
AUSTRALIANA

F E B R U A R Y 1 9 8 8



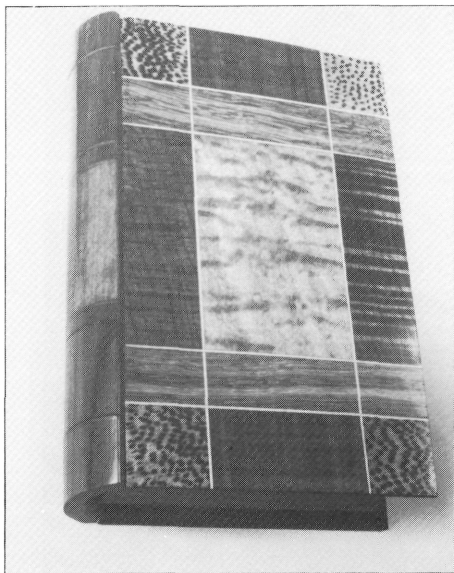
SIMPSON'S ANTIQUES

Valuers
Traders
Consultants

Fine Colonial Furniture

BY APPOINTMENT ONLY

Est.
1978



Co-authors of
Nineteenth Century Australian Furniture

A Rare Australian Jewellery Box in the form of a Book using Queensland timbers including Queensland Maple, Blackwood, Palmwood, Blackbean, Silky Oak and Silkwood. Original finish c1890. H.21cm W.14cm D.50cm.

Exhibiting at the Opera
Foundation Society Antique Fair.
Lower Town Hall, Sydney, 8th,
9th and 10th April, 1988.

‘Glanville’

39-41 Wemyss St., Marrickville 2204

Tel: (02) 569 0211

Member – Antique Dealers’ Association of N.S.W.

Published by The Australiana Society
Editor: John Wade
Assistant Editor: David Bedford

AUSTRALIANA, the journal of the Australiana Society, is published in February, May, August and November.

Subscription rates (1988):

Individual	\$18
Household	\$22
Institutions	\$27
Overseas	\$27
Life	\$500

Advertising, subscriptions, membership enquiries, and requests for back numbers should be sent to The Hon. Secretary, Australiana Society, Box 288, Lindfield NSW 2070.

Editorial correspondence, manuscripts and books for review should be sent to John Wade, Editor Australiana, 10 Porter St, Bondi Junction NSW 2022. Deadlines are the first day of the month before publication.

Committee 1987/8:

President Kevin Fahy;
Vice-Presidents Michel Reymond,
David Bedford;
Secretary Graham Cocks;
Treasurer Ken Cavill;
Editor John Wade
Asst. Editor David Bedford
Members Mike Darlow, John Houstone,
Robert Hutchinson, Andrew Simpson.

CONTENTS

4 ARTICLES

- 4 1788 – Sale Room, A Faker's Paradise
– Terry Ingram
- 5 Andrew Lenehan, Sydney
Cabinetmaker – Kevin Fahy
- 13 The Jewellery of Willis and Sons of
Melbourne – Kenneth Cavill
- 20 Achille Simonetti, Sculptor
– Daina Fletcher
- 23 The Prize Medal and the Hindmarsh
Pottery – Noris Ioannou
- 28 Book Reviews:
Ceramics in South Australia
Notes on Tasmaniana
Handbook on E.W. Cole
Nineteenth Century Australian Furniture

SPONSORS:

Andrew Simpson, Aust Building Adhesives
H.P.M. Electrical Industries, Ian Rumsey
Ken Cavill, Michel Reymond
Price Tiles, Robert Hutchinson

Designed, Typeset and Printed by The Honeysett Printing Group (02) 569 8133.

© Copyright The Australiana Society or individual authors 1988. Opinions expressed are those of the authors and do not necessarily reflect the views of the Society.

Registered by Australia Post Publication No. NBH 2771

1788 — Sale Room A Faker's Paradise

Terry Ingram

Had any regular fine arts buyers been in Sydney around Saturday, January 26, 1788 they could have rested in peace. The Times of London of that and preceding days would have told them they were missing nothing. For there were no major viewings that weekend.

The newspaper, which obviously would take a little time yet to arrive in the colony listed only a few run-of-the-mill "candlelight sales", and down at the London Docks, Cole and Webb was selling 25,000 feet of the finest Honduras mahogany by auction the following Tuesday. The most interesting viewing was not of paintings but of instruments to make them, an optical exhibition at 331 The Strand, not far from where Australia House stands today.

There, viewers could have bought "Mr Jones's New invented optical instrument for copying drawings, paintings, natural flowers, insects etc." The future fakery trade accordingly was well catered for that weekend: mahogany that could pass for cedar and instruments for faking up pictures.

But those exiled to the colonies for the next seven to fourteen years were missing out on something big. The London art and antique market was about to receive one of the biggest fillips (no pun intended) in its history. French emigres were to flee across the channel carrying with them their heirlooms which had to be turned into hard cash for the sake of survival.

So while Phillip was laying the foundations of a new colony, the foundations of the world art market were being cemented in London. This was doubtless of only academic concern to the new colonial arrivals.

In London in 1888 Christie's was still selling hay – and Sotheby's demonstrating its flair for making it. It was probably this different approach to marketing that led to the expression 'Sotheby's are dealers trying to be gentlemen and Christie's gentlemen trying to be dealers'. Sotheby's has long been recognised as having the more commercial flair of the two.

Beginning an ominous and controversial trend, Sotheby's has begun taking consignments from the British Museum. How ironical that when, in the early 1980's Christie's South Kensington sold a consignment from a British Museum associate institution, the Natural History Museum, the firm should be criticised for failing to highlight the offering, which was of considerable interest to Austral-

ia. The offering comprised a series of specimen cabinets relating to Joseph Banks. One Australian dealer fortunately saw the "needle" in the haystack of the South Kensington catalogue and "repat-riated" them Downunder.

In 1788 early settlers who could have been repatriated in the opposite direction to Christie's rooms, already in King Street, would have had the opportunity to buy, or pilfer, "the greater part of the Imperial collection," on May 23 and the following days, thereby stocking up on "shells, minerals and other natural curiosities" and "exotic insects." On May 30, the same firm offered "a catalogue of the reserved collection of statues, busts, vases, urns, sarcophagi etc and other select and valuable pieces of antiquity: also sundry modern busts of exquisite sculpture" being the property of one Lyde Brown Esq.

In view of the forthcoming colonial grog trade, a more useful offering went under the hammer on June 20 when Christie's sold "a catalogue of a capital set of distillery utensils, almost new, a parcel of butt staves etc." These were offered at the warehouse, Beal's Wharf, Tooley Street and were accompanied by "Twenty hogsheads of French wine vinegar and 1,500 gallons of fine cordial peppermint."

The firm was already holding special sales in the "country". On August 30, "at the extremity of Kentish Town", it sold "farming and gardening equipment, green-house plants, two large ricks of hay, about 90 dozen choice wines etc etc at the Villa, the residence of the Right Honourable Lord Viscount Galway".

By 1786 Sotheby's, basically a book auctioneer, had lifted its number of sales from four to eight a year – barely the number it holds per week nowadays. In Sotheby's *Portrait of an Auctioneer*, Frank Herrmann lists among the most notable sales held during the period the sales held in 1788 and through to 1819 as sales of duplicate coins and books for the British Museum. Six years after Settlement, Sotheby's held its first natural history sale, the Earl of Bute's library of botanical books. Natural history, of course, was to be big business for both Sotheby's and Christie's with lots of interest from Downunder.

Were it possible to invent a time warp vehicle, present-day Australian collectors probably would pass over these sales for others held both in Britain and in the colonies in later years. Putting aside the sale of the stock in trade of Alexander Dick's shop then run by his widow the catalogue of which is in

the Mitchell Library the preferred destination might well be a sale held in Bath in 1823 of the home and furnishings of Captain Phillip. In his monograph on Phillip, George Mackaness says that a catalogue exists of this sale. Phillip was reported to have had cabinets made from Australian timbers, although in view of his short spell in the colonies one wonders when these were received by him.

(Non-Australian collectors might prefer to travel back 100 years instead of 200, to attend a sale

at Lawson's in Sydney. Under the hammer over three days in 1888 went "portions of the grand effects from the late Earl of Shannon's Residence, known as 'Castle Martyr, County Cork' together with a selection of 'handsome Buhl furniture' from the Marquis of Sligo's collection." Among the artists purportedly represented were Holbein, Moreland, Canaletto, Gainsborough and Braughal.)

Terry Ingram's *Saleroom* column appears in the *Australian Financial Review* every Thursday.

Andrew Lenehan – Sydney Cabinetmaker

Kevin Fahy

The study and appreciation of early Australian furniture is still in its infancy. Furniture, unlike our architectural heritage, is easily portable which explains why so much has survived. More often than not divorced from its original setting, it has at least continued to serve its original function. Scattered to the four corners of the Australian continent and beyond because of the movements, depredations and additions by descendants of its original owners to their household effects, it still remains largely unrecognised for its real qualities.

In recent years its significance has been often conditioned by a buoyant nationalistic pride that takes delight in the hand-me-downs of various illustrious historic characters with little regard to its virtues other than to its most useful purpose.

Few attempts have been made to interpret what locally made furniture can tell us about the levels of colonial craftsmanship it can reflect or about the social and domestic background of the period in which it was made. Furniture is a social document in its own right that can tell us much about our past that is not always contained in conventional written documentation or printed record.

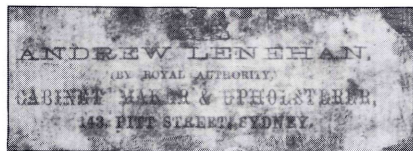
The contributions of sundry government officials, explorers, merchants and bushrangers have been more than well recorded in our historical chronicles. The story of any number of our colonial mechanics has, as yet, been hardly touched upon. But many of these men have left us tangible evidence of their work which when identified can give a new dimension to aspects of the lives and times of our forebears.

This essay is concerned with the story of one such man. Whether his life and work is more significant than dozens of others throughout Australia is less important than the realisation that the fabric of our history is made up of more than those names usually encountered in history text books.

Andrew Lenehan (circa 1815–1886) was born in Sligo, Ireland. While the information shown on his death certificate suggests he arrived in Australia about 1832, a list of the free unassisted passengers who arrived at Sydney in August 1835 on the *Jane Goudie* include one Andrew Lenaghan (sic).

Several billheads of Andrew Lenehan preserved in the Mitchell Library note that his business of cabinetmaker, upholsterer and undertaker was established in 1835. In May 1841 the *Australian* announced that Lenehan had acquired the cabinet-making business of James Templeton in Castlereagh Street. Templeton was also listed among the passengers on the *Jane Goudie* that arrived at Sydney in 1835.

In October 1840 Lenehan married Susannah Templeton at both the churches of St Mary's and St James'. Born in Dublin, the daughter of William Templeton, she was most likely related to James Templeton. A Dublin directory for 1824 lists William Templeton's furniture warehouse at 4 Henry Street and a similar directory for 1835 includes James Templeton, cabinetmaker and upholsterer at 6 Henry Street, tending to confirm the Templeton family's previous association with the furniture trade.



Label and impressed mark of Andrew Lenehan



Although Lenehan was in business from 1841 he does not appear in Sydney directories until 1843 where he is described as a cabinetmaker at Pitt Street north and Castlereagh Street. In an 1844/5 directory his premises were listed at 271 Castlereagh Street. Joseph Fowles' *Sydney* in 1848 contains an advertisement for his upholstery establishment at 287 Castlereagh Street. By 1855 he had moved to 289 Elizabeth Street and 66 Castlereagh Street. Two years later he was at 60 Castlereagh Street, more than likely a misprint, and his private residence was at Ranelagh, Darling Point. Between 1858 and 1866 he is listed at 179 Castlereagh Street although a billhead dated 1860 gives his address at 287 Castlereagh Street. A description of his premises at this time is found in the *Empire*, 21 May 1863:

We refer to the new Cabinet, Upholstery, Carpet, Floorcloth, and General House Furnishing Establishment, which from the designs of Mr W. Weaver, has been built in King-street East for Mr A. Lenehan, and is in immediate proximity and connection with that gentleman's extensive premises in Castlereagh-street, comprising his lofty show rooms containing the most recherché specimens of London, Parisian, and other foreign manufacture, and also admirable proofs of the skill and taste of our colonial artisans and of the extraordinary beauty and value of the indigenous woods of New South Wales; and also his manufactories, wherein are constantly employed cabinet-makers, turners, carvers, and gilders, decorators, French polishers, joiners, chair and bedstead makers, upholsterers (male and female) and workers in every other industrial branch of his most comprehensive enterprise, the rapid and successful growth of which has rendered it necessary to greatly increase the area of its operations.

In 1867 he appears at 181 Castlereagh Street and in the following year at the same address now described as Lenehan & Co. in partnership with J.G. Raphael and Edward Flood. An article by 'Old Chum' in the *Truth*, 12 December 1915, suggests that this was an unfortunate arrangement and Lenehan vacated the premises and went to 143 Pitt Street where he is found in directories between 1869 and 1871. By 1873 he last appears at Bridge Street and within a few years he had retired to his residence on the Lane Cove River at Hunters Hill.

An advertisement in the *Sydney Mail*, 7 November 1868, advised that Raphael & Co. had taken over Lenehan's furniture shop, goods and premises at 187 Castlereagh Street and would continue to employ the same persons.

The varying addresses noted above are extremely useful in establishing a date for those examples of his furniture that have been found with his trade label. Apart from pieces carrying his paper trade label others are known with simply an impressed mark A. LENEHAN.

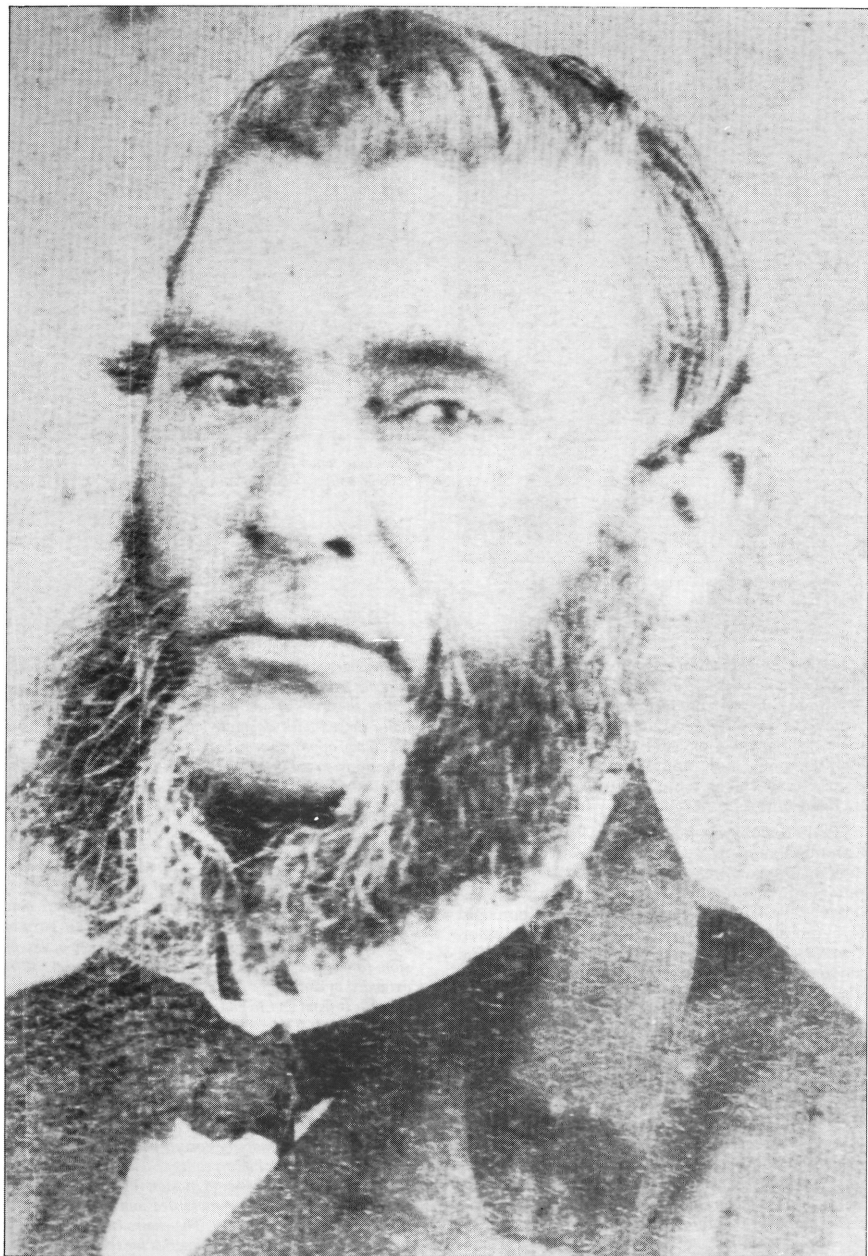
Lenehan's billhead, decorated with the Royal Coat of Arms indicating vice-regal patronage, describing him as a 'Designer and Manufacturer of Superior Furniture' which he provided for some of

the finest houses in Sydney. An interesting commentary on Australian furniture is found in the *Sydney Herald* during 1846 –

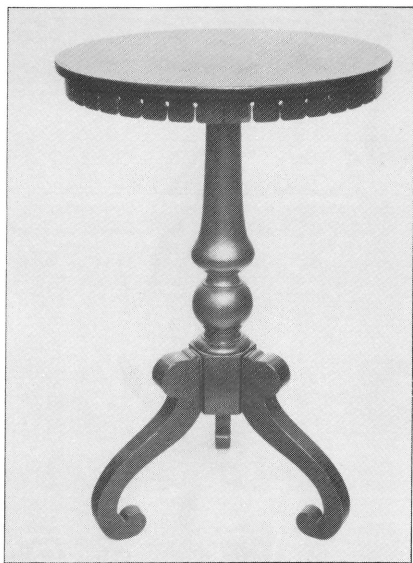
Some three years ago, it was no uncommon thing to have ship after ship arriving in this colony laden with furniture, and the factories of America drew from New South Wales no inconsiderable sum for their veneered chests of drawers and painted chairs. It is pleasing to know that an example has been set in high quarters which will have the effect of discouraging the purchase of foreign or even of British furniture for our own woods and our own mechanics can now supply and manufacture articles of beauty superior even to those brought to us across the waters. The large numbers who have through the hospitality of Sir George and Lady Gipps been enabled to visit the beautiful mansion which has been erected for the dwelling of Her Majesty's representative in this colony, will have the opportunity of judging of the capabilities of the colony in this particular, and as there are many who have not eschewed the old habit of preferring imports to productions, some pains have been taken to give them a nominal description of the furniture which has been added to what was in the old house, especially the massive and carved work, which has been acknowledged of considerable beauty was furnished by Mr Lenehan of Castlereagh Street who has besides furnished some splendid articles to officials and other gentlemen in the colony.

Apart from furniture produced locally in his workshop Lenehan is known to have retailed furniture from abroad. In 1857 he advertised 'a most extensive stock of superior FURNITURE in all its variety of the most recherché and fashionable style of English and continental as well as his own manufacture'. As early as 1845 he was using not only local timbers but importing satinwood and rosewood from England for 'customers and other gentlemen who may require elegantly furnished Drawing Rooms ... he is now in the position to manufacture any article in the above-named fashionable wood, at moderate prices'.

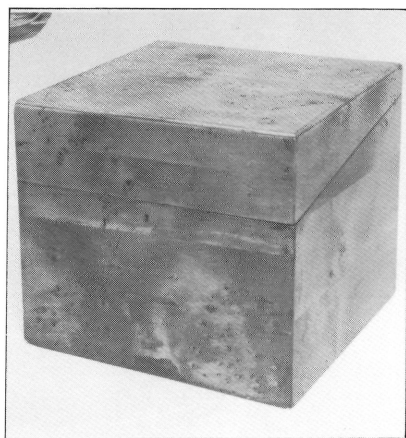




Portrait of Andrew Lenahan. (Courtesy R. Lenahan)



Indian rosewood occasional table. Labelled circa 1845 72.5 x 47 cm (Private collection)



Huon pine liquor box. Impressed mark, circa 1865 36 x 40.5 x 40.5 cm (Private Collection)

In 1851 he was commissioned by Governor FitzRoy to make boxes from native timbers to contain specimens of gold from Ophir and the Turon which were to be presented to Queen Victoria. In a letter to Earl Grey the Governor described Lenehan as 'an ingenious and reputable cabinetmaker ... a highly respectable man, a loyal subject and a member of the Corporation of Sydney'.

At the exhibition held by the Paris Exhibition Commissioners in Sydney during 1854, a chess table made of cypress pine, tulip wood and Huon pine manufactured by Andrew Lenehan was exhibited by Sir Alfred Stephen. A later exhibition held in Sydney in 1861 by the International Exhibition Commissioners featured a cabinet made of colonial woods which was exhibited by Lenehan and obviously from his workshop.

His work continued to attract public attention and feature in the columns of the colonial press. An article on 'Colonial Workmanship' in the *Sydney Morning Herald* during 1857 lamenting on the lack of opportunity for colonial youth to acquire skills in the higher branches of manufacturing industry noted — 'We have recently inspected a magnificent dining room suite manufactured by Mr A. Lenehan of Castlereagh Street for His Excellency Sir William Denison, which would do honour to any cabinet factory in the world and which will provide a fitting ornament for the vice-regal dwelling'. Included is a lengthy and enthusiastic description of the suite which is still extant at Government House, Sydney:

The sideboard is 14 feet 6 inches long and nearly 7 feet 6 inches to the centre of the back, which is composed of one centre sheet of silvered plate glass surrounded and partially carved with elaborate but bold carving, such as is peculiarly appropriate to so large a piece of furniture. The carving is so arranged as to show the glass between the various scrolls, producing a very brilliant yet chaste effect. The frieze or table part of the sideboard — the ends of which stand forward from the centre — is formed of bold and well arranged mouldings and is supported in front by four richly carved console trusses, and at the back by pilasters and panelling relieved by rich mouldings, resting on a base or plinth to match the frieze. We now come to the tables. The principal table is made to vary in size according to circumstances, and is capable of extension to 24 feet in length. Its width is six feet. It is extended or contracted in size by means of screws passing beneath it from end to end, which are turned by a winch at either end. These screws work so easily that a child might extend or contract the table as a grown up person. The second table is circular divided into two parts which may be fitted (with connecting pieces) to the ends of the large table already noticed. When thus extended the length of the whole is 32 feet. These tables are supported in the centre by a massive carved pillar and truss standard and at the ends by carved legs. The acanthus leaf has been taken as the basis of design of these carvings; wreaths of this leaf are represented and twined spirally around the pillars and legs. The chairs (morocco seated) are in the same style. The draperies for the windows are in rich crimson and gold embroidered satin, and are exceedingly tasteful.

The principal table of the suite is a modified Italian style, a copy of a design found in the Cabinet Maker's Assistant, published by Blackie and Son's in 1853, which was an important mid-nineteenth century English furniture pattern book.

It was certainly not Lenehan's most rewarding commission and led to later financial adversity.

At the end of 1856 Lenehan was called in to estimate the costs of refurnishing the public rooms at Government House, Sydney for Governor Denison. The understanding was that the new furniture was to be of the same description and quality as the old. Eight months later designs and materials of a more expensive kind were requested, greatly exceeding in cost his original estimates. When the final account was presented the government refused to pay the amended prices although an additional payment of £550 by way of compromise was suggested but later rejected by the government. It was claimed that Lenehan's original estimates were in fact a tender to which he was bound

despite the absence of any written document to this effect. This was upheld by the Supreme Court although at a further hearing Lenehan was allowed to remove all goods furnished by him in excess of the original estimates — hardly a practical solution as much of the work had involved new carpeting and curtains as well as the repairing of existing furniture. Lenehan was to eventually petition the Legislative Assembly for justice and in October 1862 a Select Committee was appointed to hear his claim. They were to decide in his favour and Lenehan was paid the outstanding balance of his account which amounted to £896.18.5. The original account for the work done was £2203.11.10. The transcript of the hearing provides a wealth of information concerning the furniture trade in Sydney at this period as a number of prominent fellow cabinetmakers in Sydney gave evidence on Lenehan's behalf. It also gives a meticulous description of the furnishings provided by Lenehan for Government House which would be of the utmost importance in any future restoration of that building and its contents.



Cedar winged wardrobe. Labelled, circa 1855 212 x 239 x 61 cm (Elizabeth Bay House, Sydney)

In his evidence before the Committee Lenehan stated that the Governor had ordered "new tables and new sideboards for the dining room as well as two dinner waggons and a side table to hold the spare leaves of the dining table". He added that the main table was chosen from design books. The chairs, 18 of which were of English manufacture and the rest made up by Lenehan, were selected from patterns provided. The initial design for the sideboard was changed – supposedly Mr Dawson, the Government Architect, was to provide a new design – but Dawson later disclaimed this, saying that the design was Mr Lenehan's own. Several of the items mentioned do not appear in Lenehan's account or John Hill's later valuation. The prices charged by Lenehan in 1857 for the principal items of new furniture were 24 new chairs (£108), dining table (£125), sideboard (£150) and King Arthur table (£60). Hill's later valuation which supported Lenehan's charges also included the leaf table which he valued at £27.10.0.

Costly litigation arising from this matter and the deprivation of government work during this period was hardly conducive to Lenehan's business enterprise and no doubt contributed to his later financial misadventures. A copy of an extract of his day-to-day accounts between 1 March and 4 September 1869, held by the State Archives of NSW, provides a detailed picture of his everyday business, together with the names of his customers. Apart from furniture sales and repairs, there were sales of a wide variety of upholstery, curtain materials, mattresses and floor coverings, as well as furniture hire.

While local government patronage during this period was probably denied him in 1862 he is recorded as having provided furniture for Government House, Brisbane, which was first occupied in that year by Sir George Bowen who had been appointed the first governor to the newly separated colony of Queensland in 1859.

By 1875 Lenehan had retired from active business. He died at the home of his eldest son at St. Leonards predeceased by his wife and survived by three sons and two daughters. He was buried at St Charles' Church, Ryde. His obituary in the Express, 4 March 1886, recorded:

'Although of late years the deceased has lived a quiet and unobtrusive life, taking little interest in public affairs, yet at one time he could boast of having been foremost in almost every movement which had for its object the advancement of social and religious order. The late Mr Lenehan was one of the first City Councillors (as far back as 1843) and for a long time took an active part in the deliberations of that august body. He could also lay claim to being one of the first of the Lay Fellows at St. John's College, an institution which he endowed to the extent of £500 in his bright and palmier days.'

An interesting link between several of Sydney's leading furniture workshops about the middle of the nineteenth century was revealed by John Hill in his evidence before a Select Committee of the



*Cedar secretaire bookcase labelled, circa 1850
217 x 129 x 65.5 cm (Private Collection)*

Legislative Assembly in 1862 when he described the cabinetmaker G.C. Hayes as one of the best workmen in the colony. Prior to commencing business on his own account in 1849 at 468 George Street, Hayes had been employed as foreman by three of Sydney's most prominent cabinetmakers — John Cox for two years, Andrew Lenehan for six years and C.N. Hunt.

A number of examples of furniture from Lenehan's workshop are known and can be identified from his trade labels and impressed mark. One labelled piece is also inscribed "J. Marsh June 1857". Marsh, who is listed in directories between 1857 and 1883/4 as a cabinetmaker in Sydney, was employed by Lenehan and later by J.G. Raphael. Another item of furniture carries Raphael & Co.'s stencilled mark accompanied by the inscription "J. Marsh 14/5/[18]68". Alexander W. Norton and Henry W. Strong were also in Lenehan's employ for a number of years and were later in business together briefly on their own account. Norton's workshop was to continue into the twentieth century.

Today's active concern for our architectural heritage pays scant attention to the work of cabinetmakers and other craftsmen whose labours provided many of these buildings with their original furniture and furnishings. As David Dolan wrote in an introduction to *Sydney's Colonial Craftsmen* for an exhibition held at Elizabeth Bay House by the Australiana Society in 1982 — 'The early crafts of Australia, including the crafts of Sydney, were not just a simplified provincial version of European or



Billhead of Andrew Lenehan dated 1851 (Courtesy Mitchell Library)

English or even London crafts. They were produced in an isolated society in transition, uncertain of its identity, and drawing simultaneously upon both urban and country traditions from the other side of the world, with adaptations to local materials and conditions, creating a body of work which was quite heterogenous, and often hardly coherent, but, in that, reflecting the society in which it developed.'

ACKNOWLEDGEMENTS

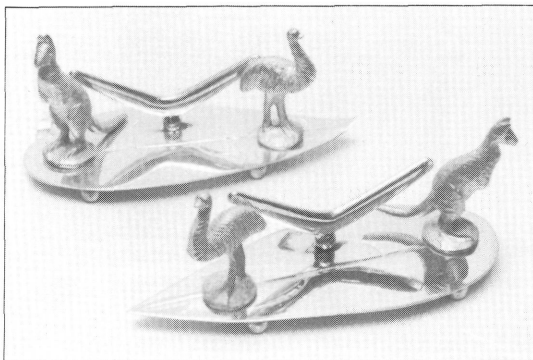
The text and illustrations are drawn from *Nineteenth century Australian furniture*, by Kevin Fahy, Christina Simpson and Andrew Simpson,

Sydney 1985 and 'Andrew Lenehan — Sydney cabinetmaker', by Kevin Fahy, *Heritage Australia*, Summer 1982.

The author wishes to acknowledge the following sources: Clifford Craig et al., *Early colonial furniture in New South Wales and Van Diemen's Land*, Melbourne 1972; Kevin Fahy, 'Andrew Lenehan — cabinetmaker', *Descent*, vol.6 pt 1, 1972; Kevin Fahy, 'Andrew Lenehan', *Sydney's colonial craftsmen* (exhibition catalogue), Australiana Society, Sydney 1982 together with M. Graham, W. Chapman, R. Lenehan, D. Ellsmore, the Mitchell Library, the State Archives of New South Wales, the State Archives of Queensland and others.



Elizabeth Antiques



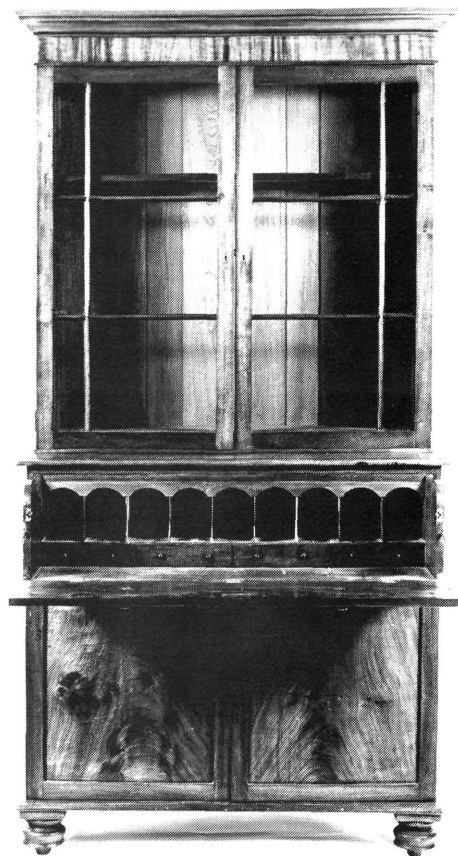
PAIR OF EMUS KNIFE RESTS

An excellent display of Australian memorabilia including pottery, glass, jewellery, silver-plate and furniture.

Shop 15, MOSMAN PORTOBELLO ANTIQUE ARCADE.
742 Military Rd, Mosman. 2088. (02) 9603427.
OPEN 7 DAYS 10am - 6pm

The Rustic Charm

Australian Antiques & Decorative Arts



60 Ourimbah Road, Mosman 2088 (02) 960 3328

Trading Hours: Weekdays 1 pm – 6 pm

Saturdays 11 am – 6 pm

Sundays (Winter only) 2 pm – 5 pm

Anytime by arrangement

WANTED TO PURCHASE

**EXCEPTIONAL 19TH CENTURY AUSTRALIAN FURNITURE
AUSTRALIAN SILVER, DECORATIVE ARTS, PAINTINGS ETC**

The Jewellery of Willis and Sons of Melbourne

Kenneth Cavill

When Richard and Thomas Willis established their jewellery business in Melbourne, in 1858, as importers and wholesalers scarcely could they have imagined that some fifty years later their successors, Willis and Sons, would have become one of the leading manufacturers of gold jewellery in Australia.

Yet the pattern of development of this family business was not dissimilar to that of other merchants who sensed the opportunities that were to flow from the discovery of gold in the Australian colonies in 1851. By 1868, R. & T. Willis were listed¹ in the Melbourne directory as manufacturing jewellers as well as importers. Then in 1876 the firm became T. Willis & Co, under the control of Thomas and V.J. Willis. Willis & Co continued to trade as wholesale jewellers and importers of watches, clocks, silver and electroplated wares. Additionally the firm was listed as gold and silversmiths. Such listings of jewellery establishments were not uncommon — whether or not the silverware was made in their own workshop.

No specific information has been forthcoming of jewellery manufactured in Australia in the Victorian period by R. & T. Willis, or by T. Willis & Co. In 1979 Tomsett reported² that a surviving member of the Willis family was aware that his grandfather (presumably Thomas Willis) had practised as a manufacturing jeweller, but that was all.

However the extent of Willis and Company's involvement in the jewellery trade can be judged from advertisements such as the following:



"T. WILLIS and CO
Established 1858

Merchants, Indenters, Manufacturers' Agents and
Wholesale Jewellers"

...

"Importers of ... Jewellery set with Diamonds,
Opals, etc"

...

"Manufacturers of all Kinds of Jewellery.
Gallerie, Beads, Chain and other Materials"

...



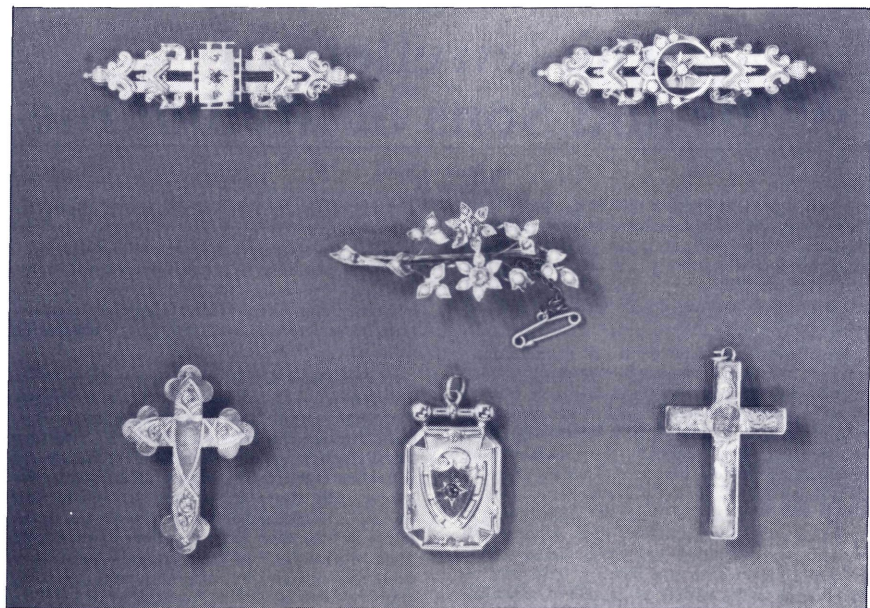
It would seem that Willis & Co were engaged in all aspects of the jewellery trade other than retailing. The firm maintained a presence in London, and later in Birmingham — presumably to assist in their importing activities. In Australia, branches had been opened in Sydney and Perth.

With the coming of Federation in 1901, the newly founded Commonwealth government was to impose customs duties on many imported goods, including jewellery — apparently at levels sufficient to encourage, and no doubt protect, local manufacturers. Increasingly wholesale jewellery firms turned to manufacturing, not least among these was T. Willis & Co.

In 1904 Willis & Co was incorporated as Willis and Sons Pty Ltd. Willis and Sons was to become the prime manufacturer of gold jewellery in Australia through the 1910s and 1920s. By 1908 they had constructed new premises — manufactory and warehouse, at 350–356 Little Collins Street, Melbourne. The lower floors were devoted to their extensive wholesaling activities, while the upper floors housed their large jewellery manufactory. Their workshops employed some 70 persons — designers, die-sinkers and engravers, jewellery craftsmen and assistants. A vast array of jewellery was produced in 9, 15 and 18 carat gold, and in silver, until the closure of their manufactory in 1931.^{3,4} in the midst of the Great Depression.

The gold jewellery, shown in plates 1–7, was produced for a substantial "middle class" market. Australia had become a wealthy country, with an ever increasing number of Australians well able to afford such items. Willis and Sons designed and produced a wide range of brooches, bracelets and pendants, set with gemstones or their imitations (see plates 1 and 2). Many gold locketts were made, ranging from plain circular photo-lockets to more elaborate heart and shield shaped items (plate 1). Ladies' and gents' rings, cuff links, dress studs, tie and stick pins, etc. were also manufactured (plate 3). This popular and affordable jewellery was not dissimilar to wares manufactured in Great Britain and the United States in the late Victorian and Edwardian years. Moreover, comparable wares were produced by other Australian manufacturers.

Changing fashions in jewellery usually followed overseas trends and were met by the introduction of newer items. For example, gents' silk alberts were popular towards the end of the Federation period, they were produced with a gold centre fob. Ladies' expandable armlets became popular in the 1920s, and were manufactured in many patterns including "Grecian Key". By then brooches were lighter in design, and tended to emphasise the gemstone rather than the gold or silver. Die-stamped and engraved designs, if present, were less elaborate. This trend was to continue through the 1930s.



Plates 1a and 1b. Brooches — bar, spray and circle — set with pearls and coloured stones. Gold crosses, and shaped lockets.



Plate 2. Gold bracelets, "Crescent and Star" design.

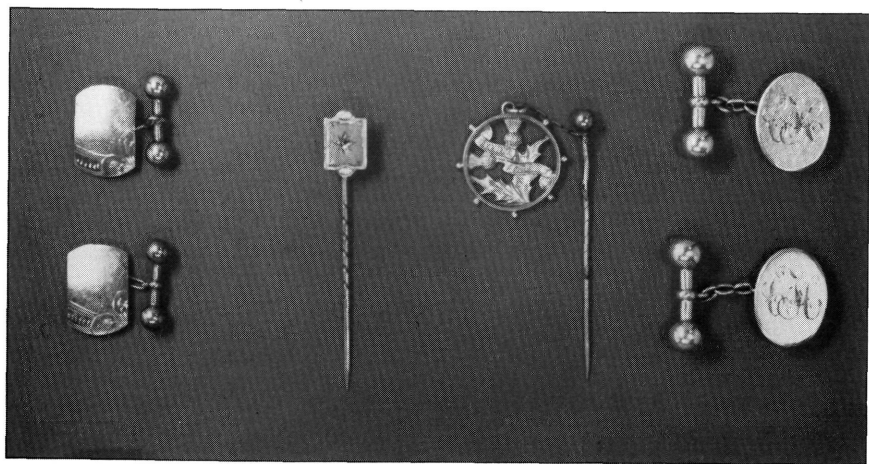


Plate 3. Gold cuff links and stick pins.

Australiana items were produced from the turn of the century. Fobs, cuff links and brooches bearing the Australian coat of arms, or the map of Australia, were especially popular. Tomsett³ has noted one of their registered designs, R.D.No.263, for 1908. The popularity of these wares has not diminished, today they are eagerly sought as collectors' items (see plates 4 and 5). Much souvenir jewellery was manufactured by Willis and Sons. Often the basic design was a boomerang or wishbone brooch, to which a kangaroo, emu or kookaburra charm was applied (plates 4 and 5).

During the First World War brooches, medals and badges were produced as mementos and keepsakes.³ Then it was customary for a medal to be presented by the local community when one of their number enlisted, or returned, having served in the Australian Imperial Forces. Such a memento (plate 6) shows a soldier in the centre shield, surrounded by kangaroo, emu and boomerang motifs. "Good Luck" brooches, also shown in plate 6, were designed in the shape of a wishbone or boomerang, with enamelled battalion colours surmounted.

Scholastic, artistic and sporting achievements have long been recognised by the presentation of medals, medalets or fobs. A selection of Willis and Sons' medalets and fobs are illustrated in plate 7. These include two of their early medalets,

inscribed for 1904 and 1907 respectively (plate 7, left). The latter fob was for croquet, a popular pastime of our Edwardian forebears. It shows a croquet mallet in white enamel, set against a plain gold background.

The 20th century marks of Willis and Sons Pty Ltd have been in use from 1904. By then their standard marks were the "Unicorn", a numeral expressing the gold standard (9, 15 or 18 carat), plus the capital "W" (see plate 8). Also the "Unicorn" was used, with the abbreviation "STG.SIL", to mark silverware. That Willis & Co were manufacturing jewellery prior to their incorporation as Willis and Sons is clear. However the only marked items identified from this earlier period were two medalets (plate 7, right). The first of these was presented for football in 1890, the second was awarded to a member of the Stawell Cadet Corps in 1902. Each of these fobs bears the "Unicorn" stamp and impressed carat marks, but not the capital "W". The "Unicorn" was derived from the Willis family crest.

This article has been concerned with the substantial array of gold jewellery made in Australia by Willis and Sons. For some 50 years after the closure of their manufactory, the company has continued to trade as wholesale jewellers, manufacturers' agents and importers. Arguably their mantle as leading jewellery manufacturers in Australia was taken over in the 1930s by G. & E. Rodd.⁴



Plate 4. Australiana and souvenir items — brooches, charms, cuff links, etc. Fob (centre) has R.D.No.263.

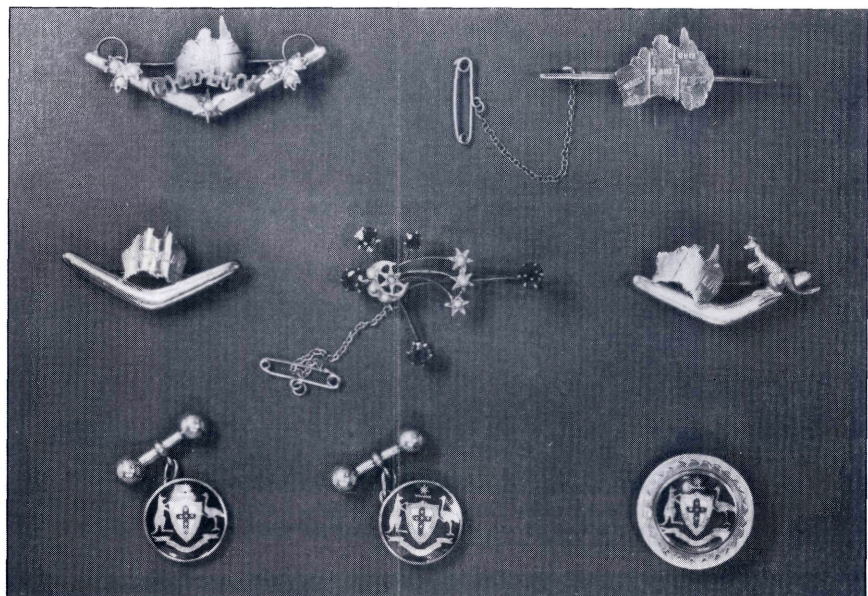


Plate 5. Souvenir brooches, including popular "Southern Cross" brooch (centre). Enamelled items (bottom).

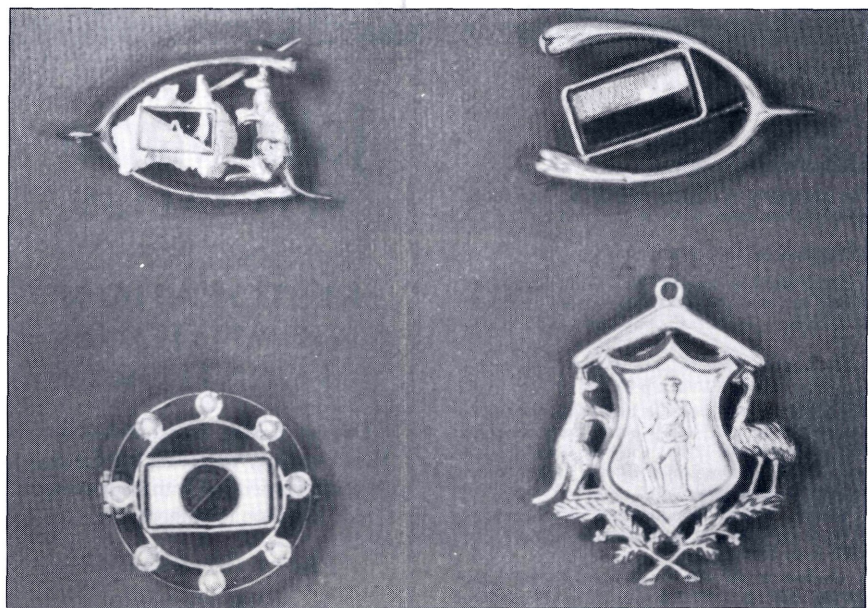


Plate 6. World War I medalet or fob, and "Good Luck" brooches with battalion colours in enamels.



Plate 7. Medalets and fobs. The medalets (right) are those of T. Willis and Co, inscribed for 1890 and 1902 respectively. Those on the left have the standard 9 and 15 carat marks of Willis and Sons.



Plate 8. Standard marks of Willis and Sons on gold jewellery.

ACKNOWLEDGEMENTS

The assistance of owners of individual pieces of jewellery has been greatly appreciated.

REFERENCES AND FOOTNOTES

1. Sands and MacDougall's Melbourne Directories should be consulted for details on the listing of R. & T. Willis, T. Willis & Co, and Willis and Sons Pty Ltd.
2. D. Tomsett, "Willis gone Wendt", *Australiana Society Newsletter*, 1979 (1), p.27.
3. The sale of part of Willis and Sons' machinery and dies to G. & E. Rodd would have occurred in 1931, and not *circa* 1914 as was suggested to Tomsett (see ref. 2). The firm of G. & E. Rodd was not established until 1919.⁴
4. Kenneth Cavill, "The Jewellery and Silverware of G. & E. Rodd and its Successors", *Australiana*, 1987, 9, pp.15-18.
5. During World War II manpower was more strictly controlled. The manufacture of jewellery was discontinued, apart from wedding rings, made in 9 carat gold only.

John Marlin SPECIALIST IN THE RESTORATION OF ANTIQUE FURNITURE

Cabinet Making, French Polishing,
Wood Turning, Veneering and Carving
expertly carried out with sympathetic
attention to authenticity.

Phone (02) 982 6149
Bus. Hours

JOSEF LEBOVIC GALLERY

ORIGINAL AUSTRALIAN PRINTS and
PHOTOGRAPHY — COLONIAL TO 1950



'MARKETS IN GEORGE STREET' 1914 by Sir Lionel Lindsay

*Also in stock — Fine European prints, Maps from 1490 to 1950
Work by select Australian contemporary artists*

- *Restoration, framing and valuation services*
- *Expert advice given in our specialised field*
- *Exhibitions bi-monthly. Catalogues available. To receive exhibition notifications, please contact us and you will be placed on our mailing list.*

34 PADDINGTON ST, PADDINGTON NSW 2021, AUSTRALIA. (02) 332 1840
OPEN MONDAY TO FRIDAY 1PM to 6PM, SATURDAY 11AM TO 5PM OR BY APPOINTMENT
MEMBER OF ANTIQUE DEALERS ASSOCIATION OF NSW / AUCTIONEERS AND VALUERS ASSOCIATION OF NSW

Achille Simonetti, Sculptor

Daina Fletcher

One hundred years ago, Sir Henry Parkes, Premier of N.S.W., opened Centennial Park as a recreation ground for the people of Sydney. The following year, he commissioned a sculpture of the first Governor, Arthur Phillip, from the Italian-born artist Achille Simonetti, to recognise Phillip's achievement and the progress of the colony.

Achille Simonetti was born in Rome in 1838, son of Louis Simonetti (sculptor) and his wife Rosina. Simonetti was apprenticed to his father for some time. He received his formal art education at the Accademia Nazionale di San Luca, Rome. This academy was established at the end of the 16th century with teaching methods which focussed on the classical style for the portrayal of the human figure. By the mid 19th century this institution had become very established with a continued emphasis on neoclassical studies.

Simonetti met Archbishop James Quinn of Brisbane who encouraged him to emigrate to Australia. After travelling to Greece, Simonetti arrived in Brisbane in 1871, where he executed a plaster bust of James Quinn. In 1874 he moved to Sydney where he is reported to have worked on St John's College.¹ However there is no record of this in the archives at St John's, nor in those at the University.

In 1874 he set up a studio at Rose St. Balmain. In this year he made his first appearance on the exhibition scene in Sydney. At the Third Annual Exhibition of Colonial Works of Art held by the New South Wales Academy of Art, Simonetti exhibited the following works: No. 137 'Coronation of the Virgin' (Basso Relievo); and Nos 138 & 139: two untitled busts. He won a silver medal. Other items in the statuary section included bust and statuette casts from the antique which were owned by the Academy.

The N.S.W. Academy of Art itself was established in 1871. From 1872 it held annual exhibitions at its rented rooms in Elizabeth St. The recognition of Simonetti's talent at the 1874 exhibition, and the fact that he was the only sculptor exhibiting, no doubt contributed to the trustees' decision to appoint him to the post of instructor in sculpture and design, in 1875. His fellow expatriate Signor Anivitti was appointed instructor in painting and drawing. Their methods of instruction echoed those of the European academies, in Simonetti's case concentrating on copying classical statuary in both drawing and sculpture. Presumably Simonetti held this post until 1880 when the Art Gallery of NSW was formed and other institutions took over its art teaching functions.



The Arthur Phillip memorial in the Domain, Sydney, by Achille Simonetti.



The figure of Arthur Phillip atop his memorial

In 1875 Simonetti exhibited the following works at the Fourth Annual Exhibition of the NSW Academy of Art: plaster busts of the Hon. H. Parkes and P.A. Jennings, four terracotta portrait medallions and two original statuettes, 'Clytie' & 'Morning Prayer'. The report of the exhibition claims that although there was no competition in this category Simonetti's work was considered of such high quality that he was awarded an extra gold medal. The catalogue does mention a plaster bust of J. Whittaker by E.R. Thomas.

During 1876 Simonetti evidently travelled to Tasmania where he executed plaster busts of Mr and Mrs Clarke and their two children. A report in the *Hobart Town Mercury* commends the likenesses and the admirable, classical depiction of the young daughters.² At the Fifth Annual Exhibition of the NSW Academy of Art it appears that Simonetti exhibited these works (although they are not titled). He also exhibited a plaster bust of Sir Alfred Stephen, a medallion portrait of Commodore Goodenough, and again the 'Morning Prayer'. These works were commended for their fidelity to nature. He won the silver medal as the sole contributor.

In the next year, 1877, Simonetti again won the silver medal for the marble busts of Sir Alfred Stephen (which was subsequently presented to the Legislative Council) and the Hon. J. Fairfax. H. Brackenridge exhibited a clay model — 'No Bacca'.

At the Sydney International Exhibition of 1879 Simonetti won three first degrees of merit for the following works: marble busts of Commodore Goodenough and Judge Faucett; three plaster busts; and a lifesize clay group entitled 'Venus of the South'. This group was described as "...pure in classical style and faultless in proportion." It is "...the attraction of the room ... surrounded as it is by busts of well known colonists, it forms a trophy of art of which the colony may well be proud."³

At this exhibition Simonetti judged the categories of 'Pottery, Ceramics Porcelain and Glass' and 'Engraving, Lithography and Architectural Design'.

Clearly the prominence of Simonetti within the sculptural sphere of the N.S.W. Academy of Art is unrivalled during these years. He did not sell through these exhibitions. They were a vehicle through which he could publicise his skill and his neo-classical style in the hope of public or private commissions. He became Sydney's leading sculptor.

In 1879 Simonetti was commissioned by Sir Henry Parkes to produce six allegorical figures — Labour, Art, Science, Wisdom, Justice and Mercury — for the facade of the Colonial Secretary and Secretary of Works' Building. The last two were exhibited at the Melbourne International Exhibition, as were the 'Venus of the South' and four portrait busts. Unlike those realistic figures executed by Sani on the General Post Office, Simonetti's idealised neo-classical figures found favour with



Bronze figure of an Aborigine, one of the four figures around the base of the Arthur Phillip monument in the Domain, Sydney.

the civic aspirations of the prominent citizens.

In 1884 with Sani, Lucien Henry and Beere, Simonetti submitted a design for a memorial to Queen Victoria, to commemorate her record reign. The commission went to J.E. Boehm R.A. (sculptor-in-ordinary to the Queen). Although Simonetti was unsuccessful the *Art Journal* reports that his model "...does not fully satisfy the eye of the critic; it is however, by far the best."⁴

Simonetti's most ambitious public commission (again from Sir Henry Parkes) was the monument to Governor Arthur Phillip in the Domain, executed between 1889 and 1897 at a cost of £14,000. This colossal monument is described by J. de Libra as although "not entirely above criticism", it is "a fine impressive work ... in it the sculptor has successfully combined the classical and allegoric with the natural and realistic."⁵

Sculptor Noel Hutchison writes of the commission in the *Australian Dictionary of Biography*:⁶

"On 18 October 1889 Simonetti had been commissioned by Sir Henry Parkes to construct for £10,000 an elaborate monument to Governor Phillip, to be sited in the Botanic Gardens and completed by May 1893, but the work was later delayed for a year by Sir George Dibb's 'express authority'.

Further delays occurred when, at the suggestion of Sir Julian Salomons and E.L. Montefiore, the supporting figures were changed from realistic to classical. In November 1893 Simonetti visited Italy to supervise the bronze casting by Messrs Galli Bros, of Florence, of the fifteen-foot statue of Phillip and the base statues of Agriculture, Commerce, Neptune (navigation) and Cyclops (mining). Coriolano Fontana executed the Carrara marble pedestal and basins in Genoa. Eventually the fifty-foot high monument was completed for over £14,000 and unveiled by Governor Hampden on 22 June 1897 during Queen Victoria's Diamond Jubilee celebrations. Its eclectic combination of realistic and neo-classic styles was unfavourably received."

During these years Simonetti executed two lifesize statues: one of Archbishop James Quinn, and the other of John Henry Challis, great benefactor of the University of Sydney. The latter was executed at a cost of £1,200 and was unveiled in 1893 in the University's Great Hall."

In 1892 Simonetti was holding classes in drawing and modelling at his studio at Rose St, Balmain. James White worked as his assistant after 1888.

In 1897 Simonetti entered and lost a competition to execute the sculptural group on the Queen Victoria Market Building which W.P. Macintosh won.

Achille Simonetti died on 23 March 1900, aged 62 years, of heart disease. He had spent 26 of his 29 years in Australia in Sydney, having returned to Italy only to supervise the casting of the Governor Phillip Memorial in 1893. He became naturalised in 1881. Simonetti was survived by his wife Margaret and two children.

Apart from the architectural statuary mentioned above, Simonetti's work is represented in the following collections: the University of Sydney; Mitchell Library; Parliament House Sydney and Brisbane; and the University of Adelaide.

NOTES:

1. Reported in Simonetti's obituaries in the *Sydney Morning Herald* and *The Telegraph* on 26/3/1900.
2. The report from the *Hobart Town Mercury* is in 'The Newspaper Clippings File 1874 — 1880', A.G.N.S.W. It is undated.
3. Report of the Sydney International Exhibition: No. XI. It is undated. From 'The Newspaper Clippings File' op.cit.
4. *The Art Journal*, London 1884, quoted in Scarlett, K., *Australian Sculptors* Nelson 1980.
5. J. de Libra, 'The Fine Arts in Australasia: Their Progress, Position and Prospects', No.3 'Sydney 17/1899, *Australasian Art Review*.
6. Noel S. Hutchison 'Achille Simonetti' in B. Nairn (ed) *Australian Dictionary of Biography* Vol. 6. pp 125-6.
7. This figure was arrived at after adding the amounts paid for the Challis statue that are detailed in the Report of the Senate, University Calendars, 1890-93.

BIBLIOGRAPHY:

- Nairn, B (ed), *Australian Dictionary of Biography*, Vol. 6. Melb. University Press.
- Pevsner, N, *Academies of Art Past and Present*. De Capo Press, N.Y. 1973.
- Scarlett, K, *Australian Sculptors*. Nelson, 1980.
- Sturgeon, G, *The Development of Australian Sculpture*. Thames and Hudson, London 1978.
- J.G. (James Green) de Libra, 'The Fine Arts in Australasia No.3' *Australasian Art Review* Sydney, 1/7/1899.
- 'The Newspaper Clippings File' 1874-1880, Art Gallery of N.S.W.
- N.S.W. Academy of Art Annual Exhibition Catalogues, Sydney 1874-1879.
- Sydney Morning Herald*, 26/3/1900.

The Prize Medal and the Hindmarsh Pottery

Noris Ioannou

The recent discovery in Adelaide of a bronze prize medal dated 1888 and inscribed G. and W. Shearing, recalled the dominance and enterprise in ceramic manufacture in South Australia of the Shearing brothers — proprietors of one of Adelaide's earliest potteries, the Hindmarsh Pottery. The medal itself presents an opportunity to examine and consider aspects of the nineteenth-century ceramic industry in Australia other than just the usual focus on the manipulation of clay itself. This article presents an outline of the history

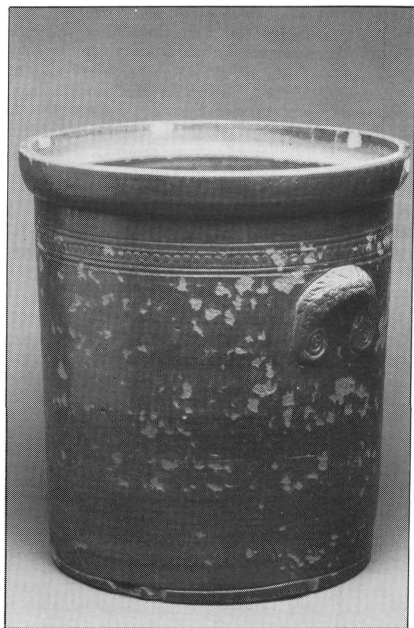
of the Hindmarsh Pottery, and looks at the role of the medal as an artefact of the interaction between the Pottery and society, and as a tool for product promotion.

The Shearing brothers had named their pottery after the adjoining township of Hindmarsh to commemorate their father's establishment of his brickworks there in 1839. The Hindmarsh Pottery was itself established in 1866 across the Port Road in the new sub-division of Carrondown, alongside Brompton.

The Hindmarsh Pottery's products, aside from the ubiquitous drain pipes, consisted of a variety of salt-glazed, stoneware domestic and industrial containers: jars, demijohns, wine jars, water-filters, ink bottles, breadcrocks, and bowls. Pottery production had been in progress for only some eleven months when the brothers displayed their products in the special November 1867 exhibition of the Agricultural and Horticultural Society during the Duke of Edinburgh's visit. They won first prize for the "...best collection of pottery", and were awarded a prize medal – the first of a number over the years.

George and William Shearing advertised their success and their prize medal in the *Adelaide Almanacks* from 1870, with all advertisements featuring a sketch of the medal. The medal itself was a product of Victorian society's fascination with exhibitions in general: it was a cultural product associated with the values and attitudes of this society. It acted as a symbol of success in art, industry, and enterprise, and was a tangible reward praising and encouraging its recipient. By featuring the medal in their advertisements, the Shearing brothers exploited it as a symbol of their success and associated Victorian attitudes and values.

The almost immediate success of the Hindmarsh Pottery raises the question of where the Shearing brothers had acquired their expertise in pottery – particularly as their previous expertise had been restricted to the manufacture of bricks. Indeed, besides the Shearing brothers' business sense and life-time involvement in clay, it was the expertise of the first two potters hired by them that allowed their successful branching out into pottery manufacture. At the establishment of the Hindmarsh Pottery, two Staffordshire-trained potters Thomas and George Bosley were engaged to produce salt-glazed stonewares and lead-glazed earthenwares.



A massive (ht.44cm.), Hindmarsh Pottery storage jar with decorative handles and roulette, c.1870.

The two Bosley brothers both remained and worked in the Hindmarsh Pottery until their deaths. For Thomas Bosley that death came prematurely in 1873 (aged 32). His brother, George, subsequently married the widow.

In July 1872, George Shearing had also died prematurely, leaving the business to be run by William. It is notable that William always retained George's initial in the business name. Throughout the 1870's a period of prosperity enabled the Hindmarsh Pottery to expand, so that by the mid-1870s, the works were training as many as eight or nine apprentices. (One of these, Thomas George Dufty Bosley, was the son of the deceased Thomas Bosley and was then trained by his now step-father, George.) By 1883, William Shearing employed seventy workers and had a turnover of £17,000.

Following a business trip to Europe and North America in 1885, William initiated a new line at the Pottery by establishing a terracotta workshop which produced:

"...a large quantity of ornamental work including cornices, stringcourses, tiles and panels in both red and white terracotta. Most of the designs are entirely new, having been secured by Mr Shearing whilst in England and the majority are exceedingly elegant."



The bronze medal presented to William Shearing at the Centennial International Exhibition Melbourne, 1888.

Press-moulded decorative vases, architectural panels and fountains were also produced. At the Adelaide Jubilee Exhibition of 1887, Shearing displayed a building of moulded terracotta bricks and tiles and received a diploma and medal for his efforts.

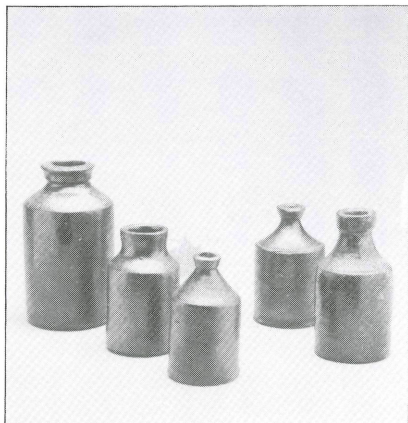


George Shearing, father of George (jun) and William.

In 1888, William Shearing displayed his terracotta and other products at the Centennial International Exhibition, Melbourne again winning a medal. It was the medal which recently came to light. This three-inch (76mm.) diameter (bronze) medal features Queen Victoria and the lettering: Centennial International Exhibition Melbourne. The reverse features a wreath formed by a branch of wattle and one of oak surrounding the Southern Cross and the lettering: Artibus Dignis Honor Insignis ("To Worthy Arts Famous Honour"). The date is included in Roman numerals. The rim of the medal is inscribed: G. and W. Shearing. Research has yet to uncover documents utilising this medal in the promotion of the Pottery's products in the manner that the 1867 medal was used, though records of the ceramic industry in South Australia are considerably incomplete.

By 1892, following the death of George Bosley, salt-glazed stonewares were phased out. This coarser category of pottery had been in declining production for some years due to the competition from the larger range of domestic wares (Bristol, Cane, Rockingham and whitewares) that were in production from the four other potteries now in existence in Adelaide. Due to this competition and the recession of the period, the Hindmarsh Pottery went into decline, and in 1910 financial difficulties forced its sale. It continued solely as a drain-pipe works for some sixty years.

William Shearing, brickmaker, potter, inventor and businessman died in 1917. His brick, tile, pottery and terracotta works at Hindmarsh had firmly established the district as one of the important centres of ceramic activity in Adelaide in the nineteenth and early twentieth century. Today, William Shearing is now chiefly remembered through the small quantity of salt-glazed pottery that has survived. To date, about 70 examples of marked Hindmarsh Pottery have been documented. These wares include the J.H.M. Hawkes ink bottles which had the Australian coat of arms impressed on one side, and were produced between 1873-1879; the G. Moseley "oyster" jars, and the J.O. Ladd and G.H. Herring ginger beers; a range of round-shouldered storage jars; demi-johns; spirit barrels; wine jars. The pottery also produced jars with highly decorative handles, and regularly decorated these jars with a bold roulette pattern. Hindmarsh Pottery glazes range from a pale orange-skin mottle to a lustrous chocolate



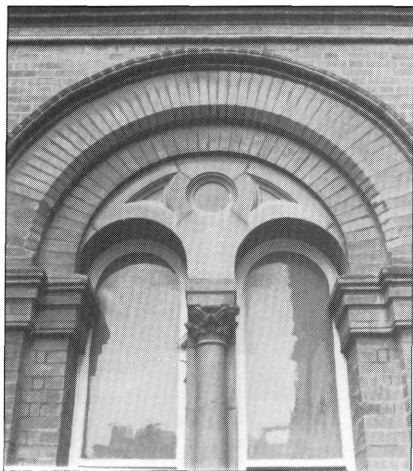
A group of salt-glazed stoneware ink and blacking bottles, 1867-c.1880.



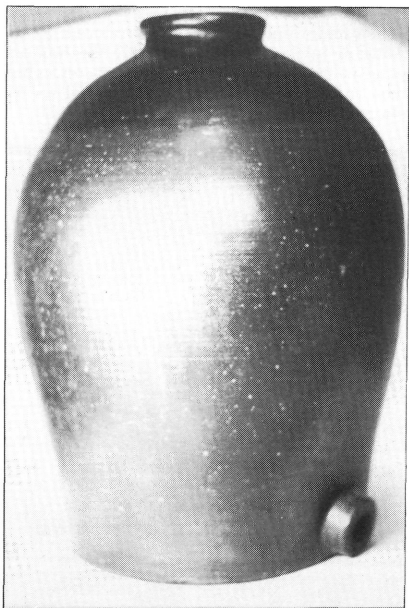
A Hindmarsh Pottery jar with unusual grey-coloured salt-glaze, ht 21cm, 1867-c.1875.

brown. The salt-glazed stonewares of the Hindmarsh Pottery's early period, 1867-c. 1880, are rare and particularly sought after by collectors. It was in this period that a large proportion of its products were clearly stamped – "HINDMARSH POTTERY", and are therefore easily identifiable.

The Hindmarsh Pottery had also been the training place of the State's last colonial potter. Thomas Bosley (junior). When 65 years of age, in 1932, Thomas established his own pottery in suburban Mitcham, which he called Bosleyware. These decorative art wares were produced from 1933 until Thomas's death in 1944. Following the tradition of marking wares in the early years of the Hindmarsh Pottery, Bosleyware is similarly clearly marked.



Arched and moulded red brickwork, Adelaide Museum Romanesque facade, North Terrace, 1894. Attributed to Hindmarsh Pottery.



A large (ht.50cm) Hindmarsh Pottery wine jar, c.1880.

Thomas Bosley's apprenticeship days with the master potter from Staffordshire (his step-father), are also reflected in his love for early, traditional English wares which he reproduced in colourful articles such as the Old Gum Tree plaques, and a range of jugs and mugs in the English Gothic style. Bosleyware has a quaint folksy look which appeals, just as the superb salt-glazed surfaces of Hindmarsh pottery are now appreciated by collectors.

Aside from the few remaining salt-glazed wares of the Hindmarsh Pottery, the colourful Bosleyware articles with their links to the first master-potters of Hindmarsh, and the site of the Pottery – now a grassy wasteland – the bronze medal William Shearing received in 1888 provides the only other material evidence of his considerable activity and influence. William Shearing was an active member of the South Australian Chamber of Manufacturers, and was constantly exploring new directions and processes in ceramics. The medals that he won testify to this activity and are artifacts that recall the interaction between pottery proprietor, art, industry and society. Holding the 1888 medal in one's hand it is difficult not to contemplate the man – William Shearing – who held it then, one hundred years ago.

Noris Ioannou is the author of the Australian Heritage Award-winning book: *CERAMICS IN SOUTH AUSTRALIA 1836-1986*; from folk to studio pottery. (Wakefield Press, Adelaide).

“...One Norman Lindsay even we wouldn't put a price on...”



THE AUCTIONEER

JAMES R. LAWSON AS SEEN BY NORMAN LINDSAY
COPYRIGHT JANET GLAD

Many of Mr. Lindsay's works were noted for their irreverence. Indeed he earned a notoriety that ultimately proved very valuable to the owners of much of his work.

The drawing you see here is particularly close to our hearts as it is Lindsay's own portrayal of James R. Lawson, founder of this company (1884) and equally renowned for his witticisms and performance on the rostrum.

The art of the auctioneer has not changed much in a century. Yet the application of his skills has widened dramatically.

Every month precious fine art, antiques and collectibles pass through our Sale Rooms. Paintings, antique furniture, jewellery, silver, porcelain, oriental art, rare books, maps, etchings and even tribal art.

You don't have to be a fine art collector or a professional antique dealer, you may just be curious about the real value of that family heirloom. Get to know Lawsons, their friendly personalised service is a by-word in the auction world.

Lawsons, Australia's oldest and most respected fine art auctioneers and valuers, founded in 1884 and still Australian owned.

For more information telephone (02) 241 3411

JAMES R. LAWSON PTY. LIMITED

212-218 Cumberland Street Sydney N.S.W. 2000

Members of the Auctioneers and Valuers Association of Australia. (Inc)

OFFICIAL VALUERS AND AUCTIONEERS TO THE NATIONAL TRUST OF AUSTRALIA (N.S.W.)

Board of Directors: B.H. Badgery; Managing Director, J.H. Alford, J.D. Gray.
Associate Directors: D.J. Bubb, P.H.C. Thomas.



Ceramics In South Australia 1836-1986. From Folk to Studio Pottery.

Noris Ioannou.

Wakefield Press, 26 Bank Street, Adelaide, S.A., 5000. 386 pages, colour and B/W, illus. Available from the publisher. \$75. incl. pack and post.

Congratulations to the author, publisher, photographer and others who contributed to the production of this big, informative book.

Between its colourful covers you will find a wealth of information telling the history of how, when, where and why Ceramics in South Australia were produced during the 19th and 20th centuries.

To include such a wide time span is ambitious considering the diversity of interest in Ceramics.

Whatever your curiosity, be it brickmaking, saltglazed stonewares, commercial ceramics, studio pottery, porcelain painters, biographies of potters or the story of the unique folk pottery of the 19th century German immigrants it is all there with illustrations of pots and potters. There are maps, diagrams and an appendix of marks for Collectors.

The book was produced entirely in Adelaide with financial assistance as 'A South Australian Jubilee 150 Publication' and the price must be good value for money.

Christina Simpson



Notes on Tasmaniana

Clifford Craig

Foot & Playsted, Launceston 1987 RRP \$150.00

This well produced limited edition of 1000 copies is a companion volume to Dr Craig's three earlier volumes on Tasmanian prints and engravers. Clifford Craig commenced collecting Tasmaniana during the 1930's. His collecting field embraced books, maps, engravings and furniture. The latter is well documented in publications on early colonial furniture. In 1975 he sold at auction the larger part of his library and collection of pictures and maps which numbered some 2300 items.

This book is directed to collectors, and is filled with anecdotes of his collecting career and includes information as to the prices paid and what they eventually fetched at auction. Both the former and the latter will bring tears to the eyes of today's collectors.

This posthumous publication is a worthy tribute to a great Australian collector who was ever ready to share his wealth of knowledge with friends and fellow collectors.

Kevin Fahy



Nineteenth Century Australian Furniture

Kevin Fahy, Christina Simpson and Andrew Simpson, 1985

This is a truly massive tome on the scale of the volumes of Kreisel's magisterial work on German furniture. There are 21 colour plates, 232 figures in the text and 553 black and white plates, the whole running to 624 pages. The sheer scale of the undertaking dwarfs anything in print on English nineteenth century furniture and I doubt if any publisher in this country would be as imaginative as the David Ell Press — appropriately situated in Chippendale, NSW — as to publish such a splendid volume.

The story that the authors tell is a fascinating one and with such a variety of illustrations at their disposal they illustrate not only a wide range of furniture, but also a catholic selection of cabinet makers stamps and labels, the very stuff of furniture history. They also discuss the whole structure of the Australian cabinet-making industry and very imaginatively deploy illustrations of workshops both in the form of photographs and illustrations from contemporary periodicals. Figure 87 for

instance is taken from *The Australian Sketcher* of April 1880 and depicts 'Chinese furniture makers' at work in Melbourne.

The core of the book is divided into chapters each devoted to an area of Australia and the extensive 'Directory of cabinet, chair and furniture makers' at the end of the book is divided likewise. The chapter 'Styles and sources' will particularly interest English readers, here the influence of our pattern books like Shaw's *Specimens*, Loudon's *Encyclopaedia* and Talbert's *Gothic Forms* predictably appears. Their designs undergo at the hands of the Australian architects and cabinet-makers a subtle and it must be admitted not always entirely successful adaptation for the local market. The large and eclectic pattern books of those late Victorian entrepreneurs Light of Curtain Road and Shoolbred of Tottenham Court Road were also seized upon as providing a vast range of fashionable designs. I wonder were any of the pieces they produced imported into Australia and sold there.

The vast range of furniture illustrated gives a very clear picture of the whole of Australian furniture and for this reason alone, quite apart from the other interesting and stimulating aspects of this book, I commend this book to all furniture historians. Very few of these pieces of course compare with the finest London pieces of the same date, nor of course would pieces made in Bristol, Norwich or

Glasgow. But those furniture historians studying local furniture of the nineteenth century in both England and America will I suggest find stimulating and interesting parallels in Australia. Indeed there are sometimes direct links between provincial cities here and in Australia which completely bypass London. The important cabinet maker and interior decorator Daniel Cottier went directly from Glasgow to Australia to set up a branch of his business there.

I will not attempt to describe in a few words how the pieces illustrated differ from English furniture, though most are derived from our cabinet making tradition. It is however the simpler pieces especially those using interestingly figured native woods which to my eye are most satisfying in terms of design rather than those which attempt to follow the lead of Talbert or Pugin.

I congratulate both the authors and publisher for actually writing and publishing such a handsome and worthwhile book.

Clive Wainwright

(This review by Clive Wainwright of the Victoria and Albert Museum, London appeared in *The Furniture History Society — An Occasional Newsletter*, No. 84 December 1986.)



Handbook on E.W. Cole, his Arcade, Tokens and Medals

George Dean

Remember Cole's Funny Picture Books: Remember Cole's Book Arcade!

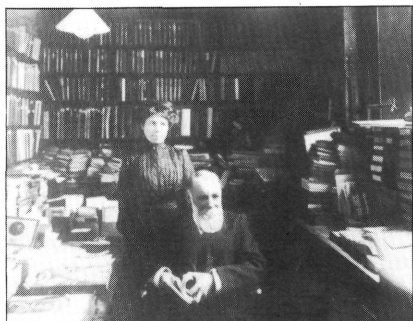
It is hard today to imagine what Cole's Book Arcade must have been like in its heyday 90 to 100 years ago. With a giant rainbow over its entrance, it truly was "the prettiest sight in the world", "a palace of intellect", a place which every visitor to Melbourne had to visit.

Apart from being a bookstore that held over a million books, both new and second-hand, it had numerous other attractions, e.g. trick mirrors, a giant music-box (symphonium), cages of live birds and monkeys and a fernery where weary mothers and their charges could rest a while. A string

orchestra played mood music hopefully to encourage shoppers to browse and stay, and it they did, chairs were provided so that they may sit and read for as long as they liked, a strict policy of the Arcade being that NO ONE EVER BE ASKED TO BUY.

To control the crowds at peak times, patrons bought an admittance token for 3d. which could be exchanged for any item of equal value in the store. This was perhaps the only retail store then or since that charged a fee to enter. Everything from books to ornaments was for sale within.

Just as the Arcade was found to be different, so too was its proprietor — Edward William Cole. Born in England in 1832, he arrived in Australia 20



In the fun Doctor's Den.

years later and though he tried his hand at many vocations, did not start his GRAND Arcade until he was 51, while in his 80th year he wrote six or seven books which is more than the average person would write in a lifetime.

Can you imagine the awe of Melbournians when they read in a full column front page advertisement in the "Herald" of 3rd July, 1875 — A GOOD WIFE WANTED — with an added inducement of a £20 reward. E.W. Cole was the advertiser and perhaps the most colourful, unusual, flamboyant, unpredictable and yet lion-hearted businessman Australia had ever seen.

In his HANDBOOK ON E.W. COLE, HIS ARCADE, TOKENS AND MEDALS, George Dean has written a concise yet interesting background on the Arcade and its proprietor as an introduction to this new token and medal catalogue and guide. Australiana collectors have waited more than 60 years for this up-dated, illustrated and detailed work on the Cole series.

The author has been a collector for more than 20 years and has done a fine job in gathering together

all the known facts and many more and presented them in one very readable and useful volume. No expense has been spared to provide a book that hopefully will last as long as Cole's little coin-like messengers with their advertisements and messages for the betterment of mankind.

Of 96 pages, on quality matt art paper, section sewn and hardbound, the book will endure a long hard life as a reference work. Within its pages are to be found many useful snippets of history and information, and in addition no less than 120 good, clear, actual size illustrations of tokens and medals, as well as views of the Arcade and Cole memorabilia.

As a book collector and numismatist, the author has incorporated many of the desirable qualities of a good book in the work and the subscription list it contains is virtually a "Who's Who" of Australian numismatics. That so many recognised Collectors and dealers have supported the project augurs well for its success.

Privately produced, funded and distributed by the author, of the 1000 copy run, 750 will sell for \$27 plus postage, while a limited edition of 250 (150 for sale) are specially numbered and signed and will retail at \$30 plus \$3 postage per volume.

As an added bonus, book buyers are eligible to order a 6-piece set of medals in the same size and style as the Cole series which feature the rare BE GOOD, DO GOOD AND YOU WILL BE HAPPY die. This die did not go into production and thus is perhaps the only chance for collectors to have this type represented in their collections. Sets are now available for \$55, plus \$3 postage and packing.

This book will appeal to book, medal, token and Australian collectors alike and purchasers may rest assured it will never be remaindered. All enquiries should be addressed to the author — George D. Dean, 8 Woolton Street, Tarragindi, Q. 4121. Phone: (07) 848 5651.



HOOPERS

BICENTENNIAL EXHIBITION OF IMPORTANT AUSTRALIAN COLONIAL FURNITURE AND DECORATIVE ARTS

Colour Catalogue in Preparation
Wanted to Buy. Major Items



French 'Advance Australia' clock c.1860

Toby & Juliana Hooper
23 Grandview Grove, East Prahran 3181
(03) 51 3260

TELEPHONES
HOUSE 048 683349
COTTAGE 048 682726
FAX NO. 048 683376



J.B. HAWKINS ANTIQUES

WHITLEY
OLDBURY ROAD
MOSS VALE 2577
NSW AUSTRALIA

The Tinline Testimonial



One of three vignettes around the border of the Salver, illustrating 'The Passing of the Bullion Act'. The other vignettes depict 'The Colonists in Distress' and the third 'The Colonists in Prosperity', the result of the new law.



A copy in gilt bronze of the original Tinline Salver made for the family when the original Tinline Testimonial Salver was bequeathed to the colony of South Australia on the death of George Tinline. Circa 1885. \$30,000.