph the 'last' four surviving Tasmanian Aborigines – William Lanne, Mary-Ann, Bessie Clark and Trugernanner. His official photograph shows the sad but dignified group dressed in European clothes while decorated with indigenous ornaments. Dr Jane Lennon has identified two more versions of the image, which serve as a permanent reminder of the tragic 'collateral damage' of British colonisation of Tasmania.



JANE LENNON

By 1830, introduced diseases together with warfare and other acts of violence had devastated the indigenous Palawa population of Tasmania. In 1833 the surviving 200 or so Aboriginal Tasmanians – a tiny fraction of their pre-colonisation numbers – were removed from mainland Van Diemen's Land to the Wybalenna Aboriginal Establishment on Flinders Island. Here many succumbed to diseases such as influenza, pneumonia and tuberculosis.

In 1847, with their numbers further eroded, the last 47 inhabitants were transferred to Oyster Cove, south of Hobart. When the artist Ludwig Becker visited the settlement in 1852, he found only 35 survivors. Bishop Nixon photographed the

1

Henry Albert Frith, *The Last of the Tasmanian Natives*, 1864. Albumen photograph on card with border, 20.2 x 17 cm (size of image). Ink inscription verso: 'C.F. Somerton with Oliver Levey's kind regards. Melbourne Nov. 4th 1864'. Collection: Mitchell Library, State Library of NSW SPF 3209

diminishing group at Oyster Cove in 1858, and, as Helen Ennis notes:

in the 1860s, in ever dwindling numbers, they were photographed by the major studios in Hobart Town.¹

In September 1864, at the behest of the Tasmanian Government, Henry Albert Frith photographed the Oyster Cove Aborigines at his studio in Murray Street, Hobart. The original photograph was described as a sennotype, as was another large photograph of the group painted expressly by Frith for Governor Gore Browne.² A sennotype is a double-layered image, composed of a hand painted photographic print on translucent waxy paper superimposed over an identical albumen paper photograph.

Version 1

The sennotypes are unlocated³ and the official image is known instead by several large albumen photographs of virtually identical size (circa 20.2 x 17 cm) and of a high arched shape held in the collections of the National Library of Australia (*Aborigines, the Last of the Race, Tasmania* 1864), the Mitchell Library and elsewhere. The group is placed in front of a painted studio backdrop of tall Corinthian columns. From left to right are Mary-Ann, William Lanne ('King Billy'), Bessie Clark and Trugernanner (Truganini). They all wear European dress but with accessories of shell *couronnes* in the case of Mary-Ann and Trugernanner. Bessie Clark wears a headpiece made of feathers and/or flowers and a plaited or twisted lanyard probably made from either kangaroo sinew or skin, or from plant fibre.⁴

The Mitchell Library's copy is titled in ink *The Last of the Tasmanian Natives* and has a presentation inscription verso dated 4 November 1864 (plate 1).⁵ It was certainly acquired at Frith Brothers' Melbourne studio, which was run by Henry's brother Frederick.

Frith also issued this 'official' photograph in a hand-tinted version. Sir George Grey (1812–98), a former governor of both South Australia (1841–

45) and New Zealand (1845–53; 1861–68) donated the only known example, bearing the title *The Last of the Native Race of Tasmania*, in 1893 to Auckland Art Gallery. Grey's copy was taken from the original negative and is the same size as the uncoloured versions.⁶ It was presumably purchased directly from Henry Frith, who left Australia and was working in New Zealand between 1867 and 1879.⁷

From about mid-September 1864 until his departure for Melbourne in October 1865, Frith marketed smaller photographs of the Oyster Cove group. He advertised these as 'cartes' which were available in 'small album size' and as 'card photographs ... adapted for transmission to other countries'.⁸ The *Mercury* of 13 September 1864 states:

Now Ready For This Mail.
Photographs Of the Last of the
Aborigines of Tasmania, In A
Group. Copies of the Original
Picture Photographed for the
Government ... Nothing can be
more interesting to friends in
England than one of these pictures.
No album should be without them.

The same newspaper reported on 22 October 1864:

Mr H. Frith ... has sennotyped
for the government a group of
four aborigines, all that now
remain, we believe, from which
card photographs have been taken,
adapted for transmission to other
countries. The group consists of
one male and three females; it is
remarkably well executed, and will
constitute an expressive memento of
this nearly extinct race.

In 1864–65, engravings after the official portrait appeared in Australian and foreign newspapers, including the *Illustrated London News* of 7 January 1865. The image was titled 'The Last Surviving Natives of Tasmania'.

It is readily apparent why Frith's photograph so strongly captured the

Victorian popular imagination. The images and their various captions drew on the prevailing theory of the tragic but biological inevitability of the extinction of primitive races in the face of human civilisation and progress. That ideology had entered the cultural consciousness in the early 17th century, its popularity flowering in the 1820s with the post-Romantics and with James Fenimore Cooper's 1826 novel, *The Last of the Mohicans*.

Throughout the remainder of the century, the last-of-the-race trope was perpetuated in literature, theatrical productions and art.⁹ Tompkins Harrison Matteson's (1813–1884) oil painting *The Last of the Race* 1847 (New York Historical Society) and Hiram Powers' marble sculpture *The Last of the Tribes* (1864–77) are well known examples by US artists.

Frith produced the photograph obviously aware of high art precedents. His use of the arched format accommodates the painted backdrop of classical columns resulting in what Helen Ennis has described as:

a hugely ambitious photograph
akin to history painting – a grand
statement that is technically superb
and laden with *gravitas*

with the Corinthian columns being:

an immediately recognisable symbol
of western civilisation.¹⁰

The columns reinforce the intersecting theory of the rise and decay of nations which is sometimes referred to as the Course of Empire and which was set out so powerfully in Thomas Cole's series of five paintings of that name (1833–36; New York Historical Society).¹¹

Frith's sitters wear European dress but the accoutrements of shells, feathers/flowers and kangaroo sinew/plant fibre locate the group as inhabitants of the natural rather than the civilised world and represent an earlier – and hence (according to the last-of-the-race theorists) doomed – evolutionary position. Frith's photograph is a complex



2

Henry Albert Frith, *The Last of the Tasmanian Natives*, c. 1864. Hand coloured albumen photograph 8.4 x 10.4, mounted on card 9.2 x 12.3 cm. Reproduced courtesy Ancanthe Antiques

and layered image which combines grandeur and pathos, and spans past, present and future condemning the Aboriginal people to the inexorable march of time.

Version 2

One copy has surfaced of a second version of Frith's Oyster Cove group portrait, taken at the same sitting in September 1864 (**plate 2**).¹² William Lanne now appears on the far left, having exchanged positions with Mary-Ann. He previously sat on a chair with baluster legs but now occupies a high stool – upon which Mary-Ann must have previously been sitting – so that his head is now raised above Mary-Ann's. He faces three-quarters to right with his right hand in the pocket of his coat instead of resting on his lap. Mary-Ann is seated, also facing three-quarters to right whereas in the official version she was frontal.

The other sitters have adjusted their poses and some of the accessories have been redistributed. For example Trugernanner's fingers are now touching, while Bessie Clark's left hand clasps a handkerchief or cloth instead of resting on Trugernanner's shoulder. Clark, in addition to her feather headpiece and fabric neck sash, has added a second neckpiece made of feathers. Her corded lanyard is now slung from her waist and it can be seen now that the ends may be

made of fringed plant fibre, or even a kangaroo's paw. Clark's waist tie has been removed as has Trugernanner's neck sash.

Frith changed his camera and lenses to take this photograph.¹³ The fact that Version 2 is a rectangle with a vertical orientation rather than having a tall, arched shape means that the image is truncated, cutting off the Corinthian capitals. If this lessens the image's symbolic impact, it enables a broader perspective and more lateral detail. White marble balustrades can now be seen confining the group on either side. White drapery hangs above the balusters: the small area of billowing drapery visible to the left in Version 1 suggests an open window with the breeze having settled when the second view was taken. The sitters are no longer crowded together so that more details of their clothing are visible. Additionally, more of the foreground details of the marble chequerboard floor are visible as are the previously obscured bases of the columns.

As with the Auckland Art Gallery image, the photograph has been expertly tinted in watercolour. The colourist, who may have been Henry Frith himself, has utilised delicate tinctures of blue, red, pink and white to pick out the accessories of sashes and *couronnes*. Painted photographs were a staple of Frith & Co.'s business. Henry's brother Frederick, who was

also an artist, was well known for his photographic 'chromatypes', and in 1863 Frith Brothers introduced the sennotype which was strongly dependent upon artistic hand colouring for its rich layered effect.¹⁴

Version 3

A third albumen photograph of the Oyster Cove group, held in the Mitchell Library, demonstrates that Henry Frith photographed at least one further group portrait at the 1864 sitting (**plate 3**). Version 3 is distinguished from Version 2 by Lanne and Mary-Ann both facing more towards the front. Lanne now has his right hand on his knee while Trugernanner's hands are clasped.

Version 3 was also taken with the second camera and is of slightly smaller size to Version 2, but uncoloured. Despite Frith's publicity referring to only one official or master photograph from which the 'card photographs' were said to have been copied, it seems likely that the second and third versions of the Oyster Cove group had a direct relationship with Frith's album issues. The second camera was possibly used with an eye to commercial production, as the first, arched view was less amenable to formatting in small sizes. It is plausible that Frith also issued the image in a smaller, carte-de-visite size. Frith was possibly experimenting with compositional arrangements, before choosing the 'official' photograph.

Version 3, while obviously taken from Frith's negative, has a backstamp for 'J. Walch & Sons, Booksellers & Stationers. Hobart Town & Launceston'. In May 1865 – several months before

Henry Albert Frith, *The Last of the Tasmanian Natives*, c. 1865-1866. Albumen photograph 7.7 x 10.3 cm on card mount, published by Walch & Sons. Collection: Mitchell Library, State Library of NSW SPF 3211

he departed from Hobart – Frith sold his portrait negatives to the photographer George Cherry.¹⁵ This probably did not include the Oyster Cove group portrait which Frith was still offering for sale in succeeding months, so perhaps Frith later sold the negatives to Walch Brothers.¹⁶ Walch Brothers probably issued the photograph after Frith left Tasmania in October 1865 and before January 1867, when the Launceston branch of Walch Bros admitted a new partner and became known as Walch Brothers & Birchall.¹⁷

Other Tasmanian studios offered poor quality reprints of the works in the last decades of the 19th century. One of these, a smaller-sized copy of the original arched version, is held in the Mitchell Library. It has a yellow printed label attached to the reverse headed: 'THE LAST OF THE NATIVE RACE OF TASMANIA. ALL DEAD.'¹⁸ This points to a date after 1876, when Trugernanner died.

Between the 1890s and his death in 1930, the Hobart photographer J.W. Beattie produced reprints of Frith's Oyster Cove portraits. This fits in with a lingering of the last-of-the-race mythology into the early 20th century, particularly in America and Australia. Fiona Stafford has commented upon the sinister undertone of the myth:

the last of the race is both a hero and a scapegoat, admired because he is no longer threatening, but, ironically demonstrating the superiority of the very culture that appears to lament his defeat.¹⁹

In another sense the myth effectively constitutes a form of genocide by



semantics with its categorisation of 'full bloods' as 'last of the race' being a flat denial of the Aboriginality of those of mixed parentage – an exercise dedicated to extinguishing the threat of otherness even while infusing it with high levels of pathos and tragedy.

Acknowledgements

This article would not have been possible without the generous assistance of curators Gael Newton of the National Gallery of Australia and Alan Davies of the Mitchell Library on technical and other specialist photographic matters.

Jane Lennon has a PhD in Australian Art history. She has worked as a researcher and consultant for various museums and academic institutions including the Power Institute of Fine Art, the Museum of Sydney and the Powerhouse Museum. Dr Lennon is the proprietor of Ancanthe: Advance Australian Antiques.

Notes

- 1 Helen Ennis, *Intersections: Photography, History and the National Library of Australia*, National Library of Australia, Canberra, 2004 p 63.
- 2 *Cornwall Chronicle* 14 Sep 1864; *Mercury* 22 Oct 1864.
- 3 I am grateful to Noel Tozer who has made efforts to locate Frith's sennotypes.
- 4 See John Hawkins, 'A suggested history of Tasmanian Aboriginal kangaroo skin or sinew, human bone or skin, shell, feather, apple seed

and wombat claw necklaces' *Australiana*, vol 30 no 1, Feb 2008, pp 21-35.

- 5 Oliver Levey presented the photo to Charles F. Somerton in Melbourne. They were certainly acquainted, as in 1864 both had leased land at Chinamen's Creek (*Argus* 13 May 1868 p 6). They were or became newspaper men: Levey was publisher of the *Herald* in 1868 and Somerton publisher of the new *Daily Telegraph* in 1869.
- 6 Information from label verso a late 19th century reprint of the original photograph, Mitchell Library SPF 3210.
- 7 For biographies, see 'Henry Albert Frith' and 'Frederick Frith' in Joan Kerr (ed.), *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870*, Oxford UP, Melbourne 1992; and <http://www.daa0.org.au/bio/henry-albert-frith/biography/>.
- 8 *Hobart Town Mercury* 22 Oct 1864.
- 9 See Fiona J Stafford, *The Last of the Race: The Growth of a Myth from Miller to Darwin*, Clarendon Press, Oxford 1994; and Jean M. O'Brien, *Firsting and Lasting: writing Indians out of existence in New England*, University of Minnesota 2010.
- 10 Ennis *op cit* p 65.
- 11 See Robert Dixon, *The Course of Empire: Neoclassical Culture in New South Wales 1788-1860*, Oxford UP, Melbourne 1986
- 12 The photograph has been previously reproduced, by permission of Ancanthe, in Hawkins, *op cit* p 29.
- 13 I am grateful to Gael Newton and Alan Davies for this insight and for technical information regarding photographic processes.
- 14 *Mercury* 19 Sep 1863.
- 15 *Southern Cross* 2 May 1867, cited 'Henry Albert Frith', *Dictionary of Australian Artists*, *op cit*, p 281.
- 16 See for example *Mercury* 17 Aug 1865.
- 17 *Cornwall Chronicle* 2 Jan 1867.
- 18 Mitchell Library SPF 3210.
- 19 Stafford, *op cit* p 243.



REVIEW

Treasures and Traditions of the German Community

R. A. PHILLIPS

The exhibition 'Bounty' at the Art Gallery of South Australia in 2012 swung the spotlight brightly on South Australia's German gold and silver craft heritage. Previous exhibitions and publications have also brought to light the important stylistic influences of these German settlers and craftspeople on South Australian furniture and pottery.

Many other avenues of artistic expression are little seen or ephemeral, and these were explored at the workshop 'Treasures and Traditions of the German Community' at the Barr Smith Library, University of Adelaide, on 12 May 2012, with 80 participants. Mounted by the German Heritage Research Group of

Adelaide, the papers presented at the workshop were published by the Friends of the Lutheran Archives in September 2012.

Covering thirteen subjects as diverse as hair and featherwork jewellery, bridal wreaths, organ building and the lost musical compositions of Carl Linger, this publication is a broad introduction to facets of our culture often unseen and forgotten. Some of the illustrations (37 plates, 59 b&w figs) show modest craftworks made for the wedding day and kept in the family. Others highlight artworks shown, literally, on the world stage at Covent Garden, as the jewellery of Lobethal-born contralto Clara Serena, now in Adelaide's Performing Arts Collection.

The centrality of the church and cultural tradition is illustrated by papers on the organ builder Johann Wolff, the church furniture of Gotthold Tamke, Pastor Ortenburger's choir at Appila, and the festive decoration of churches. Illuminated addresses to a much-loved pastor would show his church, the composer would write for it, and the wheelwright and coach builder would turn his hand to making the altar. And at

1

Julius Schomburgk, *Schomburgk Cup* 1865.
Collection: Botanic Gardens of Adelaide

2

Wedding wreath head-dress worn by Antonie Sieber at her wedding to Wilhelm Paul Eckermann, 1908. Collection: Heuzenroeder family





the altar might be a communion vessel made by a fellow countryman.

The widespread 19th-century interest in science and the spread of education is touched on by a paper dealing with the provision of books and periodicals in the German language to Institute libraries. Interestingly, in view of the venue for the workshop, the text of a letter from Robert Barr Smith to the Hahndorf Institute in 1894 is reproduced, showing his financial support for the purchase of German books.

Another paper deals with the 'rediscovery' of the meticulous *papier-mâché* models of fruit – made by Heinrich Arnoldi of Gotha in the second half of the 19th century and acquired over decades by Richard Schomburgk (brother of the silversmith Julius) for the Museum of Economic Botany. These can now be seen in that museum at the Botanic Gardens of Adelaide.

This book, with its generous contributions by thirteen researchers, and useful introduction by Dr Ian Harmstorf, is an eye-opening introduction to a fascinating part of Australia's diverse heritage. As workshop papers, they serve to open the door a little. Let's hope there will be much more to come.

3

Harvest thanksgiving, St Martin's Lutheran Church, Mt Gambier 1861.
Collection: Lutheran Archives, Adelaide

4

Wedding flower decoration at St Martin's Lutheran Church, Mannum, hand-coloured photograph, c 1920.
Collection: Lutheran Archives, Adelaide

5

Illuminated address given to Pastor Döhler for his 40 years serving the South Kilkerran congregation, 1922.
Collection: Lutheran Archives, Adelaide

6

Heinrich Arnoldi model of Halder Apple, papier-mâché, later 19th century.
Collection:
Botanic Gardens of Adelaide



7

Heinrich Arnoldi models of Apples, papier-mâché, later 19th century.
Collection: Botanic Gardens of Adelaide

Treasures and Traditions of the German Community is available from the Friends of the Lutheran Archives, 27 Fourth St, Bowden SA 5007. Cost is \$19 posted, by cash or cheque only.



Victorian mourning dress in colonial Australia

Colonial Australia conformed to many social customs that we no longer observe. People, and especially women, regularly observed long periods of mourning, wearing heavy, dark, ritual clothing completely unsuited to the Australian climate. The practice might have been phased out earlier had not Queen Victoria upheld the tradition so vehemently.



KELLEE UHR

British mourning customs were a distinct part of the social rituals of the middle classes of urban towns and cities in colonial Australia. More so than their rural counterparts, middle class urban dwellers in particular began to engage in the full spectacle of Victorian mourning customs.

Blanche Mitchell (1843–69) described a typical Victorian funeral procession in Sydney in a diary entry dated 1858. She writes:

passed in Woolloomooloo a funeral followed by twenty-four carriages, all the solemn pageantry of mourning was there, all the waving plumes, the crêpe scarfs and mournful faces, the mire in front, the gloomy hearse with the emblazoned coffin inside.¹

Victorian family bereavement involved a series of highly visible public customs that provided families with a socially sanctioned way to express grief. These customs arranged the grieving process into a series of timely stages that were intended to assist the psychological needs of the bereaved. As a result, mourning customs came to affect all manner of social etiquette in Australia, most evidently dress etiquette.

1

Freeman Studios, *unidentified Australian woman in full widow's weeds*, Sydney c.1880, glass plate negative.
Collection: Mitchell Library, State Library of NSW



An image of an unidentified widow in Sydney shows the strength of commitment in colonial Australia to the dictates of mourning dress (**plate 1**). The widow's dress is void of any decorative elements and is covered entirely in black crape. She wears a widow's cap and crape veil, indicating that she was most probably in the first stage of deep mourning.

The force of British influence

Mourning rituals in Britain were derived from long standing royal court procedures that were regulated through sumptuary laws and had been practised since the Middle Ages. In the 19th century, as mortality rates increased and spurred the large scale growth of a death-related material culture, court procedures began to trickle down the social hierarchy to the expanding middle class.

A whole new section of society, the middle class, began to enact the previously exclusive practice of aristocratic mourning customs. Britain's middle class embraced mourning customs

with such enthusiasm and commitment that they became common behaviours among the urban population.

Queen Victoria, the middle class ideal of virtuous widowhood, had a strong impact on the continuation of mourning ritual and associated dress throughout the later 19th century. Widowed at the age of 42 after the sudden death of Prince Albert in 1861, Queen Victoria never ceased wearing mourning dress in public until her own death in 1901.

Queen Victoria wore a veil made of white lace or net under her crown and a widow's cap. Always dressed in lacklustre black or deep shades of grey and violet, she became the greatest model of widowhood. Her example was followed by the vast majority of her middle class subjects as they themselves went through mourning periods.

The behavioural regulations and dress styles that were attached to mourning customs were transferred to Australia via settlement and immigration. Mourning dress styles were pushed to fashionable extremes in the growing urban centres,

2

'Mourning Walking Toilets.' *Englishwoman's Domestic Magazine*, London, 1870.

Collection: Caroline Simpson Library, Historic Houses Trust of NSW. Two ladies in fashionable English mourning dress at a tomb monument

3

Freeman & Co, *Bessie Rouse* c. 1887, photograph. Collection: Hamilton Rouse Hill Trust Collection. This bodice shows the detail of late Victorian mourning dress

where exerting British taste and fashion carried class connotations.

Colonial Australian society had a preoccupation with imported fashions. The link between clothes and wealth had particular significance in colonial Australia, where the lack of an aristocratic class placed an importance on outward disposition and dress as clear indicators of wealth. Minimal difference existed in the outward appearances of everyday dress in Britain and the Australian colonies.



4

Thomas Mathewson & Co, *unidentified woman in full mourning dress with accessories*, Brisbane, c.1870, albumen photograph. Private collection

5

Unknown photographer, *Eleanor Wingate, née Rouse* c. 1856. Collection: Rouse Hill House and Farm Collection, Historic Houses Trust of NSW



wear, choices in colour and fabric, and indeed styles of mourning dress – for most of the 19th century (plate 2).

Stages of mourning dress

Mourning customs structured bereavement by dictating periods of reduced social activity, and in many cases, isolation for the bereaved in order to assist them in dealing with sorrow brought on by the death of a family member. Particular styles of dress were associated with these stages of grief. The specifications of mourning dress during the 19th century were strictly defined. By the mid-1850s a complex system of dress associated with mourning customs was firmly in place and honoured by the Australian population with strict compliance.

Styles of mourning dress for men and women differed greatly. A woman's mourning dress was to cover her entire body from head to toe, and generally consisted of a separate bodice and skirt. Her arms were to be covered to the wrist and woollen gloves were to be worn at all times. Capes and

bonnets with a long, black crape veil were to be worn when outdoors.

In contrast, a middle class man's daily attire was not substantially altered during mourning. In addition to their dark suits, men merely added black gloves, a crape hatband and on occasion a black cravat to their daily attire.

Three distinct stages of women's mourning dress were recommended by etiquette guidebooks in Australia. In the first stage of mourning – commonly referred to as deep mourning – specific garments were to be worn within a week of the death. The appropriate fabric quality for deep mourning dress was lacklustre and without sheen, and etiquette did not permit decorative features on garments to be worn during this stage.

Deep mourning was defined by the use of black crape, which was added in simple lengths, without ornamentation, to all garments. Crape dominated mourning styles for the majority of the 19th century. A lightweight, semi-transparent, black silk fabric, with a crimped and stiff textured

The vast majority of imported readymade apparel came from Britain. Fashion news and ladies' columns in publications such as *Tabletalk*, *The Woman*, *Illustrated Sydney News*, *Brisbane's Courier* and *The Sydney Mail* explained the dress styles and trends that were worn in London and Paris. These newspapers and periodicals contributed to the influence of British styles on Australian dress habits – occasional dressing, daily

appearance, crape provided the wearer with a lacklustre garment that effectively expressed their sorrow. Every hint of silk's natural sheen and softness was removed by a heating process, giving the fabric a dull, hard appearance. Crape was regularly used on all garments and accessories including capes, handkerchiefs, shawls, bonnets, veils, indoor caps, pinafores and parasols. The emphasis on crape meant that more decorative fabrics were to be restricted in deep mourning, if not completely removed, to avoid social impropriety.

In 1878, the *Illustrated Sydney News* outlined the appropriate attire for widow's deep mourning dress:²

for the first twelve months the dress and mantle must be of paramatta, the skirt covered to within an inch or two of the waist with crape put on in one piece, not divided into tucks, sleeves tight to the arm, body entirely covered with crape, deep, tight fitting lawn cuffs, and a deep lawn collar; ... The widow's cap must be worn for a year and a day . . . The bonnet is entirely crape, with only crape bows as ornaments, with a widow's cap tacked inside, and is worn with a crape veil with deep hem.

With the onset of secondary mourning, the bereaved could apply decorative features of jet beading, ribbon, appliqué, lace, embroidery and fringing to lustreless black silk dresses. In the final stage of mourning, known as half-mourning, the austerity of mourning dress was lightened considerably. Crape could be removed from garments altogether and shades of grey, violet and cream dominated half-mourning dress fabrics.

The time allocated to wearing mourning dress was indicative of the relationship to the deceased. As women tended to bear many children and child mortality rates were high, mothers were often in mourning dress for many years. Twelve months was required for the mourning of a child for a parent or a parent for a child.

For the first three months, paramatta and other dull fabrics were to be worn with crape added, followed by three months of dull black silk with less crape. Crape could

be abandoned in the final three months, when plain black dresses were worn, decorated with black jet ornaments.

White was occasionally worn when mourning the death of a young child, to symbolise purity and innocence, and was trimmed with black crape sashes or armbands. However, the majority of etiquette guidebooks maintain that black was still the most respectful colour to be observed when in mourning. Family servants were expected to take part in mourning ritual and were required to wear mourning dress when a member of their employer's family died.

These matters of social etiquette were to be followed regardless of whether it was beyond a family's financial means. Following the death of Charles Boulton in 1858, his widow had to wear second-hand widow's weeds as this middle class family had recently suffered financial losses. Described in her diary by Blanche Mitchell as 'very poor indeed', the middle-class Boulton family was compelled to conform to the convention of mourning dress, taking the worn garments to avoid social embarrassment.³ Mitchell's recount of this episode emphasises the importance of etiquette among middle class society in matters of mourning, which was almost a priority to the management of grief.

Eugenie McNeil explains how her family dealt with mourning customs in the colonies following the death of her father in the 19th century:⁴

When a neighbour woke us next day with many hints about 'Shuffling off this Mortal Coil', 'Passing On', and 'Going to Live with the Angels', it was some time before we grasped the fact that father was dead. Snivelling a little, we crept out and found mother and auntie in the laundry, where they were poking with long sticks at a copperful of black dye, into which every garment mother possessed, with the possible exception of her corsets, had just been thrown.

The industry of mourning

The rising popularity of mourning dress was also a result of the successful commercial exploitation by manufacturers

and retailing businesses that produced etiquette coded mourning goods priced to suit a wide range of consumers. Thus, from the mid-19th century onwards, family mourning dress was provided by couture salons, private dressmakers working at every social level, department stores and wholesale ready-to-wear manufacturers.

As mourning etiquette was refined, and separate stages of grief were specified, market demand increased as new styles needed to be purchased in a timely manner. The market demand was noted by ladies' columns in newspapers both in Britain and Australia at the time, such as this 1895 report:⁵

The great houses that make a speciality of mourning costumes have every detail so well in hand that a few hours suffice to provide all that can be needed at the moment for the complete equipment of the mourners.

Courtaulds, the leading British manufacturer of crape fabric, exploited the introduction of fashion magazines for middle class women that specified new styles in dress for each stage of mourning. Perkin's accidental discovery of aniline dyes in 1856 further pushed mourning dress production to new heights of accessibility.

Mourning dress warehouses made the purchase of garments convenient and efficient, lessening the chore of fitting the entire Victorian family in appropriate attire. With the establishment of mourning warehouses in Australia, independent dressmakers were no longer pressured to promptly produce mourning dress for bereaved families at short notice. In 1895, orders for garments at mourning warehouses were 'conducted with such speed, as compared with the deliberate and leisurely mode of procedure of long ago'.⁶ Mourning warehouses had dress and all associated accessories available on hand, enabling the process of obtaining mourning garments to be swift and instantaneous.

Newspaper advertisements indicate that the middle class market for mourning dress in colonial Australia expanded in the mid-century. Newspapers from the period have a number of advertisements for mourning warehouses often listing all



6a & b

Silk satin bodice labelled 'M. Beattie ...'

Collection: Rouse Hill House & Farm
Collection, Historic Houses Trust of NSW,
photograph Alex Kershaw

manner of available garments including bonnets, parasols and jewellery for all prescribed stages of mourning.

The decline of mourning dress

Australians objected publicly to the excessive trappings of mourning customs as the Funeral and Mourning Reform Association grew in popularity in Britain. The Association called for a breakdown in the dominating customs that were attached to mourning for family members, believing these customs had exhausted its demands on society for long enough. Women sought to relax the strict rules attached to mourning dress; they began to criticise mourning dress as an unnecessary and expensive social demand which did not serve a useful purpose and was an insincere expression of grief.

The severity of mourning dress in Australia was considered cumbersome, unsuitable to the weather, inconvenient and costly. Etiquette for wearing mourning dress promptly after a death was criticised as not only difficult at such

times but ultimately a nuisance. Australian woman Christina Clifton claimed in 1880 that 'having to make mourning dresses is a great harassment just now, both for want of time and means to buy what is required. I wish ladies could adopt wearing only a little black as gentlemen do.'⁷ Home and fashion journals admitted that mourning expenses were excessive, advising less affluent women to use their common sense and personal discretion when choosing to dress in mourning.

Mrs John Sherwood's *Manners and Social Usages*, published in 1884 expressed distaste for the 'ghoul-like ghastliness of ornamental mourning, with its exaggerated absurdities and affectations'.⁸ As the public acceptance for moderated protocols concerning dress grew, less austere European fashions of mourning dress became increasingly popular in colonial Australia. Lightweight and lighter textured gowns modelled on Parisian mourning styles were introduced for mourning attire. With crape added as a temporary feature of the garment to visible parts of the dress, The Queenslander argued in 1893 that mourning garments were becoming 'equally suitable for ordinary wear out of mourning with, of course the necessary change in the material of collar and corselet'.⁹ The rigid styles of mourning dress were simplified with less expensive black fabrics promoted as appropriate for mourning periods. These

fabrics were suitable to the Australian climate and less harsh on the wearer's skin.

Mourning dress continued its decline in popularity and necessity in the early 20th century. The death of Queen Victoria in 1901 is often cited as the final, large scale public display of mourning ritual in Australia. The beginning of a new century signified social changes. Royal influence, the growth of individual leisure pursuits and changing gender roles were all factors in the continued decline of mourning dress.

Kellee Uhr is an historic dress researcher and fashion curator based in Brisbane.

Notes

- 1 Blanche Mitchell, *Blanche: An Australian Diary 1858-1861*. Sydney, John Ferguson 1980.
- 2 'Ladies' Column: Etiquette of Mourning' *Illustrated Sydney News* 5 Oct 1878 p 11.
- 3 *Blanche: An Australian Diary 1858-1861*.
- 4 Eugenie McNeil, *A Bunyip Close Behind Me: Recollections of the Nineties Retold by her Daughter Eugenie Crawford*. Ringwood, Penguin 1982.
- 5 'Fashion in Mourning' *Sydney Morning Herald* 13 Apr 1895 p 10, reporting on an item in London's *Daily News*.
- 6 *Ibid*.
- 7 Pat Jalland, *Australian Ways of Death: A Social and Cultural History 1840-1918*. Melbourne, OUP 2002.
- 8 Mrs John Sherwood, *Manners and Social Usages*. New York, Harper 1884.
- 9 'Dress and Fashion', *Queenslander* 7 Oct 1893 p 700.

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Official landing at Sydney.
G.G. — (16.6.20)
Billy Hughes (P.M.)
A greeting from Billy Hughes!!!!

Back of
photos

Billy
Hughes
the P.M.!!!
Govt. Ho.
Sydney
(16.6.20.)

HRH Prince Edward of Wales visited Australia on the battlecruiser HMS *Renown* but kept in touch with his mistress Freda Dudley Ward, sending her a series of letters from March 1918 to January 1921 which have been published in *Letters from a Prince* edited by Rupert Godfrey.

I have acquired a group of 18 original photographs annotated in his own hand and originally attached to his correspondence from Australia. They reflect on the Prince's suitability as our potential future Monarch, two of which, deprecating the

Prime Minister "Billee" [sic] Hughes, are illustrated here.

In the attached letter the Prince wrote ' Freddie darling no words of mine could ever describe to you the pompousness & state of my landing or my first official progress through this city (the capital) to the 'palace'!! Vast carriages drawn by 4 horses were provided for us & after being received by Ferguson (the G.G.) [Sir Ronald Munro-Ferguson, later 1st Viscount Novar] & hundreds of other bearded old men we drove solemnly for 2 hrs through the streets in cocked hats till I thought I would die!!'

