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November 2016 vol 38 no 4

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Lawrence Butler (1750–1820), *The Governor King secretaire bookcase* 1803–1806. Cedar, Australian rosewood, beefwood veneers, metal, glass, baleen; size open 169 x 79 x 71 cm. Collection: National Gallery of Australia, Canberra, Euphemia Grant Lipp Bequest Fund 2011

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Making a new ceremonial mace for the Australian Catholic University



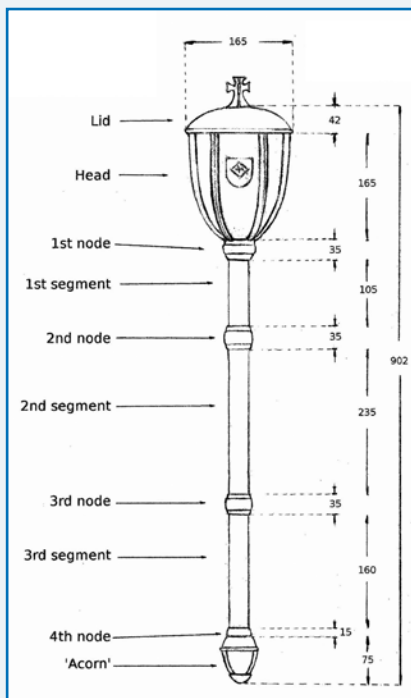
How things are designed and made should interest all those with a passion for the creative arts. One of our members, Christine Erratt, was involved in the process of designing a new mace for the Australian Catholic University because of the important articles she wrote for *Australiana*, and another member, W.J. Sanders Pty Ltd, was commissioned to make it. Like many pieces of historic Australian art, the design of the mace combines a number of motifs, several representing Australian natural history subjects, to symbolise the University's origins and campuses.

1. Designer Candela Riveros meets with Christine Erratt to discuss the design and symbolism of the mace

2. Mace design by Candela Riveros

3. The mace

4. The head of the mace



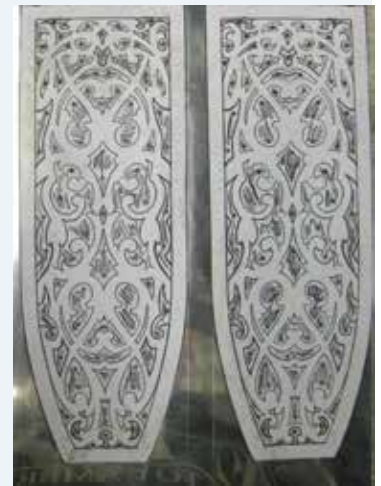
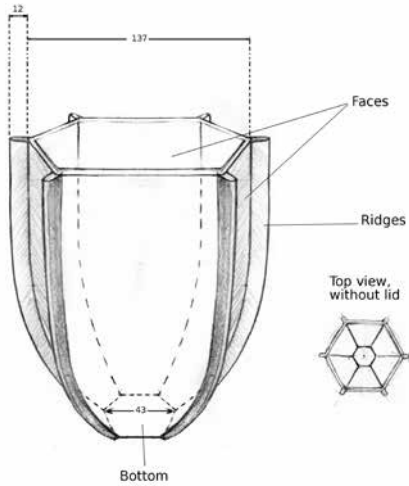
CHRISTINE ERRATT

The Australian Catholic University (ACU) celebrated its 25th anniversary in 2015. In anticipation of this, the Vice-Chancellor decided that the original ceremonial mace made in 1992 of wood and granite should be replaced with a new mace made of precious metal. Symbols representing the Catholic Church, the University, and the three states and one territory in which ACU had foundation campuses were to be incorporated into the new mace. Sydney manufacturing silversmiths W.J. Sanders Pty Ltd was commissioned to design and make the mace.

A ceremonial mace is an integral part of any university, as it symbolically represents the authority vested in the Chancellor, and as such is always carried or displayed in the presence of the Chancellor. It is also a symbol of the academic quest for knowledge, truth and wisdom.

Newcastle freelance designer, silversmith and natural history illustrator Candela Riveros was chosen to design the mace. Design options were discussed at length and in November 2014 I was asked to advise, having





previously undertaken and published my research on all the ceremonial maces of Australian universities (plate 1).¹ The material chosen was sterling silver, a precious metal with 925 parts of silver per 1,000 parts of the metal alloy.

The length and weight of a mace are of paramount importance, as ease of carrying and transport are significant considerations. Ease of cleaning must be considered. To this end, Candela Riveros' design incorporated easy disassembling, the shaft of the mace unscrewing into three separate components, while the domed lidded top and the foot knob also come apart (**plate 2**).

The symbolism incorporated was a Christian cross for the Catholic Church; the logo and motto of the University; and the floral symbols of the three states and one territory for the locations of the campuses – the waratah (NSW); Cooktown orchid (Queensland); royal bluebell (ACT); and common heath (Victoria). The logo was to appear in the University colours of blue and red, made possible by the use of enamel.

5.

Design drawing – details of the head

6.

L to R: maquette of the six panels, single panel template, template drawn on 925 sheet silver

7.

Scroll pattern drawn onto panel templates

8.

Fine saw-piercing of the scrolling pattern on a silver panel

9.

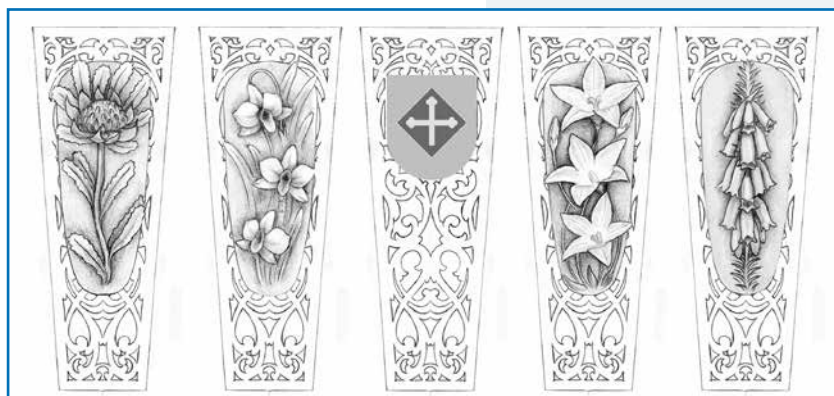
Completed saw-pierced panel

10.

Design drawings for the panels of the head by Candela Riveros. L to R: waratah, Cooktown orchid, ACU logo, royal bluebell, common heath

11.

Chasing with hammer and punch to create the royal bluebells





12.

Waratah – floral emblem of New South Wales

13.

Cooktown orchid – floral emblem of Queensland

14.

Royal bluebell – floral emblem of the Australian Capital Territory

15.

Common heath – floral emblem of Victoria

16.

University logo

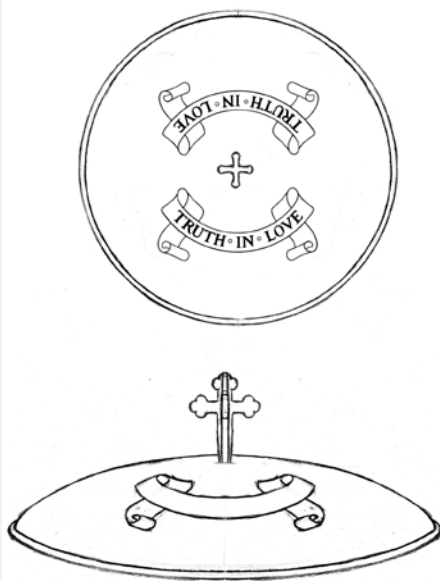
To achieve the right balance for both visual and carrying purposes, correct proportions for each component of the mace – the head, the shaft, and the foot knob – were considered. A stand for the mace to rest upon was also designed.

With the approval of the University Senate gained, W.J. Sanders' staff commenced work on the mace in January 2015.

The design of the mace (**plate 3**) is described thus:²

The silver head of the mace is surmounted by two silver crosses intersecting each other at right angles. The cross is symbolic of

Christianity. The crosses sit upon a slightly domed lid that is adorned with silver scrolls engraved with the University's motto "TRUTH IN LOVE". Beneath the lid, the bell-shaped head consists of six sections of scrolling pierced work, each centred with a design in silver. The logo of the University, crafted from enamelled silver, appears on two sections. These are placed in opposing positions to allow the logo to be visible from the front and the rear during processional use of the mace. Centred on the other four sections, representing the three states and one territory of Australia



17.

Design drawings of the lid

18.

Intersecting crosses and scrolls



in which the University's foundation campuses were established, are the relevant four floral emblems: waratah (NSW); Cooktown orchid (Queensland); royal bluebell (ACT); common heath (Victoria). These four emblems are handcrafted in silver using repoussé and chasing techniques. Silver knops separate the three silver sections of the shaft.

The silver foot knop at the base of the shaft is acorn-shaped and decorated with a repeat of the scrolling saw-pierced pattern that is used in the sections of the head of the mace. The mace is 93 cm in length and weighs 2.5 kg.

The head

The bell-shaped head consists of six panels with ridges within the frames dividing each section, incorporated for support and protection of the vulnerable parts of the enamelled and repoussé sections (**plate 4**). Scrolling saw-piercing of the six panels for the head was skilfully crafted by hand, using a lightweight saw with a fine blade 0.2 mm wide. Not only is this a highly decorative component of the design but it is also a lighter weight option for the large head than a solid silver one would be (**plates 5–9**).

The four floral emblems were handcrafted using repoussé and chasing techniques (**plate 10**). Repoussé is relief decoration hammered from the underneath or from the inner side of the metal. It is often combined with chasing, a technique of detailing the front surface of metal with various hammer-struck punches or tracers (**plate 11**). Unlike engraving, which uses a sharply pointed burin, graver or scorper, chasing does not involve the removal of any metal.

The floral emblems were then soldered onto the centre of four panels (**plates 12–15**). Two silver University logos enamelled in the University colours were centred on a silver shield, also covered with enamel (**plate 16**). These two panels are located so that they can be seen from the front and rear of the mace – an important consideration during its procession ahead of the Chancellor.



The panelled section of the head is surmounted by a slightly domed removable lid upon which are set decorative scrolls. The University motto, "TRUTH IN LOVE", is engraved on each scroll. Two silver crosses intersecting each other at right angles surmount the centre of the domed lid (**plates 17–18**), completing the head (**plate 19**).

The shaft

Three hollow tubular forms were fabricated from silver for the shaft. The sections were constructed so each can be screwed into its adjoining section. A silver ring was formed to conceal each join, forming a knop, and to add aesthetically to the otherwise plain shaft (**plates 20–21**).

The foot knop

An acorn-shaped foot knop was spun and screwed into the end of the shaft. The saw-pierced design used in the panels of the head of the mace is repeated on two faces of the foot knop (**plate 22**).

The stand

A matt black painted timber box-like structure was constructed as the base of the stand. A silver saw-pierced plate is screwed to each end of the base. The saw-pierced design on each plate reflects the saw-pierced scrolling design on the head of the mace (**plates 23–24**).

The mace was completed in July 2015 and it was blessed at the University



19.

Completed head of the mace

20 & 21.

Silver tubes and rings forming knops for the shaft

22.

Saw-pierced acorn-shaped foot knop



23.

Saw-pierced silver endplate and black base of stand

24.

The stand supports the mace for display

25.

Blessing of the ceremonial mace at the ACU Senate Mass on 23 July 2015



Christine Erratt has a long-time interest in Australiana and Australian silverware. Her research led to her writing two books: *Marks on Australian Silver 1950-2005* and *Hendrik Forster Silversmith Designer Maker*, both available from Parker Press www.parkerpressbooks.com.au.

While preparing her *Marks* book, Christine became aware of the diverse ceremonial maces of Australian universities made by Australian silversmiths. She pursued this research with a series of articles in *Australiana*, which won her the Peter Walker Fine Arts Writing Award in 2013.

Senate Mass on 23 July 2015 (plate 25). Its inaugural use was at the Sydney graduation ceremonies in July 2015.

The Senate of the Australian Catholic University is to be congratulated for pursuing this significant project and for commissioning a local Sydney firm, W.J. Sanders, to design and make the sterling silver ceremonial mace. It is an important addition to the University's ceremonial regalia and one which will be in frequent use for many, many years. Its significance should not be underestimated.

ACKNOWLEDGEMENT

Photographs 1 to 24 were taken by Jed Hessel, while 25 is from the ACU website.

NOTES

1. Christine Erratt, "Ceremonial maces of Australian Universities", *Australiana* February 2012, May 2012 & August 2013.
2. This mace is number 40 in accordance with the numbering system used in my previous articles in *Australiana* documenting ceremonial maces of Australian universities.



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Old cut diamonds (1 x 70 pts 2 x 20 pts),
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Marked kangaroo, ES, emu. H 9 cm.

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Lawrence Butler

and his veneered case furniture made in Sydney between 1804 and 1815



By examining the innovations in the various editions of the London and Edinburgh cabinet-makers' books of prices, as well as identifying the decorative details favoured by Irish cabinet-makers, John Hawkins suggests that it is possible to develop a chronology for the important group of early Sydney furniture attributed to the Irish convict cabinet-maker Lawrence Butler.



1.

The Cabinet-makers' London Book of Prices 1788

2.

Roll-top secretaire bookcase on two alternative designs for French feet, from *The Cabinet-makers' London Book of Prices 1788*

3.

Straight fronted Dressing Chest, from *The Cabinet-makers' London Book of Prices 1793*

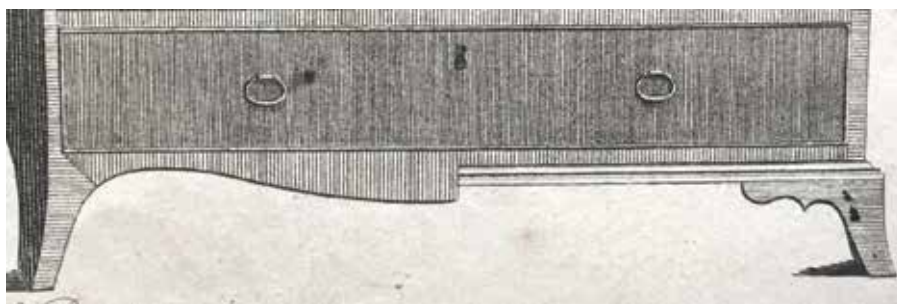
4.

Costings for variations to the Dressing Chest, from *The Cabinet-makers' London Book of Prices 1793*

JOHN HAWKINS

Lawrence (or Laurence) Butler (c 1750–1820) was an Irish political convict who arrived in Sydney on 30 October 1802.¹ Described by Kevin Fahy as “Australia’s first furniture maker of note”,² he was employed by the government in the Sydney Lumber Yard before branching out on his own as a cabinet-maker, probably before 1808 but certainly by 1811, when his first newspaper advertisement appears.³

One piece of furniture – the Packer cabinet⁴ – can be identified as definitely originating in Butler’s workshop. However, as the most prominent cabinet-maker of the early colony, and one known to have supplied the government and eminent colonists, I consider it feasible to attribute some of the finest early examples of locally-made furniture to Butler.



Veneering the plinth straight-way	o	1	o
Ditto cross-way	o	1	4
Blocking the brackets with inch stuff, cross'd	o	o	6
A loose frame for plinth, or brackets	o	1	o
Ditto, when French feet	o	1	8
French feet, or solid French brackets	o	2	o
Veneering each side of French brackets	o	o	3
Ditto common brackets, each side	o	o	2
Cross-banding ditto, each side	o	1	o
Cross-banding French feet, or any other part—See table of Banding.			
A bead round the bottom of carcass or base moulding	o	o	9
An astragal ditto	o	1	o

4.

Accessible early 19th-century sources of furniture design, with costings graded according to the methods of construction, are limited, rare and valuable. Known as cabinet-makers' books of prices, those relevant to this period were published in London and Edinburgh between 1788 and 1811. In London, *The Cabinet-makers' London Book of Prices* appeared in 1788, was revised, enlarged and improved in 1793, then re-issued with a few changes in 1803 and updated for current fashions in 1811. *The Edinburgh Book of Prices for manufacturing Cabinet-work* was first published in 1805, with a second edition in 1811.

Any of these books of prices would have provided Butler with a method of detailing and evaluating the cost for specific government commissions that of necessity he had to construct in the infant colony. Unfortunately, we cannot be sure that Butler owned, or had access to through the Sydney Lumber Yard, one or more copies of these editions.

A tabulated system to establish such costings would seem to be a must in a settlement administered by military officers with little or no expertise in this complex field. As a copy would have enabled government officials to satisfy the furniture requirements of a convict colony, with a small skill base, in a cost effective manner, I believe it is likely that they had access to one.

Butler – a cabinet-maker who by definition could veneer case furniture – had, I suspect, read with comprehension and understanding a price book, in order to reinforce his professional position as the colony's leading cabinet-maker, albeit as a middle-aged political convict.

I have previously argued that specific Scottish and North American design features can be seen in early

colonial furniture created by specific makers trained in those provincial traditions.⁵ This article will also discuss suggested Irish design features integral to the decoration of a most important Australian cedar veneered secretaire bookcase that I sold at the 2015 AAADA Fair in Melbourne. This veneered cedar – and therefore cabinet-maker made and constructed – bookcase has the very rare and early feature of an astragal-decorated bead set above french feet.⁶

French feet are the key decorative feature shown in the various *Cabinet-Makers' Books of Prices* which help to establish a chronology for a series of Sydney-made items of case furniture constructed from, and veneered with, various Australian timbers made within the first 15 years of the 19th century.

A total of six veneered items of very early case furniture are now known with either French or stump feet. Using their



5.

A Dressing or Lobby Chest, from *The London Cabinet-makers Union Book of Prices* 1811

6a-b.

Costings for design variations to the feet of A Dressing or Lobby Chest, from *The London Cabinet-makers Union Book of Prices* 1811, pages 5–6

Solid French feet, the swag either rabbeted at the top edge to cover the bottom, or the bottom kept back, and the swag glued on its whole thickness, mitred in front, and scollop'd front and ends, (as A or B, Plate 1), extra from common brackets block'd on the bottom	0	2	0
Veneering ditto, each side extra	0	0	2½
Veneering the front swag	0	0	4
Veneering			

6a.

7.

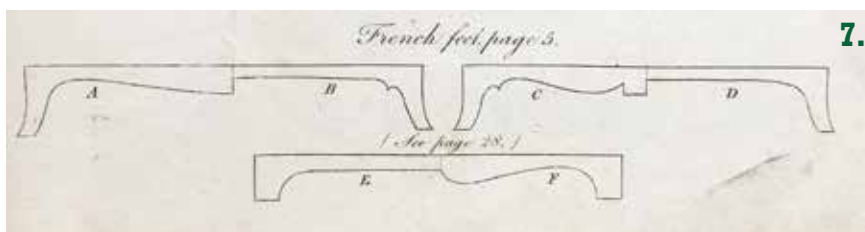
Design variations to the feet of A Dressing or Lobby Chest, from *The London Cabinet-makers Union Book of Prices* 1811

8.

Double reed moulding 40 and triple reed moulding 41, from *The London Cabinet-makers Union Book of Prices* 1811

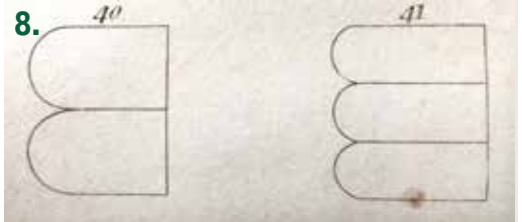
Veneering the end swags, each	0	0	2
If cross-way, each joint	0	0	0½
Each mitre	0	0	1
When the back feet are not sprung, deduct	0	0	5
Scollopping French feet (as C, Plate 1), extra	0	0	6
Ditto (when as D, Plate 1), deduct	0	0	3
Veneering French brackets, each side extra	0	0	2½
Ditto common brackets	0	0	2
N.B. When the ends of carcasses are veneer'd the whole length, veneering French feet on the ends not to be paid for separately, but measured into the length of the veneer.			
Taper or turn'd stump feet, double or single tennon'd in, to be considered the same as common brackets.			
When turn'd feet are put in with a pin, deduct each foot	0	0	3
Ditto when a square is left by the turner	0	0	1½
Ditto when the squares are reduced under the turning, or, squares glued on the bottom of the carcass, each foot	0	0	0½
Canting the corners of the square, each cant extra	0	0	0½

6b.



7.

8.



On Straight-work.				
No.	On the edges of table tops or plinths, long-way,	Ditto, end-way,	On base, or top-mouldings, solid or for planting on,	Each mitre in ditto,
*32	0 $\frac{1}{2}$	1		
33	1	1 $\frac{1}{2}$	1	1 $\frac{1}{2}$
34	2	3	2	1 $\frac{1}{2}$
35	2	2 $\frac{1}{2}$	2	1 $\frac{1}{2}$
36	2 $\frac{1}{2}$	3 $\frac{1}{2}$	2 $\frac{1}{2}$	1 $\frac{3}{4}$
37	2	2 $\frac{1}{2}$	2	1 $\frac{1}{2}$
38	3	4	3	1 $\frac{3}{4}$
39	2 $\frac{1}{2}$	3	2 $\frac{1}{2}$	1 $\frac{3}{4}$
40	1 $\frac{3}{4}$	2 $\frac{1}{2}$	1 $\frac{3}{4}$	1 $\frac{1}{4}$
41	2	3	2	1 $\frac{1}{4}$
42	3	4 $\frac{1}{2}$	3	1 $\frac{1}{4}$
43	3 $\frac{1}{2}$	5 $\frac{1}{2}$	3 $\frac{1}{2}$	1 $\frac{1}{2}$

9.

9.

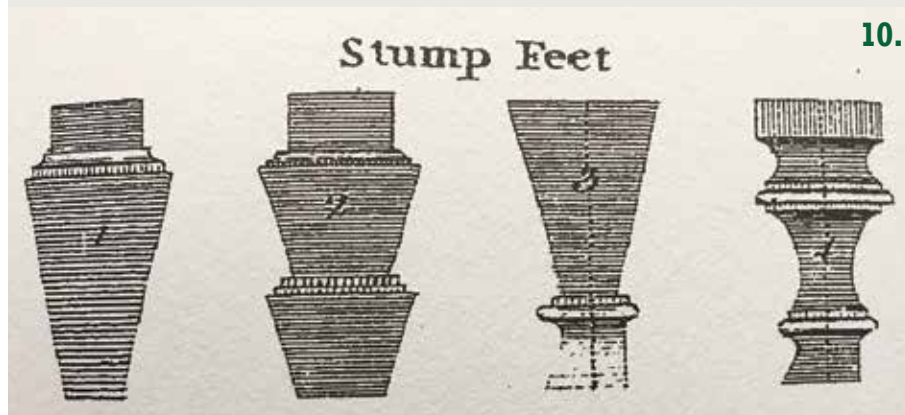
Costings for applying various mouldings, including the double reed and triple reed astragals to a "Straight front of a Chest or Lobby Table", from *The London Cabinet-makers Union Book of Prices* 1811

10.

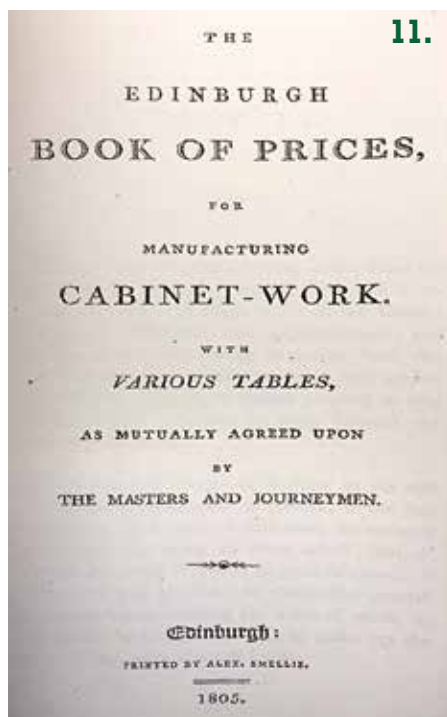
Four types of stump feet, which appear for the first time in *The Edinburgh Book of Prices*, 1805

11.

The Edinburgh Book of Prices, 1805



10.



11.

decorative details, I will argue that they were all made by Irish convict cabinet maker Laurence Butler, either when he worked within the Sydney Lumber Yard, or later from his workshop at No 7 Pitt's Row/ Pitt Street, during a very short window of time between 1804 and 1815.

The first published book of prices; *The Cabinet-makers' London Book of Prices* 1788 (plate 1) contains 20 engraved furniture designs, 17 of which are by Thomas Shearer, including a roll-top secretaire bookcase on two types of French foot (plate 2). This plate was engraved for the first edition published in 1788 and the French feet are shown as designed in two different shapes (plate 3).

This same illustration was used in an expanded *The Cabinet-makers' London Book of Prices* 1793 to which

nine additional designs, six signed by Hepplewhite, were added; the copy in my library is on paper watermarked for 1792. Part of the entry for extras in the costing in the construction of a Straight fronted Dressing Chest is shown (plate 4). The feet are costed separately, the "French Bracket foot" attached to a sometimes detachable plinth on the right and the "French foot" on the left; cut from the solid sides of the cabinet with the front to each foot veneered to conceal the construction. In both cases, the outward splay of the foot gives the design its name.

This publication was also considered useful in the United States, where it was re-issued virtually unchanged in 1803 in New York and Philadelphia.

Gillow historian Susan Stuart kindly scanned for me the Gillow Estimate Sketch Books and noted that the earliest reference to the use of the word "astragal" or "astragil" related to the reeded edge on a solid mahogany pillar-and-claw dining table supplied by the firm in May 1800.⁷

The 1793 second edition of the London Book of Prices also details extra costings for the plinth for a "Dressing Chest" using two types of French feet (plates 3-4). The veneering to the RHS of *French brackets* and the LHS *French feet* draws a distinction over costing between French feet and common brackets. Most importantly for dating a piece of furniture, this is the first appearance of "a bead round the bottom of the carcass or base moulding ... An astragal ditto", which further adds to the basic cost.

By 1811 the publication had become *The London Cabinet-makers Union Book of Prices* and the Dressing Chest has now become "A Dressing or Lobby Chest" (plate 5). The important extras in the costings are listed in plate 6, with specific reference to the illustrations (plate 7) thus:

...the swag glued on to its whole thickness mitred in front and ends, as A or B ... and Scolloping French feet (as C,..) ditto when as D deduct...

We can now interpret the quality of construction as evidenced by the extras included in this Australian secretaire

bookcase, having “French feet” costed as type C surmounted by an “astragal”, using the simpler double reed “moulding 40” (**plate 8**). The triple reed “moulding 41” has been used in the astragal glazing bars and to the interior of the secretaire.

Plate 9 gives a costing for the astragals of shapes 40 and 41 when applied in different ways to the “Straight front of a Chest or Lobby Table”. The most expensive way is cross-banded or end-way with separate vertical sections to improve the figure of the banding.

For the first time in *The Edinburgh Book of Prices* for 1805, we see the mention and costing of “stump feet” and the method of attaching them to the carcass (**plate 10**). The stump feet illustrated in the *Book of Prices* are not ring turned, a particularly Irish form of decoration.

The Edinburgh Book of Prices for 1805 (**plate 11**) includes a “Straight front Chest of Drawers” (**plate 12**). The costing for a slider or dressing slide, the cost of each long drawer, the cost of munting for the bottom of each long drawer, the method of constructing the drawer bottom with particular reference to “Slipping and plowing in each drawer bottom” are evidenced in the secretaire bookcase and finally the cost of French feet are all carefully detailed.

The Edinburgh Book of Prices for 1811 takes up the thinking of the London version of the same year (**plate 13**) and costs in more detail the French feet as extra from common brackets, the cost of veneering the front swag, the distinction over costing of a French foot when not formed from the ends (sides) both with “An astragal round the top of a French foot”.

I suggest that the arrival of a new Scottish governor in Lachlan Macquarie, in December 1809, would have seen, in due course, the introduction of the *Edinburgh Book of Prices* for 1811 by a military man who, with his wife Elizabeth, was known to be keenly interested in design, architecture and furniture.

Butler’s fellow Irish political convict and native of Wexford, Michael Hayes, mentions both Butler and his Irish wife Catherine in his letters home. Hayes became a merchant in Sydney and

in one of his last letters he mentions that he has two sons who are serving apprenticeships, one as a seaman the other “in the cabinet business”.

On gaining his freedom, Hayes opened a business in Sydney, advertising his wares for sale in the *Sydney Gazette* in 1809. Among other goods, especially for leather work, these included the following hardware:

Brass Work, consisting of springs, socket, and flush bolts, chains, castors of all sorts, house bells and furniture, catches with racks, single, double, and spring purchase cranks, bed caps, trunk clips, hooks and eyes, escutcheons, sash screws, drops and fastenings, handles and roses, for doors and furniture; silver’d and brass camp desk furniture, table fastenings, clock hooks and pins, butt and side hinges, table, stop, and clockcase hinges, commodes, patent secret locks for drawers, bookcases, and desks, mortice locks, glass, finger, and door plates, wheels and pullies, screw rings and hooks, sash rollers, fastenings and bolts, cut brads, &c. &c.⁸

Michael Hayes was one of the two executors to Lawrence Butler’s will written in 1820 and I suggest that he and Butler, both Wexford Irish political rebels, worked together during their confinement at Botany Bay, Hayes providing access for Butler to imported brass fittings and handles, the wooden handle created of necessity instantly having become unfashionable.⁹

This is important when considering the hardware carried by this group of case furniture. Brass drawer handles would have been expensive and difficult to come by between 1803 and 1809; in my opinion, the Hawkins chest of drawers (**plate 20**) predates 1810. When it was initially constructed it had wooden drawer handles, as in the still untouched chest of drawers fitted with a slide now in the Trevor

Kennedy collection (**plate 14**).¹⁰ I have owned both of these chests of drawers, which are cross-banded with *Stenocarpus salignus* (scrub beefwood) and veneered with *Casuarina* (she-oak or beefwood) with solid casuarina ring-turned Irish feet. Colloquially, species of both genera were known as “beef wood”.

After Butler’s death in 1820 his Australian wife Ann (d 1824), ran the business. In 1823 the *Sydney Gazette* gives a glimpse into the remaining stock of what had been the finest cabinetmaking business ever conducted in Australia.¹¹

The superb sideboard, a gentleman’s writing desk, 2 sets of tables in three pieces each, 1 set elliptic cornices ditto, 1 set card ditto, 4 Pembroke ditto, 4 round ditto, 2 round stands, a highly finished Mahogany tent bedstead, 2 handsome ditto, 3 chests of drawers, 3 wash handstands, 2 dozen cane bottom chairs and one dozen ditto.

12.
Costings for design variations to a “Straight front Chest of Drawers”, from *The Edinburgh Book of Prices*, 1805

13.
Costings for design variations for French feet, from *The Edinburgh Book of Prices* for 1811

(2)				£.	s.	d.
Veneering the top	-	-	-	0	1	0
Clamping the top to appear as solid	-	-	-	0	0	6
A frieze, with astragal below the top moulding	-	-	-	0	1	6
A slider covered with green cloth under the top	-	-	-	0	3	0
Each long drawer more or less	-	-	-	0	2	3
Each partition more or less for long drawer	-	-	-	0	0	6
Each short drawer more or less	-	-	-	0	1	9
Each partition for ditto	-	-	-	0	0	4
Munting in each drawer bottom	-	-	-	0	0	3
Slipping and plowing in each drawer bottom	-	-	-	0	0	2
French feet	-	-	-	0	1	6
If drawer fronts are veneered on hard wood	-	-	-	0	0	9
Each joint in eables	-	-	-	0	0	0

French feet, extra from common brackets	0	1	6
Veneering the front swag	-	0	3
Fixing French feet on bottom, extra from being formed out of ends	-	0	1
An astragal round the top of French feet	0	0	6

Design links common to all six known examples of pre-1815 Sydney case furniture with French or later Stump Feet

The earliest known Australian-made chest of drawers (**plate 14a-b**) first appeared on the market in Graham Dodd's Bicentennial Catalogue of 1988.¹² Sold by Dodd to Lord McAlpine, it is described and illustrated in the McAlpine collection catalogue compiled by Graham Cornall.¹³

Chest of drawers cedar New South Wales circa 1800.

One of the finest pieces of early colonial furniture in existence, this chest of drawers displays perfect Hepplewhite proportions, the French feet, oval plate handles and simple reeded mouldings are consistent with the attributed early date.

Cornall does not attribute it to Butler and dates it "circa 1800"; if taken literally, this pre-dates Butler's arrival. I believe that it can be attributed to Butler, and be dated circa 1804/5.

Butler's first period, 1803–06

This chest of drawers, which has remarkably retained its original metalwork, provides a key to what I shall call the Butler first period of colonial cabinet-making, defined as:

Case furniture the carcass constructed and veneered in cedar on French feet in Sydney by Lawrence Butler, an Irish political convict operating from the Sydney Lumber Yard between 1803 and 1806.

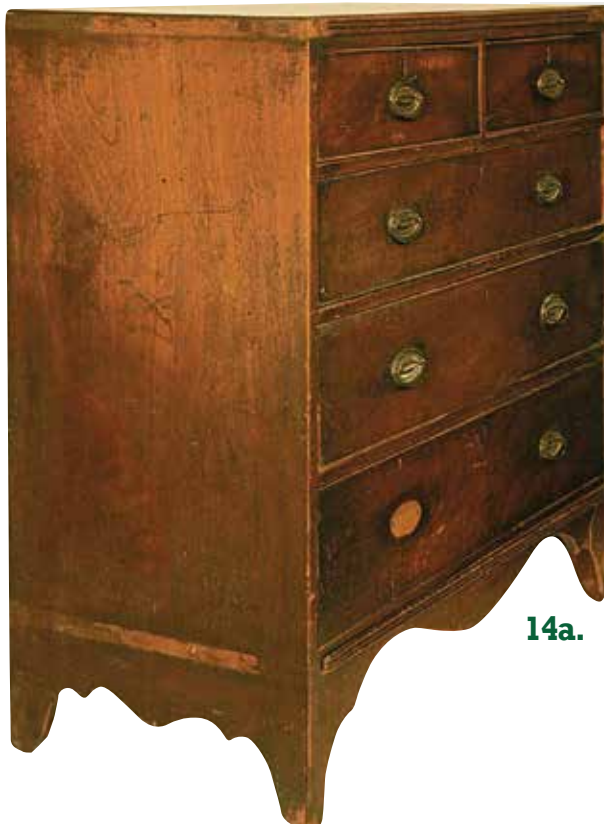
Butler, a political convict, had been arrested in Co Wexford during the 1798 Irish uprising, arriving in Sydney 30 October 1802 on the *Atlas* (II).¹⁴ It would take time for him to master the vagaries of colonial cabinet woods and the problems of cutting, warping, shrinkage and seasoning prior to their being sawn for veneers, specifically his later trademark veneering timbers, casuarina and stenocarpus.

Butler's first efforts to make furniture in Sydney out of indigenous timbers would certainly have seen their construction from the readily available native red cedar, whose characteristics had been determined by some

ten years of practical use. It is the use of this timber *alone* in the Dodd/McAlpine chest of drawers that provides an accurate pointer to the date of construction. The reeded astragal decoration to the top of the chest and the reeded astragal bead above the French feet provides the design key, a fashionable detail much used in furniture from the north of England, Ireland and Scotland – and second nature to an Irish-trained cabinetmaker at the start of his colonial career.

The Hawkins secretaire bookcase (**plates 15a-d**) can be dated circa 1805 or just prior to the production of the Governor King cabinet sold by J. B. Hawkins Antiques on behalf of the King family to the National Gallery in Canberra.¹⁵ The King cabinet (**plate 16**) is a travelling bespoke secretaire constructed for shipboard use in a demountable, campaign form; as a result the external reeded mouldings have been dispensed with, as both a space-saving measure and more practically because they would inevitably be damaged during transport.

The King casuarina demountable chest of drawers secretaire bookcase (**cover**) is fitted with the simpler type A French foot (**plate 7**) with no astragal above. This is as



14a.

14a.

Chest of drawers attributed to Lawrence Butler, formerly Lord MacAlpine collection

14b. Detail of French foot



14b.

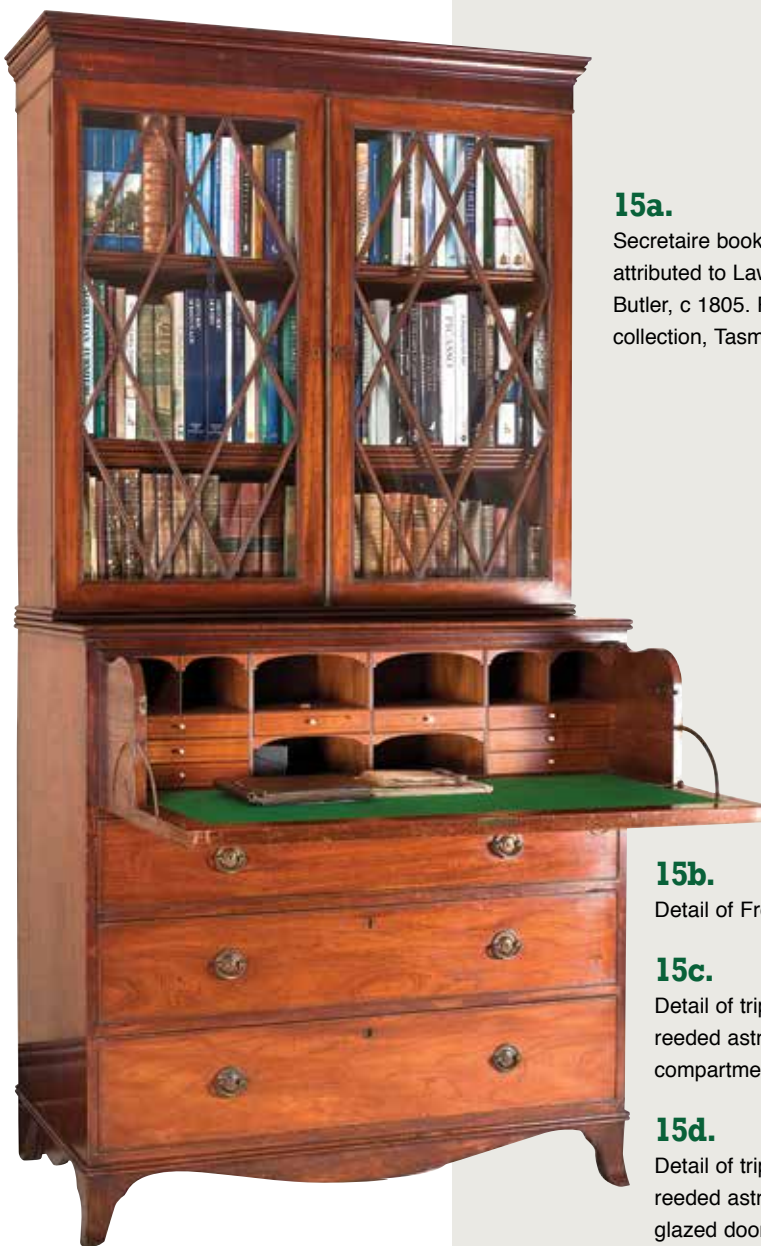
one would expect from an item of campaign furniture in which a raised astragal would soon be knocked off with cabin use. The decorative flush fitted baleen inlay above the French foot to the front is an important decorative feature in an item of furniture made in the Lumber Yard by Butler circa 1805.

The Hawkins secretaire bookcase has French feet, subsequently reduced in height but now reinstated. One of the cut off back feet, that to the left hand side, had luckily been reused as a block (**plate 15a**); its survival allowed the form and height of the original French feet to be reinstated by the skilled Tasmanian cabinet-maker Dennis Lake, thereby restoring the elegant lines of the original.

The carcass is solid cedar veneered to the front in well figured, carefully chosen cedar with a double reeded decorated astragal across the front and along the sides to both the top and bottom of the secretaire section (**plate 15a**). This double reed is matched above in both the shelves and cornice, proving, along with the construction of the unpolished top to the secretaire, that both parts have always belonged together and that the cabinet is not and never has been a marriage. The diamond-shaped glazing bars are an iconic form of Irish decoration as are the ring-turned ends to the dividers above the pigeon holes which are in an as yet unknown timber within the writing section of the secretaire (**plates 15a-d**).

The feet to the Hawkins secretaire match those on the Dodd/McAlpine chest of drawers (**plate 14**) and both items of furniture are seemingly of identical construction.

15a.



15a.

Secrétaire bookcase attributed to Lawrence Butler, c 1805. Private collection, Tasmania

15b.

Detail of French foot

15c.

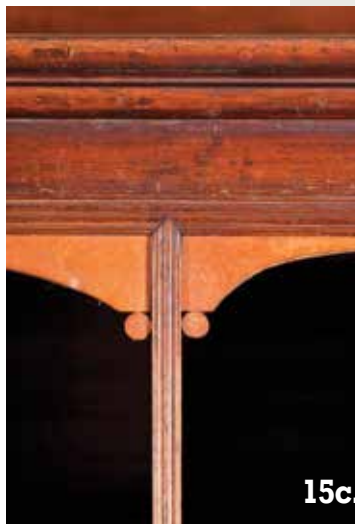
Detail of triple reeded astragal on compartments

15d.

Detail of triple reeded astragal on glazed doors



15b.



15c.



15d.



16a.

Secrétaire bookcase which belonged to Governor King, attributed to Lawrence Butler, c 1806. Collection: National Gallery of Australia, Canberra 2011.944A-J

16b.

Detail of the triple reeded astragal on the door

A chest of nearly identical form (plate 17) has lost the reeded astragal above the simplified foot but the trace line for its existence remains. This chest of drawers is in cedar and Fahy and Simpson mention Huon pine,¹⁶ giving its provenance as Tasmania. If so, it promotes the concept that Sydney supplied furniture to the infant settlements to the north, York Town and to the south, Hobart from the Sydney Lumber Yard to furnish the two Tasmanian Government House cottages before 1806. I suggest that this chest of drawers is of the same date as that in plate 18, which was veneered in casuarina and strung, and made between 1805 and 1810. It still retains the reeded astragal above the vertical bracket feet.

Another casuarina veneered and strung chest of drawers (plate 18) circa 1805–10 still retains the reeded raised astragal above the vertical bracket feet.¹⁷

Butler's second period, 1807–15

A slow but steady progression to a simpler and less costly foot design on turned stump feet of Irish form can be seen in Butler's later, second period which I define as:

Veneered case furniture set off by exotic local timbers such as casuarina and stenocarpus, and strung in King Billy Pine and/or baleen on stump feet.

Butler finally adopted the less expensive Irish ring-turned stump foot, as found on the chests of drawers in the Simon/Kennedy collection (plate 19) and Hawkins (plate 20) with stenocarpus cross banding and King Billy pine (?) stringing of circa 1810–15.

These chests of drawers and this seemingly unique secretaire/bookcase are linked by the rare and important feature of reeded astragals of Irish form, which may be considered as Butler's signature tune in identifying the maker and origin of case furniture with French or stump feet constructed in Sydney before 1815.

A POSSIBLE PROVENANCE FOR THE SECRÉTAIRE BOOKCASE

When this bookcase arrived at the Antique Dealers Fair in Melbourne, I noticed for the first time that it bore in chalk the name "Wesche" on the back of all three parts; the pediment, the glazed top and the secretaire base. Luckily from the point of view of the researcher this is a very unusual name, providing a possible line of descent within one family.

Awdry Gordon Wesche (1865–1938) was born 7 July 1865 in Bombay India. He entered the London office of the Peninsular and Oriental Steam Navigation Co. Ltd (P&O) in Bombay



17.

Chest of drawers, cedar, ebony, brass Huon pine, Baltic pine, h 97 cm. Private collection, ex Simpson's Antiques

in 1886, joining the Sydney office as a passenger clerk in 1889 and becoming superintendent of their affairs in Australia in 1912 and resident managing partner in Sydney by 1917.

His future wife Phoebe Ellen Twynam (1871–1950) was born in Goulburn, the second of eight children of Edward Twynam, a district surveyor from England and his native born wife Emily Rose Bolton. Phoebe was brought up at *Riversdale* Goulburn and was both widely read and extremely practical: “with the brownest black fringed eyes”, a person who loved horses, racing and trout fishing.

A founder (1912) and vice president (1914) of the Queen’s Club, Sydney,¹⁸ Phoebe was a prominent Eastern Suburbs socialite and close friend of Lady Poore who published the following verse in *The Spectator*:

There’s nothing Phoebe cannot do
She’ll break a horse or
patch a shoe
A page of Browning she’ll construe ...

On Gordon Wesche’s retirement, the family sailed for England and I suggest that their furniture was put into store. Phoebe became the companion of Louisa, wife of Sir Kenneth Anderson of Selkirk, Scotland. Troubled by a drink problem, Wesche died at South Kensington, 19 December 1938. By 1943 Phoebe had returned to NSW to

live with her two spinster sisters at the old family home *Riversdale*, where she died on 21 August 1950.

She was survived by her only son, Valentine (Venn) Gordon Wesche, who played for Oxford against the All Blacks in 1924. From New College, Oxford, Wesche returned to Sydney to become a successful barrister and secretary to the Australian Jockey Club. He married Ann Jamieson in Sydney on 3 July 1933; their only child Roslyn Twynam Wesche was killed in an avalanche while skiing in the Snowy Mountains in 1956.

Venn Wesche died in Sydney in 1975, the year the bookcase was purchased by Frank McDonald (1929–2012), one-time partner with Terry Clune in the Terry Clune Galleries, in Macleay Street, Potts Point. Clune sold his interest in the gallery to McDonald in 1967; in 1974 the renamed Clune Gallery moved to 30 Victoria Street, Potts Point becoming a new gallery under that name.

McDonald sold the bookcase to Diana Ley, circa 1975, from whom John Hawkins purchased it in 2015.

It is possible that this early colonial bookcase was at one time the property of the Twynam family, who had purchased *Riversdale* at Goulburn in 1875. Edward Twynam was born in 1832 at Bishopstoke, Hampshire, England coming to Australia aged 23 in 1855, as a professional surveyor; from 1888 to 1900 he was the NSW Surveyor General of NSW.

Twynam came to live in Goulburn in 1864 and two years later married Emily Rose Bolton (1845–1910), one of nine children of the Reverend Robert Thorley Bolton and Jane Martha Ball. Her elder sister Mary became Lady Windeyer, a famous suffragette and charity worker. Emily was interested in art and craft and many of her works in wood carving, embroidery and drawing survive. Emily carved the wooden frame containing the photograph of Phoebe (**plate 21**) as well as the hall settle, a gift to Phoebe on her wedding; they still remain at *Riversdale*. Emily won a prize for her embroidery at the Chicago International Exhibition in 1893, possibly the three large needlework pictures in the drawing room at *Riversdale*. Some 130 drawings of plants, birds and lizards survive in her sketch books.¹⁹ On the death of Edward Twynam aged 91 in 1923, his two unmarried daughters Edith and Alice Joan continued to live at *Riversdale*, later joined by the widowed

18.

Chest of drawers, cedar with casuarina veneer and stringing, beefwood, pine, handles replaced. H 103.5, c 1805–10. Private collection, ex Simpson’s Antiques

19.

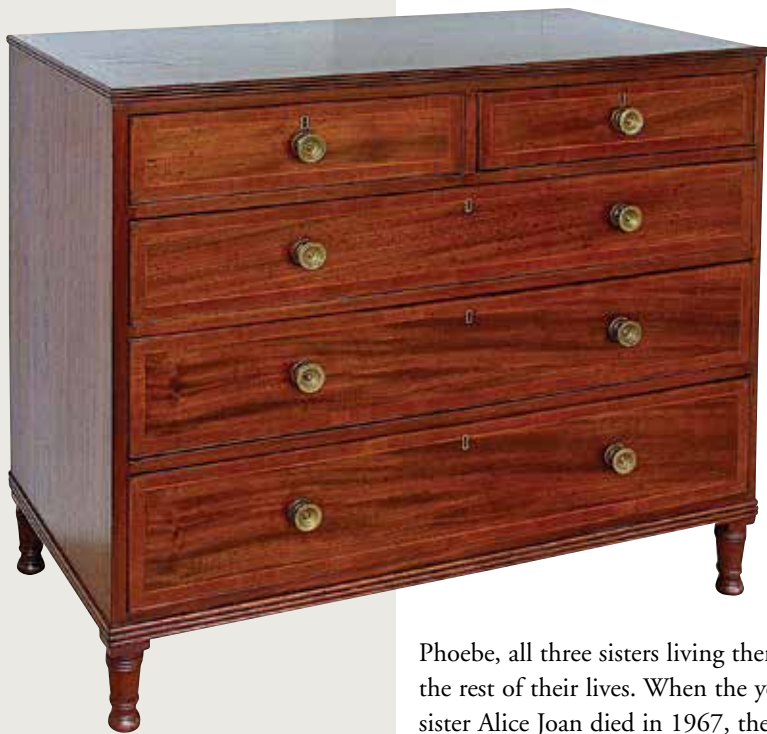
Chest of drawers on stump feet, attributed to Lawrence Butler, c 1810–15. Trevor Kennedy collection



18.



19.



20a-d.

Chest of drawers on stump feet, attributed to Lawrence Butler, c 1810–15. J. B. Hawkins Antiques

Phoebe, all three sisters living there for the rest of their lives. When the youngest sister Alice Joan died in 1967, the property was sold to the National Trust in whose ownership it remains, holding an important collection of early colonial cedar furniture, with only a few pieces being original to the house.

This poses the question: was the bookcase Phoebe's and part of her Twynam inheritance later left to her only son?

Going back one more generation to the Reverend Robert Thorley Bolton (1803–1881), of whom a portrait exists in family ownership, we find that the Rev. Bolton married Jane Martha Ball on 28 March 1828 in Dorking, Surrey. The Rev. Robert Thorley Bolton MA of Clare College, Cambridge and the Rev. Charles Spencer MA of Christ's College, Cambridge were appointed with

the sanction of the Bishop of London to the Ecclesiastical Establishment of NSW. Bolton emigrated with his wife and children on the *Strathfieldsaye* in 1839.

Bolton took up a position at the vicarage at Hexham on the Hunter River. Later, Miss Isabella Laughton, aged 21 years and unmarried, brought a case against the Rev. R.T. Bolton, citing him as the father of her son:²⁰

he being well able to contribute towards the support of the child but has not done so.

In a long and complex case well reported in the newspaper, the judge determined that he was the father of the child. He was ordered to pay maintenance of 15 shillings weekly and pay court costs of 10 guineas.

Soon after, Bolton returned to the United Kingdom with his wife leaving his family and children in the care of his two sons, Alexander Thorley Bolton, born at Hexham in 1847 the 7th son and 11th child and his older brother Constantine Francis.

I suggest that the bookcase came into the possession of the Twynam family circa 1866, probably as an old fashioned item of colonial furniture (then some 60 years old), possibly from a family with early connections to settlement between Goulburn and what is now Canberra, pioneers who had their properties surveyed by Twynam then living in Goulburn.

Emily Twynam (née Bolton) then gave it to her daughter Phoebe. It would seem



20b.



20c.



20d.

improbable that it was a Bolton family possession as the Rev. Bolton had left the colony in disgrace, seemingly leaving his large family to fend for themselves.

A Suggested Provenance

- Possibly purchased as a second-hand item of furniture, circa 1866, and acquired by Edward Twynam and his wife Emily (née Bolton) of *Riversdale*, who married in Goulburn in 1866.
- By descent to their daughter Phoebe Ellen Twynam (1871–1950) who married Awdry Gordon Wesche at Goulburn in 1901. A blanket chest – a wedding gift to Phoebe and her husband in 1901 – also bears a chalk inscription to the rear “WESCHE/for /Goulburn” and “No 2 Store” (plate 22). Phoebe returned to live at *Riversdale* circa 1942. Was the bookcase then cut down to fit into her bedroom in the house with its low ceilings? The ceiling height of the two small bedrooms (one now used as a kitchen which has lost its ceiling, the other as an archives room beside the dining room) would require the bookcase to be lowered, with the pediment possibly removed.
- By descent to her only son Valentine Gordon Wesche (1902–1975).
- Purchased by Frank McDonald, art dealer, 30 Victoria Street, Potts Point circa 1975.
- Purchased by Diana Ley circa 1975 (travel agent to both Frank McDonald and J.B. Hawkins).
- Purchased by John Hawkins of J.B. Hawkins Antiques 2015.
- Private collection, Tasmania.



John Hawkins

acquired the Packer cabinet and sold it for \$2500 to Old Government House at Parramatta nearly 50 years ago. Many more important items from

Butler's workshop have passed through his hands, resulting in numerous articles on *Botany Bay Wood* furniture as published in the *Australasian Antique Collector* and *Australiana*. This article is the culmination of many years' of hands on experience.

NOTES

- 1 On Butler, see David Kelly, *Convict and free: the master furniture makers of NSW 1788–1851*, Australian Scholarly Publishing, Melbourne 2014 pp 4–11; Barbara Butler & David Kelly, “Lawrence Butler”, *Australiana* 31 no 1, Feb 2009; “More on Butler” *Australiana* 31 no 4, Nov 2005.
- 2 K Fahy & A Simpson, *Australian Furniture*, Casuarina Press, Sydney 1998, p 32.
- 3 Other cabinet-makers known to be working before 1810 include Thomas Williams (who placed the first furniture advertisement in the *Sydney Gazette* of 22 January 1804 p 4), James Ansell (in partnership with the upholsterer Joseph Smith) and the Irish convict Thomas O’Shaughnessy.
- 4 I sold the cabinet by James Packer, an apprentice to Butler, to the National Trust (NSW) in 1971; see John Hawkins, “Colonial cabinet-maker William James Packer”, *Australian Antique Collector* 1972 p 89. A reconstructed secretaire with the signature of another Butler apprentice, Thomas Bladey, was sold at Mossgreen Auctions on 19 May 2015, lot 395.
- 5 John Hawkins, “Quilled on the Cann. Alexander Hart, Glaswegian, Cabinetmaker, Scottish Radical and Convict”, *Australiana* 23 no 4, Nov 2001 pp 100–109; “Clyde Bank” *Australiana* 24 no 4, Nov 2002 pp 100–108; “Edward Augustus Wilson, American-born patriot, cabinetmaker, political convict and ‘British slave’” *Australiana* 27 no 1, Feb 2005, pp 16–21.
- 6 The first secretaire bookcase with integral French feet shown in the Gillows workbooks is dated 1788. This is without a bead/astagal above a seemingly Irish feature.
- 7 Gillow’s *Estimate Sketch Book* p. 1575, 344/98. An astragal is the decoration to any moulding and may have two or three reeds. See J B Hawkins, *Irish and Scottish Cabinetmakers and their influence over the production of Australian colonial furniture in Sydney and Hobart*, Roy Morgan Research Centre 2010.
- 8 SG 29 Oct 1809 p 2.
- 9 Butler himself appears to have imported a wide variety of goods. In 1811 he offers butt hinges and screws SG 23 Nov 1811 p 2; by 1816, he has stationery, ironmongery and fabrics including muslins and silks, e.g SG 13 Jan 1816 p 1.
- 10 See J B Hawkins, “Art of the Cabinet Maker Part 1” *Australian Antique Collector* Jan–June 1983, pp 51–53.
- 11 SG 13 Nov 1823
- 12 1988 *Commemorative Collection of Fine Colonial Furniture*, The Rustic Charm, Sydney 1988.
- 13 Graham Cornall *Memories*, pl 1, p. 196.
- 14 Not to be confused with the ship *Atlas* commanded by Richard Brooks, who was censured by Governor King for the death of 65 convicts on the voyage, due to negligence and overcrowding; *ADB I*, p 156f.
- 15 NGA 2011.944A–J
- 16 K Fahy & A Simpson, *Australian Furniture* p 268, pl 189.
- 17 *Ibid* p 267, pl 188.
- 18 E M Tildesley, *A History of the Queen’s Club*, Sydney 1970 pp 98, 101.
- 19 Information from the Jessie Street National Women’s Library *Emily Rose Twynam*, 1845–1910, Australian Women Fact File
- 20 *The Clarence and Richmond Examiner and New England Advertiser*, 28 April 1863



21.

Emily Rose Twynam (1845–1910), carved picture frame with a portrait of her daughter Phoebe Ellen Twynam, c 1900. Phoebe married Gordon Wesche in 1901. Collection: National Trust of NSW, *Riversdale*, Goulburn NSW

22.

Chalk removalist’s inscription “Wesche for Goulburn No. 2 Store” on the back of a blanket chest, similar to one on the secretaire bookcase



Missing persons: Thomas Woolner in Australia

1.

Unknown photographer,
Thomas Woolner, c 1880s,
albumen silver photograph.
Collection: National Portrait Gallery,
Canberra, purchased 2009

The English sculptor Thomas Woolner sailed out to Victoria in 1852 to search for gold. Like many others who failed to strike it rich, he returned to his earlier profession. Woolner created a series of portraits of prominent colonials in Melbourne and Sydney before returning to England in 1854; most are well known, but some are yet to be identified.

ANGUS TRUMBLE

“The Power of Gold”: A Pre-Raphaelite Sculptor in Australia, 1852–1854 is the subject of an exhibition about Thomas Woolner coming to the National Portrait Gallery in Canberra, currently scheduled for the summer of 2018–19.

Woolner (1825–1892) was one of the original seven members of the self-styled 1848 Pre-Raphaelite Brotherhood, together with James Collinson, William Holman Hunt, John Everett Millais, F. G. Stephens and the brothers Dante Gabriel and William Michael Rossetti.

In 1852, Woolner sailed from Gravesend to Melbourne, accompanied by two fellow artists and friends Bernhard Smith and Edward La Trobe Bateman. Like thousands of others, they hoped to make their fortune on the Victorian goldfields. The occasion of their departure inspired their friend and fellow artist Ford Madox Brown to paint his famous roundels *The Last of England* (1855, now in Cambridge and Birmingham).

Woolner and his companions failed to discover anything like the amount of gold they had in mind, though they did spend four hard but relatively productive months at the Ovens diggings, then at Mt Alexander (Castlemaine), Fryer’s Creek and,





finally, the “wondrous Bendigo.” Woolner returned to the practice of portrait sculpture – first in Melbourne, and then in Sydney.

According to his daughter Amy Woolner, in her book *Thomas Woolner, R.A. – His Life in Letters* published in 1917, in Australia Woolner modelled in plaster about 30 portrait medallions, mostly of prominent colonists and their family members. He was much helped in that endeavour by introductions furnished by Lieutenant-Governor Charles La Trobe, and by Dr and Mrs Godfrey Howitt with whom Woolner stayed in Melbourne. It was presumably through through La Trobe and the Howitts that Woolner was introduced to Sir Charles Nicholson in Sydney.

Amy Woolner’s list of “The Australian Portraits” made in 1853 and 1854, numbering 24, is as follows:¹

W.C. Wentworth
Governor-General Sir Charles Fitzroy
[Sir] James Martin
[Lieutenant-]Governor [Charles]
La Trobe
Captain [George Ward] Cole
Octavius Browne

John Pinney Bear
Mrs [Annette] Bear
Dr [Godfrey] Howitt
Mrs [Phebe] Howitt
Miss Edith Mary Howitt
Charley Howitt
William Fanning
Mrs [Oriana] Fanning
Admiral Phil[lip] Parker King
Edward Hamilton
Sir Charles Nicholson
W[illiam] Macarthur
George Macleay
Mr [Maurice] Reynolds
James Macarthur
Dr [William] Bland
Thomas Barker
Portrait of a Lady

Amy notes that all the medallion portraits were cast in bronze and some reduced to quarter size. However, our research has shown that her list has some omissions: Isabella, Lady Martin (possibly the “Portrait of a Lady”); Thomas [sic] Anne Cole (wife of George Ward Cole) and Farquar Cole (son); the Reverend James Clowe and Agnes Macrae are omitted. Some of these are known only through plasters.

2.

Thomas Woolner (1825-1892), *Charles Joseph La Trobe* 1853, bronze medallion. Incised T. Woolner Sc. 1853. La Trobe (1801–75) was the Lieutenant Governor of Victoria 1851–54. Collection: National Portrait Gallery, Canberra, purchased 2006

3.

Thomas Woolner (1825-1892), *William Charles Wentworth* 1854, bronze medallion. Incised T. Woolner Sc. 1854. Wentworth (1790–1872), the son of Dr D’Arcy Wentworth and a convict Catherine Crowley, was an explorer, editor, author, barrister and statesman. Collection: National Portrait Gallery, Canberra. Gift of the Simpson family in memory of Caroline Simpson OAM 2008. Donated through the Australian Government’s Cultural Gifts Program



4.

Thomas Woolner (1825–1892), *Phillip Parker King* 1854, plaster medallion. Incised T. Woolner Sc. 1854. Phillip Parker King (1791–1856) was born on Norfolk Island, the son of Philip Gidley King, who succeeded John Hunter as third Governor of NSW. Entering the Royal Navy in 1807, P.P. King became a distinguished hydrographer, and a Fellow of the Royal Society in 1824. He died in Sydney in 1856 with the rank of Rear-Admiral. Collection: National Portrait Gallery, Canberra, purchased 2000

The best known medallion is probably that of William Charles Wentworth. In early 1854, Sydney's *Empire* newspaper reported fulsomely on Woolner's bust of the statesman:²

MEDALLION OF MR.

WENTWORTH.—We had the pleasure of inspecting yesterday a beautifully executed medallion of Mr. W. C. Wentworth. The artist is Mr. T. Woolner, a sculptor not unknown to fame in England. The merits of this work are so decidedly above the level of what is met with in the colony, that we feel something more than a passing notice is required at our hands. The medallion, which is nine inches in diameter, gives the head and neck of Mr. Wentworth in basso rilievo. The outward likeness is most striking, but it possesses a far higher value than this — the artist has caught by a happy inspiration the mental characteristics, the very soul of the man. It is in this that the true artist is shewn. It is impossible for any person, even though unacquainted with Mr. Wentworth, to look on this medallion without

feeling that the owner of such a head could be no ordinary man. The immense amount of firmness that is concentrated in that mouth, the fire of the eye, the massive jaw and powerful neck, and the tumultuous waves of hair — all combine to stamp their possessor as a man of great natural power and extremely fervent passions. Those who have seen him in the Council Chamber in the storm and torrent of his passionate invective, will instantly recognise the features lighted up by the Promethean fire of art. We are convinced that hundreds of Mr. Wentworth's admirers will gladly avail themselves of such an opportunity of possessing a lasting memorial of him, and we rejoice for the interests of art in the country that such a high class work is likely to be spread abroad to educate the eye and refine the taste. It is the intention of the artist, who will shortly return to England, to have this medallion cast in bronze: and we understand several copies in that more durable material have already been ordered both by friends and opponents of Mr. Wentworth. Mr. Woolner recently arrived in this

colony, from Melbourne, having been tempted here by the hope that he should be able to obtain the execution of the statue that it is proposed to erect to Mr. Wentworth. We hope he may succeed; from the very flattering manner in which his works have been noticed by the biggest critics in England we are convinced that he must be more than competent to the task, and the noble work which we have just noticed endorses those criticisms with a tangible and self-evident testimony.

Towards the end of 1854, Woolner took his stock of plaster medallions back to England and had them cast for those sitters who wished to acquire one or more elegant bronzes, about 22 cm in diameter and usually mounted in a timber frame. In Sydney, Woolner appointed Woolcott & Clarke as his agents, taking orders for bronze busts of W. C. Wentworth at five guineas each, "ready for delivery to subscribers in the course of twelve months."³ Their advertisement included a testimonial from the great man himself as well as praise from the *Empire*, *Englishman* and *Sydney Illustrated News*.

5.

Thomas Woolner (1825–1892),
Sir Charles Nicholson 1854, bronze relief
 medallion. Incised T. Woolner Sc. 1854.
 Nicholson (1808–1903) was an English-
 born doctor, businessman and collector
 who inherited his wealth initially from
 his uncle, served as Speaker of the
 NSW Legislative Council and Provost
 (Chancellor) of the University of Sydney.
 Collection: National Portrait Gallery,
 Canberra, purchased through the
 Foundation Acquisitions Fund 2015



Plaster and bronze medallions may be matched with most of the names on Amy Woolner's list, and the exhibition curators Caroline Clemente and Barbara Kane and I are anxious to send out this message in a bottle, by all available means, just in case one or more of those "missing persons" are known to private collectors here in Australia or indeed in Britain and elsewhere, in other words surviving in some forgotten corner.

After a great deal of searching, we have located all but two of Woolner's medallions, both Sydney subjects:

- the politician George Macleay
- the convict medical practitioner and surgeon Dr William Bland.

Both were alive and kicking during Woolner's brief residence in Sydney in 1854, a year he described on the last page of his "goldfields journal" as the happiest of his life.

The names of the sitters are not inscribed on the bronze medallions, and can be identified only by their likeness.

Some later plaster casts were made from the bronze medallions, after Woolner's death. These are often identified on the back. For example P. P. King has the following inscription

on the reverse: "Admiral Phillip Parker King/ Born Norfolk Island 1791/ Died at Grantham House/ North Shore Sydney 1856/ Buried at St Mary's Penrith N.S.W." and "Medallion by Thomas Woolner R.A/1825-1892". The Powerhouse Museum has a later plaster cast of W.C. Wentworth, said to have been copied by Berry & Co and possibly made in Surry Hills NSW c 1870–80 by "Mr Morgan".

Woolner is represented in many Australian and overseas collections. Two of Woolner's most famous works in Australia are the nearly five-metre high bronze statue of Captain Cook opposite the Australian Museum in Sydney's Hyde Park, unveiled in 1879, and a marble bust of Sir Redmond Barry 1878 (NGV).

If you know of the existence of any portrait medallions, in plaster or bronze, of George Macleay or William Bland – or any others who may not have been listed or identified – please contact the exhibition curators Barbara Kane barbarakane@bigpond.com or Caroline Clemente caroline@tved.net.au.

NOTES

1 The list follows the order in which Amy lists the medallions. Square brackets are inserted for additions or corrections (as in "Phil[[]]ip").

2 *Empire* 22 Feb 1854 p 2.

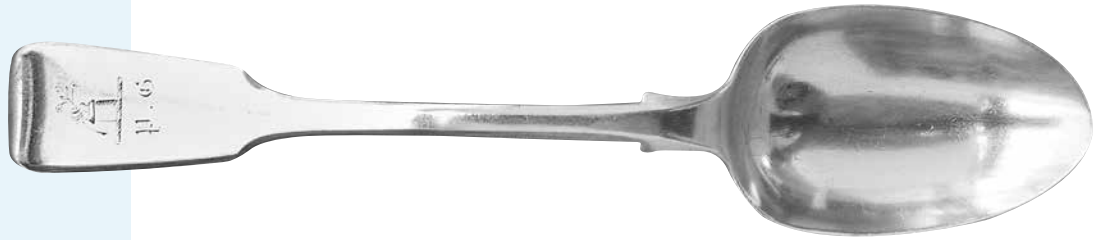
3 *SMH* 8 Jul 1854 p 1.



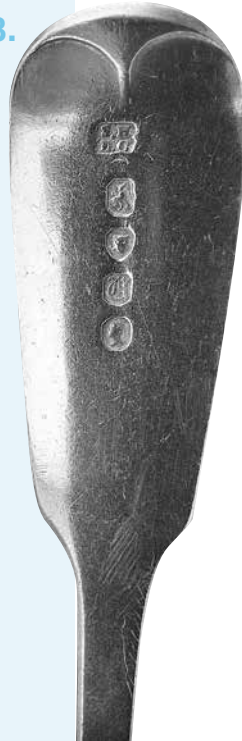
Angus Trumble, photographed here with a self-portrait of Fred Williams at an easel, was born and educated in Melbourne. After stints as a curator at the Art Gallery of South Australia and the Yale Center for British Art in New Haven CT, he was appointed Director of the National Portrait Gallery in Canberra in 2014. You can contact him at angus.trumble@npg.gov.au.

1.

Samuel Hayne & Dudley Cater, sterling silver fiddle pattern tablespoon, London 1855, front



2. 3.



Reading a spoon

How do three spoons, two by Sydney silversmith

Alexander Dick and a later spoon made in London,

come to bear the same crest and initials?

Lesley Garrett explores the possibilities.

2.

Samuel Hayne & Dudley Cater, sterling silver fiddle pattern tablespoon, London 1855, crest and initials

3.

Samuel Hayne & Dudley Cater, sterling silver fiddle pattern tablespoon, London 1855, hallmarks

LESLEY GARRETT

An English sterling silver fiddle pattern spoon I found recently is engraved on the front with the initials "P.G." and a crest depicting a hand holding a small bunch of greenery (**plates 1–2**). Hallmarks on the back of the spoon are the maker's initials SH above DC; lion passant; uncrowned leopard's head adopted after 1821 for the London assay office; an uppercase Gothic letter U for the year 1855; and Queen Victoria's head facing left (**plate 3**). At 22.5 cm long and weighing 72 g, it signalled a tablespoon rather than a dessert spoon.

Silver cutlery presents two faces. Both add to authenticity and value, but with the passage of time, hallmarks on the back of cutlery can draw greater attention than the engraved credentials on the front. Both faces can be the subject of sabotage: the front, by grinding off the

crest or monogram of a forgotten previous owner, which can leave a telltale depression or ghost marking; the back, by over-stamping the original assay, date or maker's marks with others, altering the maker, year of manufacture or metal purity.

Crests are a shortened version of armorials, depicting just the uppermost part of a full coat of arms. John Bly notes that "a single crest may be shared by anything up to 20 families, whereas a coat of arms is traceable to a particular family or even a particular man and wife".¹ It is reasonable to assume that the crest on the spoon relates to one family, whereas the initials "P.G." refer to the initials of an individual or individuals.

Surprisingly, I located the same crest and initials on a pair of Australian fiddle pattern tablespoons bearing marks of Alexander Dick in John Houstone's famous collection of early Australian silver (**plate 4**). Houstone describes the

4.



crest as “cubit arm holding a bunch of marigolds”, though he could not identify a specific family nor owner.²

Now I knew of three fiddle pattern tablespoons with identical crest and initials. The makers’ marks differed; while the Dick pair was probably made in Sydney during the 1830s, my spoon was made in London, while the date letter ‘U’ for 1855 showed it was made 12 years after Dick died in 1843.

John Houstone kindly agreed to examine my spoon. He was quick to recognise the maker’s punch mark on my spoon as that of Samuel Hayne and Dudley Cater, silversmiths working in partnership from 1836–64 in London.

We compared it with images of the two tablespoons now held by the National Gallery in Canberra, following his giving them to the nation. We both agreed that all three crests and initials appear to have been engraved at the same time and by the same hand. That would rule out the

English spoon being a later replacement for a missing item in a canteen of Dick silver; therefore, all three spoons had been assembled and engraved en suite *after* 1855 to make up a canteen, when several tablespoons could be included.

Canteens of cutlery were, and still are, assembled from items which while similar in pattern, may spring from different makers at differing times. The practice of establishing a respectable place in society with the aid of flatware bearing a crest and/or family initials would have been familiar in the infant colony.

The fiddle pattern was predominant at this time and it is likely that the three spoons, while made by different smiths in different countries, were brought together after 1855 and given a new life under the one crest and owner following Alexander Dick’s death in 1843. Dick was known to have imported ready-made cutlery for sale and to augment existing stock made on his own premises.

5.



6.



4.

Alexander Dick (c 1790s-1843) ,
Table spoon, fiddle pattern c.1830.
Silver with engraving, 22 x 4.8 cm.
Collection: National Gallery of
Australia, Canberra, gift of
John M. Houstone, 2014

5.

Detail of engraved crest

6.

Three spoons side by side, front,
Dick spoons on left.
Photo courtesy National Gallery of
Australia, Canberra



7. Three spoons side by side, back Dick spoons on left.
Photo courtesy National Gallery of Australia, Canberra

8. Crest and initials engraved on spoons, London spoon on left.
Photo courtesy National Gallery of Australia, Canberra



9. Side view of three spoons stacked, London spoon on top.
Photo courtesy National Gallery of Australia, Canberra

With the kind help of Dr Robert Bell, Senior Curator, Decorative Arts and Design and Assistant Curator Beatrice Thompson at the National Gallery in Canberra, the three spoons were examined, photographed and weighed.

While very similar, they differ subtly, the Dick pair being about 10 grams heavier and not quite identical to each other (**plates 6–9**). While all are fiddle pattern, Dick's have a broader, more massive appearance than the London spoon. There are minor differences in the spoons' shape. By stacking them, the depth of the downturn in the stem of the English spoon can be seen to be greater, as is the arch.

The engraving on all three is very similar and well executed. The dot between the P and G in the initials on all three spoons is at the same height and barring a few minor differences in the articulation and wear to the crest and initials, identical.

The hallmarks are struck differently, those of the Hayne & Cater spoon aligned vertically in one column, whereas the Dick spoons are horizontal. In common with other Australian silverware, Dick's work bears no clear date mark, so we can only estimate the year of manufacture based on style and his available punch marks. His marks varied over time and he was known to over-stamp other marks or employ pseudo marks.³

Whose crest?

I tracked down what I thought was the closest crest to that on the three spoons as belonging to the family "Jones of Barrow and Filmingham Linc."⁴ The Jones family had three branches, predominantly of Celtic/Welsh origin, but also in Ireland and Lincolnshire. Burke describes this family crest thus:⁵

Jones, (Barrow and Filmingham, co. Lincoln) ... *Crest: A cubit arm erect, vested purp. cuffed ar. holding in the right hand ppr. a branch of marigolds also ppr. stalked and leaved vert.*

The language of heraldry is a study in its own right, these terms translating as:

cubit arm	forearm and closed hand
erect	pointing up (vertical)
vested	clothed
purp	purple (purpure)
cuffed	opening of sleeve, slashed, puffed on cubit arm
ar.	abbreviation of argent (silver or white)
ppr	proper, natural
stalked	stalks
leaved	with leaves
vert	green

This crest is a close match with the crests engraved on all three spoons,⁶ but did not fit with the initials PG.

Stephen M. Szabo, secretary of the Australiana Heraldry Society, suggested another possibility, and one which fits better with the PG initials. The Irish Gifford crest has a dexter cubit arm in armour embowed holding in the hand a gilliflower, all proper.⁷

So it would seem that the three spoons, by two different makers, were combined to form part of a canteen at some time after 1855, were engraved by an unknown hand with a crest possibly representing the Jones or Gifford family and given initials relating to a member of that family. Later, the canteen was dispersed, one spoon coming to light 160 years later in an op shop on Sydney's Northern Beaches.

Conclusion

This trio of spoons gives rise to more questions than answers and is intriguing. Firstly, who did these spoons belong to?

While the crests and monograms on all three spoons are identical with each other and the crest on all three an exact match to that given by Fairbairn above, it cannot be concluded that crest and monogram relate to each other, as in the examples of Jones and Gifford. In the one case the family crest denoting Jones does not relate to a family name starting with "G" and in the other, if the engraving was instigated by the Gifford family using their monogram, it does not relate to the crest.

At this early time in Australian colonial history a crest – particularly if it had become defunct – could be 'adopted' or 'borrowed' in an attempt to aggrandise a family keen to rise in society. Nor is it likely that the monogram stood only for given names within a family, as this practice, while not unknown, was rare.

Secondly, why three tablespoons, and why did they become split away from the bulk of the canteen presumably bearing the same engraving? Again, only a surmise can be reached, the most likely suggestion being that they became redundant in an age when most meals are served and brought to the table already plated without the need for separate larger spoons for serving side dishes at the table.

Almost certainly, the rest of the canteen is out there somewhere. If any readers recognise the crest, monogram or cutlery, please contact the author or editor.

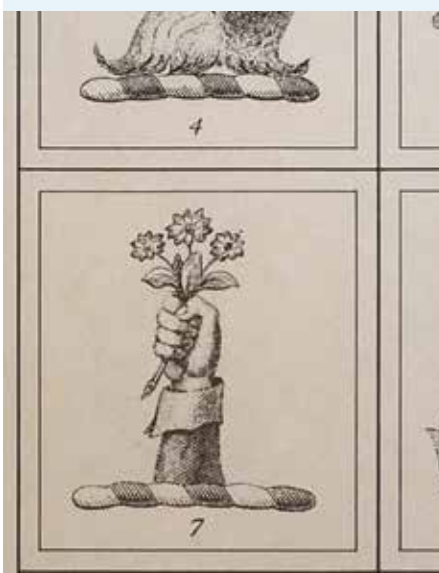
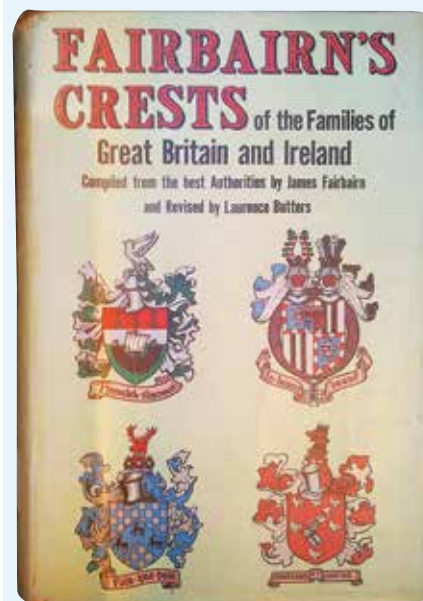
ACKNOWLEDGEMENTS

For their help and advice, I would like to thank Dr Robert Bell, John Hawkins, John Houstone, Stephen M. Szabo, Beatrice Thompson and Jolyon Warwick James.



Lesley Garrett

is a committee member of the Australiana Society.



10.

Fairbairn's Book of Crests of the Families of Great Britain and Ireland, 1905, reprint

11.

The Jones crest, as illustrated in Fairbairn

NOTES

- 1 John Bly, *Miller's Silver & Sheffield Plate Marks*, Octopus Publishing, London 1993 p 87.
- 2 John M. Houstone, *Early Australian Silver*, Halstead Press, Ultimo NSW 2012, p 305.
- 3 John Hawkins, *Nineteenth Century Australian Silver*, *Antique Collector's Club*, Woodbridge, 1990, vol 2 p 342f.
- 4 *Fairbairn's Book of Crests of the Families of Great Britain and Ireland*, 1905, vol 2, p 262.
- 5 Bernard Burke, *The General Armory of England, Scotland, Ireland and Wales vol 2*, Heritage Books 2007, p 547.
- 6 *Fairbairn's Book of Crests of the Families of Great Britain and Ireland*, 1905, vol 2, p 262 pl 64, crest 7.
- 7 *Ibid.* p 202.



1.

Pull-along wooden kangaroo toy on plywood wheels, h 25 length 56 cm. Found in Geelong, it was probably home-made in the 1940s or 1950s. Private collection Adelaide

Kangaroo mechanical toys

2.

N[?] Smith, active 1845, [*Portrait of four children, possibly of the Brabyn family, carrying toys*], presumably Australian, 1845. Watercolour 30.7 x 25.2 cm. Collection: National Library of Australia, Canberra, purchased 2004 nla.pic-vn328096

3.

"Domestic Bliss in Australia. Mr. Jonnyrawe answers an advertisement concerning 'the comforts of a home in a quiet family'", wood engraving, 12 x 18 cm, from *Melbourne Punch*, 2 August 1855 p 91. Printed and published by Edgar Ray and Frederick Sinnett, 1855, Collection: State Library of Victoria

Many fields of collecting remain undocumented in *Australiana*, despite nearly 40 years of publication. Australian toys are just one area that has been neglected and under-researched. Children grow up and usually grow out of their children's toys. Their toys – especially soft toys and books – often get dog-eared and battered from use, and may be handed down or discarded. Many are damaged, and some show signs of repair. John Wade explores toys based on the hopping motion of our favourite Australian animal, the kangaroo.

JOHN WADE

While rocking horses and hobby horses (a horse's head mounted on a stick) are probably the most familiar examples

of antique animal toys,¹ at John and Elizabeth Macarthur's *Camden Park* the children had a wooden pull-along animal mounted on a base with four wheels.² Often described as a merino sheep made by a convict workman or carpenter on the property,



Dr James Broadbent re-assessed it for the exhibition *India, China, Australia* at Hyde Park Barracks; he describes it less poetically as an “anamorphous cloven-hoofed quadruped” and links its origins to the province of Rajasthan in north-west India.³ This is one of the very rare early toys which survives in Australia.

Newspaper advertisements mention a broad range of toys available in the colonies. In 1841, J. F. Read’s Hyde Park Bazaar in Sydney was advertising, among many other English, French, Chinese and possibly Indian imported items, “toy guns with percussion locks”, “children’s drums, rocking horses” and “every description of toys always on hand”.⁴ In Augustus Earle’s portrait painted c 1826 of Mrs Piper and her children at home, the youngest bangs a drum.⁵

Four years later, Read’s range of toys, fancy goods and cricket equipment suitable for the children, homes and sporting fields of the gentry was vast:⁶

TOYS. CONSTANTLY on hand, by the Undersigned, bows, arrows, targets, stands, strings, tips, gloves and arm guards, belts and quivers, rocking horses, drums, whips, skipping ropes, nine pins, cross-bows, guns, kites, hoops, ships, poodle dogs, polo horses, donkeys, peg-tops, masks, noses, cannons, anchors, cups and balls, bandalores, teetotums, humming tops, whip tops, carpet balls, tin toys, copper toys, lead and pewter toys, parade drums, nursery dolls, leather dolls, doll’s houses, omnibusses, hobby-

horses, doll’s beds, garden rollers, water pots, sets of tools, wheelbarrows and carts, iron spades, English dolls, wicker cradles, Royal cots, Paris dolls, mills, soft balls, battledores and shuttle cocks, kite string, tennis balls, hand drums, wicker waggons, baskets, rattles, pianos, India rubber balls, magic lanterns, fish, swans, and boats, Vauxhall fire-works, Tunbridge cotton boxes, chests of drawers, Naoh’s [sic] Arks, toy watches, balance horsemen, tool boxes, architecture building, boxes, Legrace rubber gum rings, water fountains, fire engines, railway trains, carriages, tumbling dolls, steel foils and masks, alphabets, a very pretty assortment of dressed composition dolls, with wax arms and feet, also costumes of Queens, Alberts, Princes, Highlanders, Officers, Turks, Negroes, and Chinese, boy dolls and huntsmen, Laplanders and netted fishermen. CRICKETTING PARAPHERNALIA, ON SALE, by the Undersigned :— One case of the best MATCH CRICKET BATS, BALLS, AND WICKETS, Of the most approved makers in England. J. F. READ, Hyde Park Toy and Fancy Bazaar. Elizabeth-street, between Park and Market streets.



4.

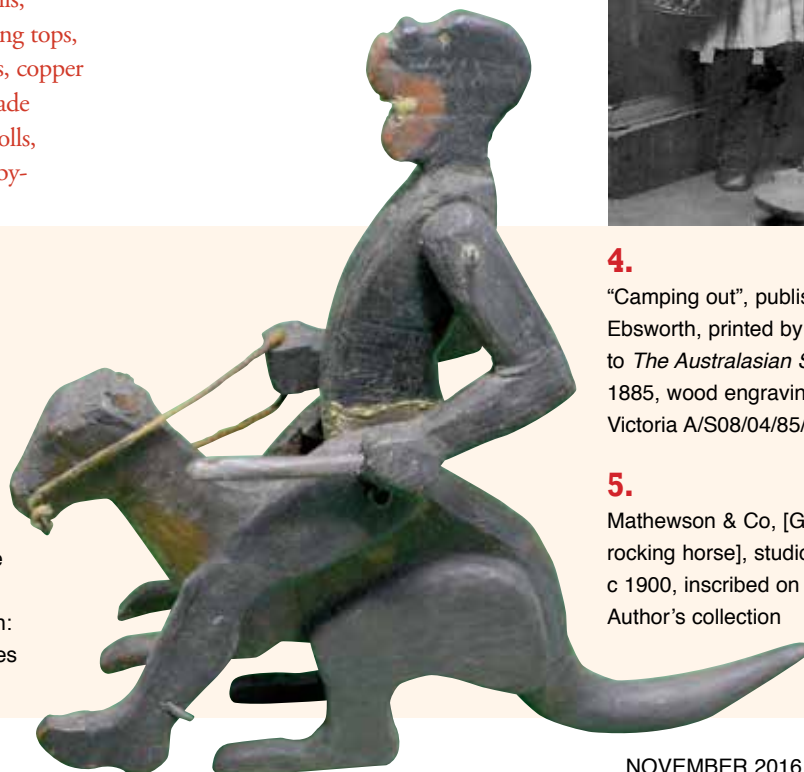
“Camping out”, published by Alfred Martin Ebsworth, printed by Troedel & Co, Supplement to *The Australasian Sketcher*, Melbourne, 8 April 1885, wood engraving. Collection: State Library of Victoria A/S08/04/85/Supp

5.

Mathewson & Co, [Girl with basket and boy on a rocking horse], studio photograph, Brisbane c 1900, inscribed on reverse “Armstrong”. Author’s collection

6.

Carved and painted wooden figure of an Aboriginal jockey riding a kangaroo, c 1880–1910. Collection: Dr Jane Lennon, Ancanthe Antiques



THE FINEST AUSTRALIAN TOY
THE JUMPING KANGAROO
 Amuses Young and Old
 Strong and Durable.
 Nothing to get out of order.

THOUSANDS of these Kangaroos are selling in the streets of Melbourne and Sydney. Everyone is delighted with them. You merely place the foot at the top of a spring board and it jumps and jumps and it keeps on jumping in a very quaint and life-like way, until he reaches the bottom. By having two or more Kangaroos you can arrange quite exciting races. Another toy of the same kind is the Hopping Mouse, that can be made to perform very funny antics. The price of the Kangaroo is NINE PENCE, posted to any address, and the Mouse costs THREE PENCE, posted. We will send Two Kangaroos and One Mouse for 1s. 6d., posted, or Four Kangaroos for 2s., posted. Obtainable only from

The Union Company,
 299 Elizabeth St., Melb.





U149V — HOPPING KANGAROO. In metal. On an incline this toy makes realistic hops. Price, 1/-.

7.

Jumping kangaroo, sold by mail order by The Union Manufacturing & Agency Company of Melbourne, c 1900–1910

8.

The Hopping Kangaroo in Grace Bros full-page display ad in Sydney's *Sunday Times* of 6 November 1927. These toys began appearing in 1910, having a long and successful life

Paintings and photographs sometimes illustrate toys in use. An 1845 formal portrait of a demure group of four elegantly attired children shows a young girl holding a kitten, a boy holding a spinning top on a paddle, a girl with a skipping rope and a boy with a hoop (plate 2). A livelier representation, “Domestic Bliss in Australia” engraved in *Melbourne Punch* of 1855, shows a family in eardrum-battering chaos (plate 3); a boy lies sprawled on the floor with a pull-along wooden wagon, another thumps a drum, while through open doorways we see a man playing the trumpet and a shoemaker hammering.

In a coloured engraving of 1885, a foppish group of two over-dressed girls and a boy are “Camping Out” (plate 4). They have gone as far as their garden, with a shade umbrella and their dog, cat, doll, ball, book, tomahawk and toy rifle. The boy holds a billy near an unlit fire for making tea to go with the cake on a plate they have brought. A rocking horse is tethered nearby to complete the fantasy.

Not every family could afford professionally made toys. Even today, many toys are improvised, and children often seem just as happy with them, although they might also covet another child's upmarket toys.

Babies' cradles in poorer households were often home-made in timber. Children's toys too could be fashioned from timber. Early toys are likely to have been home-made from timber off-cuts using hand tools, or they might be “end of day work” made in a workman's own time from waste materials. Such improvised toys include many wooden articles that would be hard to date or ascribe to a maker without firm provenance and other information. “Jacks” are another familiar improvised toy, once made from sheep knuckle bones which had been boiled clean, but now moulded from hygienic plastic.

Common examples of hand-made toys are small boats and pond yachts, carved from timber and either pulled by a string, pushed along in shallow water or fitted with a mast and sails powered by the wind. Other moving toys are spinning tops, two-wheeled scooters, carts on wheels and rocking horses, carved out of pieces of timber glued together and painted, and set on rockers as in this Brisbane studio prop for a children's portrait taken about 1900 (plate 5).

Thomas Mathewson (1842–1934) established a travelling photography business in 1864 and later opened a studio in Queen Street, Brisbane, in 1876. Known as “the father of photography in

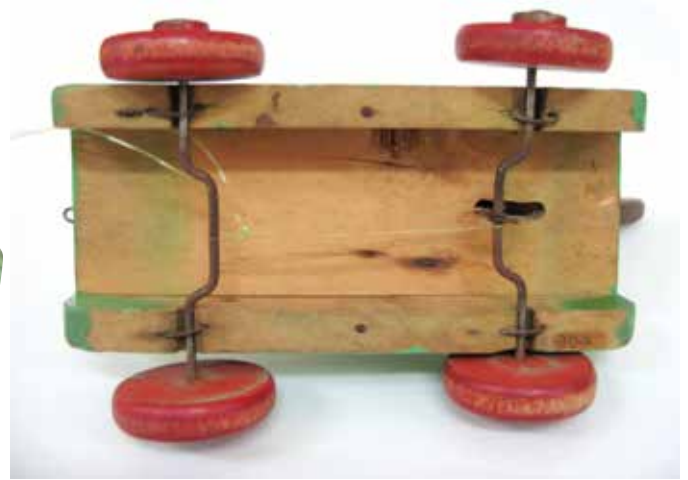
Queensland”, Brisbane's *Courier* noted in 1909 that “the firm specialises in the photographs of children of all sizes” while in 1913 the *Daily Standard* described him as “an adept in photographing children”.

Toys are rarely mentioned in the literature on *Australiana*. Murray Walker illustrates an articulated wooden doll, once used to amuse drinkers at the *Somerset Arms Hotel* in Spring Hill, Victoria.⁷ The bowler-hatted doll has clear Negroid characteristics, and may have been imported, or at least modelled on examples from the USA.

Frances Wheelhouse recorded a white-painted wooden rocking horse, made by George Robertson, a master carpenter from Scotland, and still at *Warrock* homestead at Casterton in western Victoria in 1981.⁸ William and Dorothy Hall illustrate four examples of 20th-century improvised toys in their book *Collecting Australiana* – two painted pine aeroplanes, a painted wooden pinball game and a wooden scooter.⁹

Early representations of the kangaroo

The earliest European image of a kangaroo is George Stubbs' oil painting *The Kongouro from New Holland* of 1773. In 2013, the National Gallery of Australia tried to buy this and its



9a-c.

Carved and painted wooden pull-along female kangaroo with joey, on a wheeled platform base, h 18 cm, c 1930s–1950s. Collection: Museum of Applied Arts & Sciences, 99/4/8

companion painting of a dingo, but the British Government refused an export permit and, after a public appeal supported by David Attenborough, the paintings were acquired by the National Maritime Museum at Greenwich. Stubbs' painting was based on kangaroo skins collected for Sir Joseph Banks on the *Endeavour* voyage and taken back to England; to achieve a more naturalistic look, Stubbs enterprisingly inflated them. Stubbs' painting was subsequently published in many engravings.

The kangaroo became a well-known Australian icon. Stubbs' image, with the kangaroo looking backwards, appears on the "Bowman flag" of 1806. Here, a "coat of arms" with a shield flanked by an emu and kangaroo was painted on Mrs Honor Bowman's former silk wedding dress and flown by John Bowman at their property *Archerfield* near Richmond NSW to celebrate the news of Admiral Nelson's victory at Trafalgar; it is now in the State Library of NSW.¹⁰ By contrast, the kangaroo faces forward on the Australian coat of arms. George Cruikshank's 1828 caricature engraving *Escaped kangaroo at Regent's Park* (London) is a more natural representation, showing the frightened kangaroo hopping about the zoo and causing anxiety to the well-dressed visitors.

The boxing kangaroo

The boxing kangaroo is another familiar kangaroo motif, whose first appearance may be in a cartoon that appeared in *Black & White*, an illustrated British weekly, and was reproduced in the *North Queensland Register* in January 1893. This image shows "Jack the fighting kangaroo", a drawcard at Melbourne's Waxworks in 1891;¹¹ Jack became a travelling sideshow in Britain, with his trainer, "Professor" Lauderman or Lindeman.

Avid viewers of *Antiques Roadshow* may recall that the eccentric occultist Evan Morgan, 2nd Viscount Tredegar (1893–1949) kept a menagerie of animals including a boxing kangaroo

at his 17th-century *Tredegar House* in Newport, Wales.

During the Second World War, members of the Royal Australian Air Force painted boxing kangaroos on the sides of their aircraft to distinguish themselves from British materiel. More recently, the boxing kangaroo has become synonymous with Australian sport, firstly on a "flag" flown on Alan Bond's America's Cup winning yacht *Australia II*, and later as an Olympic mascot. Most common now are probably the inflatable kangaroos that pop up at international sporting fixtures, or the wallaby that sits on the sidelines when the Wallabies, the Australian rugby team, play.



10.

Carved and painted wooden pull-along kangaroo on a wheeled platform base, c 1930s–1950s. Private collection, Adelaide

Kangaroo toys

In Melbourne, curator Terence Lane put together an exhibition, drawn from his own collection of kangaroos as well as public and private collections, which was displayed at the National Gallery of Victoria in 1979–80. Only one kangaroo toy is catalogued – a German “mechanical kangaroo with joey in pouch; jointed arms and legs, felt ears and rubber tail. The parts stamped and printed in colours.” Lane’s kangaroo collection has since been acquired by the National Museum of Australia.¹²

Colonial settlers created their own toys, some possibly based on kangaroos. The kangaroo that dealer Jane Lennon found is one example (plate 6). She describes it as a whimsical carved and

articulated folk art toy of an Aboriginal jockey riding a kangaroo, c. 1880–1910. It is made of carved, painted and stained pine, string, wire & glue, 18.8 x 18.4 x 6.1 cm. Missing are its (leather?) ears and (string or leather?) whip. The Aborigine has exaggerated red lips in the manner of 19th-century caricatures of African-Americans.

While kangaroos can be just cuddly toys, some kangaroo toys attempt to replicate, after a fashion, the kangaroo’s most significant attribute – its unique method of locomotion, bounding along using its tail as a counterweight. Visitors to Australia love to see kangaroos in the wild. For instance, botanical artist Marianne North, visiting Australia in 1880–81, commented:

I had my first sight of a party of perhaps twenty kangaroos, all hopping down the hill in single file, or feeding in the hollow below. I can fancy no more comical sight than a procession of these strange creatures, proceeding over the long tufted grass in the way I saw them then, using their big tails for balancing-rods.¹³

The mechanical kangaroo is the quintessential Australian toy, and occurs in several forms, in metal or timber. Today there are wooden cut-out kangaroos which “hop” down an inclined plane, and there are also older, 20th-century wooden kangaroo toys. Several of these were produced by toy manufacturers, and advertised by toy emporia in the newspapers; it is unclear exactly how many varieties there are, as several different but unillustrated lines of toy might, for instance, be called “hopping kangaroos.”

“The Jumping Kangaroo”

The Jumping Kangaroo sold by, and made by or for the Union Manufacturing Co of 299 Elizabeth Street in Melbourne, is advertised in newspapers from 1900 to 1910, price nine pence posted.¹⁴ The Union Manufacturing Co mounted a strong advertising campaign in regional newspapers pre-Christmas 1909. The published sketch suggests a cut-out flat metal figure mounted on a helical metal spring to simulate the jumping motion (plate 7).¹⁵

THE FINEST AUSTRALIAN TOY.

THE JUMPING KANGAROO AMUSES YOUNG AND OLD

Strong and Durable

Nothing to get
out of order

THOUSANDS of these Kangaroos are selling in the streets of Melbourne and Sydney. Everyone is delighted with them. You merely place the 'roo at the top of a sloping board and he jumps and jumps and keeps on jumping in a quaint and life-like way, until he reaches the bottom. By having two or more Kangaroos, you can arrange quite exciting races.

Another toy of the same kind is the HOPPING MOUSE, that can be made to perform very funny antics. The price of the kangaroo is NINE PENCE, posted to any address, and the Mouse costs THREE PENCE, posted. We will send two Kangaroos

11.

Three English tin kangaroos, one in a box made by A. Wells & Co Ltd, Walthamstow, London, c 1920–1960. Ex Caressa Crouch and Carl Gonsalves collection, courtesy Mossgreen Auctions



and One Mouse for 1s 6d posted, or four Kangaroos for 2s, posted. Special Bargain: Roosters, Roo and Mouse for 1/3 The Union Manufacturing Co., 299 Elizabeth Street, Melbourne.

The Union Manufacturing and Agency Co produced catalogues of its toys, games and novelties in 1900 and later,¹⁶ as well as selling patent medicines such as “Trench’s remedy for fits and epilepsy”,¹⁷ an asthma cure, and Coruxin leather preservative.

“Hopping Kangaroo”

From 1910, advertisements appear for a “Hopping Kangaroo”, priced similarly to the “Jumping Kangaroo”. Bon Marche in Perth advertises a “hopping kangaroo” for a shilling in 1910.¹⁸ Farmer’s department store in Sydney is advertising in 1912 among “some novelty toys”, a “hopping kangaroo” alongside “feathered roosters”—the juxtaposition with roosters suggesting that these “hopping kangaroos” may be from the Union Manufacturing Co toy stable (as in the

advertisement quoted above).¹⁹ In 1913, Geelong store Franks & Co “have just received another supply of the amusing toy, the Hopping Kangaroo, which hops down an incline; a big demand is expected”.²⁰

The “Hopping Kangaroo” is made of pressed metal. Rather than being powered by a spring, it seems that if the paws were set into a rocking motion, the counter-balancing tail would hit the ground and “hop” the toy forward.

The hopping kangaroo remained popular into the 1920s. For Christmas 1918, Bon Marche offered the Hopping Kangaroo, usually 1/6, at a special Christmas price of 1/3, as well as an Australian-made “good heavy wooden cart, with strong wheels, nicely painted” for 6/6.²¹ In Adelaide for Christmas 1920, W T Flint & Son sold a “Hopping kangaroo” for double Bon Marche’s price, 2/6.²² Two Christmases later, Mumford Brothers’ “Beehive” store in Dubbo offered “Wood Hopping Rabbits” at 1/11 and 2/3, and “Wood Hopping Kangaroos” at the same prices.²³

Grace Bros department store in Sydney took out big pictorial advertisements in the newspapers for their toy department in the lead-up to Christmas 1927, with the same artwork used by Bon Marche in Perth. Children were tempted with model railways, donkey engines, Meccano and the Hopping Kangaroo (plate 8).²⁴

U149V, Hopping kangaroo. In metal. On an incline this makes realistic hops. Price 1/-

Other kangaroo toys

As well as these models, others were creating variations, as this 1916 report from Geelong shows:²⁵

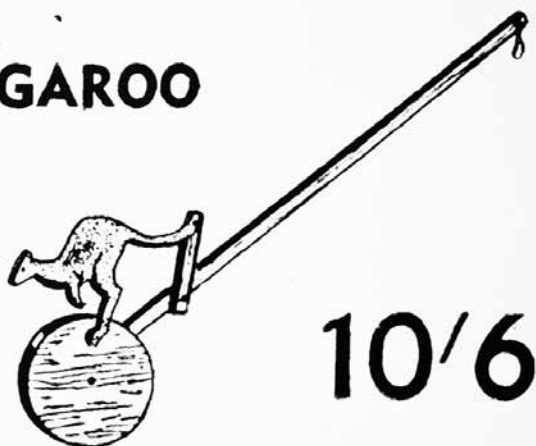
Mr. Anderson, art master at the Gordon College, has brought under notice a model of a toy hopping kangaroo which has been patented by him throughout the States. It is a typical Australian toy and he has intimated that he is willing to hand over his invention to Col. Mall for the returned soldiers’ toy making department.

Novel Toy !

HOPPING KANGAROO

Delight the kiddies with this real Australian toy. . . Hop-ping Kangaroo. Attached to a disc wheel, the kangaroo hops as child pushes the toy along. At Boans, 10/6.

BOANS GROUND FLOOR.
WELLINGTON ST. END



12.

Kip the Hopping kangaroo in Boan's ad in Perth's *Daily News*, 2 January 1945

This is a reference to the returned soldiers who were being trained in workshops in Victoria to make toys, probably wooden ones – in much the same way that the Disabled Soldiers' Pottery was later set up in Sydney to teach returned servicemen a valuable new skill, to give them an income, and to

create new Australian products.

In Adelaide, the Red Cross set up a Soldiers' Handicrafts Depot. The returned soldiers made wooden toys – dolls, doll's houses, miniature toy shops, hobby horses, wheeled toys and “various ingenious devices, such as ‘the hopping kangaroo’, which have been designed or adapted by the men themselves”. The

toys made by the men were “painted and daintily completed by deft feminine fingers”, which belonged to a group of volunteer ladies.²⁶

Hopping kangaroo on wheels

Robertson's Toy Bazaar in Lismore NSW advertised a different kind of kangaroo, on wheels – “Wooden Toys - Hopping kangaroo on wheels 2/11” – in 1931.²⁷ While its appearance is not known, it may relate to a toy consisting of a wooden kangaroo on a four-wheeled platform (**plates 9a-c**) which has a different means of making the kangaroo move. The body of the kangaroo is attached by a metal rod to an axle crank, so when the toy is pulled along, the crank forces the rod up and down, turning the rotary motion into vertical motion, so the kangaroo ‘hops’.

A variant design of a pull-along toy with an axle crank, but of more primitive carving and possibly homemade, is in an Adelaide private collection (**plate 10**).

13.

Sam Hood (1872–1953) photographer, promotional photograph of Winkie Toys' range c 1930s. Mitchell Library a166022



Pressed metal kangaroos

Three versions of a metal, mechanical kangaroo appeared in the auction of the Caressa Crouch and Carl Gonsalves collection (**plate 11**).²⁸ One of these came in a box with the name of the maker “A Wells & Co Ltd, Walthamstow, London”. Alfred Wells began making tinplate toys in 1919, moving in 1924



15a-b.

Winkie Toys carved, painted and articulated kangaroo, c 1930.
Collection of the late Caressa Crouch and Carl Gonsalves



The rise of Australian toy manufacturers such as Winkie in the 1930s may be explained by the imposition of tariffs, as noted in this report in the *Adelaide Advertiser* in 1932:³⁸

Tariff duties imposed on imported toys have given an impetus to the toy making industry in Australia, which will be fully realised by an inspection of the exhibition of locally manufactured articles at the Myer Emporium...

An entirely new line has been introduced—the 'Winkie toys.' These are moving animals and birds, composed of wood pasted to strips of canvas. Crocodiles, kangaroos, birds, dragons, mules, and a host of other animals, wriggle, walk, amble, and trot most realistically. They are made in Sydney, and the factory is kept working day and night filling orders.

Other 20th-century Australian toymakers include Cyclops (metal pedal cars and tricycles),³⁹ Wyn Products of St Mary's NSW (pressed metal toys and vehicles), Boomaroo Products of Sydney, Ferris (model railways), Robilt of Armadale Vic (model railways) and Maurlyn.

Push-along "Kip, the Hopping Kangaroo"

This simple wooden toy appears in the 1940s and 1950s, and can be documented in press advertisements

discs with metal axles. The front wheel appears to have an eccentric axle, so that as it rotated, the animal moved up and down. The animal's body is made of two lines of shaped timber segments joined down the middle by gluing them onto a canvas spine, which provides the flexibility for movement. The toy's bodies seem to be painted in one colour, either dark or light, and the paint deliberately crazed.

For Christmas 1931, Winkie Toys were being advertised for sale in Queensland, NSW, ACT, South Australia, Western Australia and Tasmania; in Victoria, the first advertisement does not appear until December 1932. That they were already being described as "famous" suggests they may have been available before Christmas 1931, but I have not located any evidence of their being made earlier. Winkie Toys worked hard at national distribution and at Christmas promotions.

Winkie Toys Christmas promotions were relentless, as shown by the following newspaper editorial and advertisements.

The "Winkie" toys are an innovation whose popularity is assured. They

take the shape of kangaroos, elephants and other animals and possess a quality which allows them to be bent into all shapes and angles, while still retaining their original appearance.³⁵

Anthony Hordern & Sons ...
For the chattering little toddlers
I chose the 'Winkie' toys — a wonderful range of wriggling trains and animals, practically indestructible, and wonderfully shaped, also Mickey and Minnie the mouse, the latter gay in her satin skirt; aeroplanes, racing cars, cowboy ...³⁶

Ads drop off for Christmas 1934 and 1935. The last ad is for Christmas 1936, but with a new emphasis on hygiene for Scott's department store in Newcastle:

HYGIENIC TOYS AND NOVELTIES FOR BABY.

WINKIE TOYS — that never break and are brightly decorated, with a paint that simply won't wear off 3 different styles ... SCOTT'S PRICE 3/3³⁷

from 1942 to 1953. The brown-painted kangaroo is cut out of thin timber board, probably Masonite, with its foot attached by a screw and washers to the outer part of a green painted wooden wheel 160 mm in diameter. Its tail is similarly fixed to a short square green timber rod; both wheel and rod are joined to the red handle, 845 mm long, which has rounded end for the child to grip. The kangaroo is enlivened with eyes glued on either side, and spray-painted black lines for mouth, ear, eyebrow, legs, feet, tail and back (**plates 12 & 16**).

These were advertised by Boan's in Perth in 1945.⁴⁰

Novel Toy ! HOPPING KANGAROO. Delight the kiddies with this real Australian toy. . . Hopping Kangaroo. Attached to a disc wheel, the kangaroo hops as child pushes the toy along. At Boans, 10/6. BOANS GROUND FLOOR, WELLINGTON ST. END

In some ads, it even has a name – ‘Kip, the Hopping Kangaroo’.⁴¹

They may have come in two sizes, as in a wartime ad in Charters Towers, two prices are quoted:⁴²

No coupons are required for these at Caledonian House Pty. limited: Ladies' circular rayon hose, 2/6 pair, coupon free... Hopping kangaroo on stick, 8/11 and 16/6, coupon, free ...

By April 1945, the prices for “wooden hopping kangaroos” had dropped to 7/11 and 12/6.⁴³ The prices generally drops considerably after that, and they continue to be advertised in regional newspapers up to 1953, when Clarkson's in Adelaide offer hopping kangaroos at 2/6 “to clear last year's stock.”⁴⁴ Back in 1942, J Craven & Co of Adelaide were offering “strong wooden toys”, including “Hopping Kangaroos 1/1”, which may be a different style, or an introductory offer of “Kip” to test the market.⁴⁵

Homemade kangaroos

Home-made kangaroo toys included this cardboard kangaroo from the Hobart *Mercury* in September 1946 (**plate 17**):

Toy For Your Young Brother
THIS hopping kangaroo will make an amusing toy for young brother or sister.

Draw the portions of the kangaroo -A (including the base), B, and C on stiff cardboard, and carefully cut out. You will need two pieces like B.

Join portions B to body (C) loosely with fine wire. Join C to the top of the leg (A) with fine wire.

To strengthen the base, tack it to a small block of wood, as shown.

Paint the kangaroo grey and attach a piece of stiff wire to the tail.

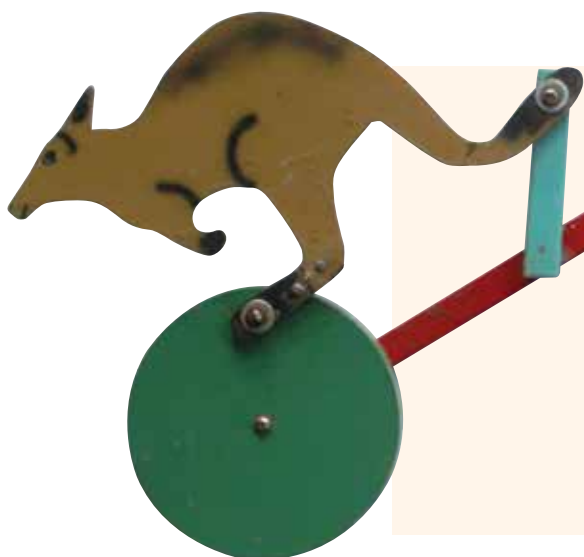
Push this wire up and down, and the kangaroo will appear to hop and his forepaws will swing to and fro.

A kind, lonely but “hard up” prospector wrote to the newspaper in 1941 offering to make some toys in Western Australia:

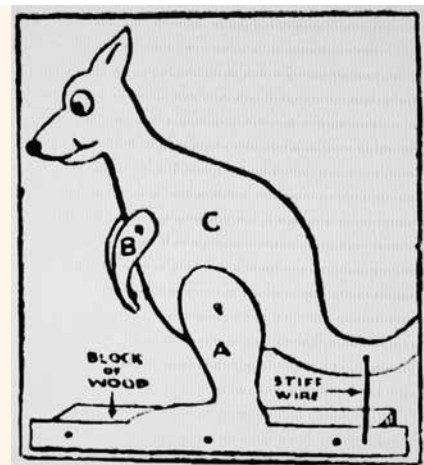
Now, “Virgilia,” I have made quite a lot of toys both large and small, and I was wondering if I made a few more, such as hopping kangaroos, ducks that open their mouths when moved, elephants that move their trunks, etc. – not very elaborate things but all on wheels how would I be able to get them to you or to the home? As I said before I am hard up against it at present, and afraid I wouldn't be able to pay freight, but I would like to do something for the children.⁴⁶

They were also made in in South Australian woodwork classes, as this 1947 report shows

Several boys made toys during woodwork lessons. There is a rocking horse a koala bear that turns somersaults, a hopping kangaroo and an acrobatic clown.⁴⁷



16.
Painted wood and Masonite (?) pull-along toy “Kip the hopping kangaroo”, 1940s to 1950s. length 91 cm. Author's collection



17.
Drawing for making a cardboard kangaroo, Hobart *Mercury*, 14 September 1946

After World War II, Japanese factories produced cheap pressed metal toys, including

A hopping kangaroo with a joey in its pouch (priced at 7/11) looks less realistic because the 'roo has a yellow body and a green ribbon tied round its tail.⁴⁸

Japanese toys were reportedly on sale in shops in Melbourne but not at Myers, who preferred to support Australian and English manufacturers. Likewise, Grace Bros in Sydney preferred firms in countries which were part of the former British Empire.

TOY MUSEUMS IN AUSTRALIA

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36 Olympian Pde, Leura NSW 2780
02 4784 1169

Redland Museum Qld

60 Smith St, Cleveland QLD 4163
07 3286 3494
admin@redlandmuseum.org.au
Redland Museum opened the Australian Toy Hall of Fame, which showcases significant historic toys in April 2014. Exhibits now or intended include marbles, Meccano sets, teddy bears, cars, trains, jigsaw puzzles, spinning tops, tea sets, wooden blocks, dolls, skipping ropes, toy soldiers and billy carts.

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David & Sharon Christie
33 Main Street
Wilmington, South Australia, 5485
08 8667 5276
satoymuseum.com

NOTES

- 1 I am excluding dolls, puppets and soft animal toys from this discussion to focus on mechanical toys, usually made from wood and metal.
- 2 David Ell (ed.), *Australian Antiques*, pic 11 p 15.
- 3 James Broadbent et al., *India, China, Australia*, Historic Houses Trust of NSW, Sydney, 2003 pl 131 & p 173).
- 4 *Aus Chronicle* 22 June 1841 p 1.
- 5 Augustus Earle, Mary Ann Piper and her Children, c 1826. Collection Mitchell Library ML 672.
- 6 *Australian* 3 Apr 1845 p 1.
- 7 *Colonial Crafts of Victoria*, NGV, Melbourne 1978 p 116 pl 241.
- 8 D Baglin & F Wheelhouse, *Collecting Australia's Past*, Cassell, Sydney 1981 p 99.
- 9 *Carter's Collecting Australiana 2nd edition*, John Furphy Pty Ltd, Baulkham Hills NSW 2005 p 146f.
- 10 Mitchell Library XR1. See Margot Riley "The Bowman family's Trafalgar flag: symbol of patriotism or Australian Nelsoniana", *Australiana*, August 2005, pp 32-35.
- 11 "AT the Waxworks, Jack, the fighting kangaroo (would not Jack-in-the-Box be more appropriate), is drawing in gate-money by the cartload. Jack, by his manly behaviour in the ring (he never strikes a foe when down), has won for himself golden opinions from all sorts and conditions of people. *Melbourne Punch* 9 Apr 1891 p 10.
"JACK, the fighting kangaroo, is the main attraction at the Waxworks. Phil Stuart should get hold of a lion now, and pit one against the other in a roped arena in a fight to a finish. Wouldn't it draw. Phil, we are informed, intends to cable Slavin that the Waxworks management are prepared to back "an unknown," and wager two hemispheres on the result. It is uncertain, however, if Slavin will be able to raise a couple of hemispheres. Mummies, &c., &c., are also on view at the House of Stuart. *Melbourne Punch* 2 Apr 1891 p 9 & 23 Apr 1891 p 10.
- 12 Though a search for "kangaroo toy" in the NMA collection lists nothing, under the "Terence Lane Collection" (the NMA lists acquisitions by their source), several "small wooden toy kangaroos" appear, but with no further information or illustration. See [http://collectionsearch.nma.gov.au/?f\[0\]=obj_collectiontitle:Terence%20Lane%20collection&page=2](http://collectionsearch.nma.gov.au/?f[0]=obj_collectiontitle:Terence%20Lane%20collection&page=2) accessed 18 Dec 2015
- 13 Quoted in H Vellacott (ed), *Some recollections of a happy life*, Edward Arnold Publishers, Caulfield East 1986 pp 18-20.
- 14 Lawson & Johnston in Brisbane advertise "the Jumping Kangaroo" in many ads in December 1900, eg *Brisbane Courier* 17 Dec 1900 p 8.
- 15 E.g. *The Worker* (Brisbane) 11 Dec 1909 p 20; *Naracoorte Herald* (SA) 3 Dec 1909 p 4.
- 16 Several catalogues are held in Australian libraries.
- 17 *Horsham Times* 19 Apr 1910 p 7
- 18 *Eg Daily News* (Perth) 17 Dec 1910 p 9.
- 19 *SMH* 30 Nov 1912 p 1.
- 20 *Geelong Advertiser* 10 July 1913 p 3.
- 21 *Sunday Times* (Perth) 15 Dec 1918 p 7.
- 22 *Chronicle* (Adelaide) 4 Dec 1920 p 10.
- 23 *Dubbo Liberal* 15 Dec 1922 p 5.
- 24 *Sunday Times* (Sydney) 6 Nov 1927 p 18.
- 25 *Geelong Advertiser* 5 May 1916 p 3.
- 26 "Playthings for Patriots", *The Register* (Adelaide), 31 July 1923 p 7.
- 27 *Northern Star* (Lismore) 17 Oct 1931 p 2.
- 28 Mossgreen auction 22 Feb 2015, lot 447.
- 29 *Epping Forest Guardian* 27 Nov 2013, accessed online 16 Dec 2105 at http://www.guardian-series.co.uk/news/localhistory/10838522.HISTORY___Walthamstow_s_toy_heritage/
- 30 *Queensland Times* (Ipswich) 5 Nov 1931 p 6.
- 31 *Cairns Post* 19 Nov 1931 p 8; *Northern Herald* 21 Nov 1931 p 39.
- 32 *Morning Bulletin* (Rockhampton) 24 Dec 1931 p 13.
- 33 *WA* 11 Dec 1931 p 15.
- 34 *Cumberland Argus* 17 Dec 1931 p 22.
- 35 *Advertiser* (Adelaide) 11 Nov 1932 p 18.
- 36 *Catholic Freeman's Journal* (Sydney) 30 Nov 1933 p 28.
- 37 *Newcastle Herald* 23 Nov 1936 p 1.
- 38 *Advertiser* (Adelaide) 13 Dec 1932 p 18.
- 39 See Marjory Fainges, *Cyclops toys through the years. Australia's childhood toys*. Kangaroo Press, Kenthurst NSW 1997.
- 40 E.g. *Daily News* 2 Jan 1945 p 3 & p 4, 12 Jan 1945 p 1, but the manufacturer is unknown.
- 41 E.g. *Horsham Times* 9 Dec 1949 p 7.
- 42 *Northern Miner* 15 Dec 1944 p 4.
- 43 *Northern Miner* 18 Apr 1945 p 3.
- 44 *News* (Adelaide) 2 Dec 1953 p 27
- 45 *Adelaide Advertiser* 23 Dec 1942 p 6.
- 46 *Western Mail* 10 Apr 1941 p 25.
- 47 *Border Watch* (Mt Gambier) 6 Nov 1947 p 1.
- 48 *News* (Adelaide) 12 Jan 1952 p 12.



John Wade trained in archaeology and has worked as a university tutor and lecturer, museum curator, auction cataloguer, magazine

editor, hotel owner and grazier.

He is a foundation member of the Australiana Society, serving as editor of *Australiana* 1978-88 and 1998-2016, and president 1999-2008.

Guests and grandchildren visiting his and Jenny's property near Grenfell NSW love to see the kangaroos which come down from the bush.



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