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# THE 1854 PRODUCTS OF NEW SOUTH WALES MEDAL *A Prize and For Services* medals awarded by the NSW Commissioners for the 1855 Paris Exhibition

By S. Davies

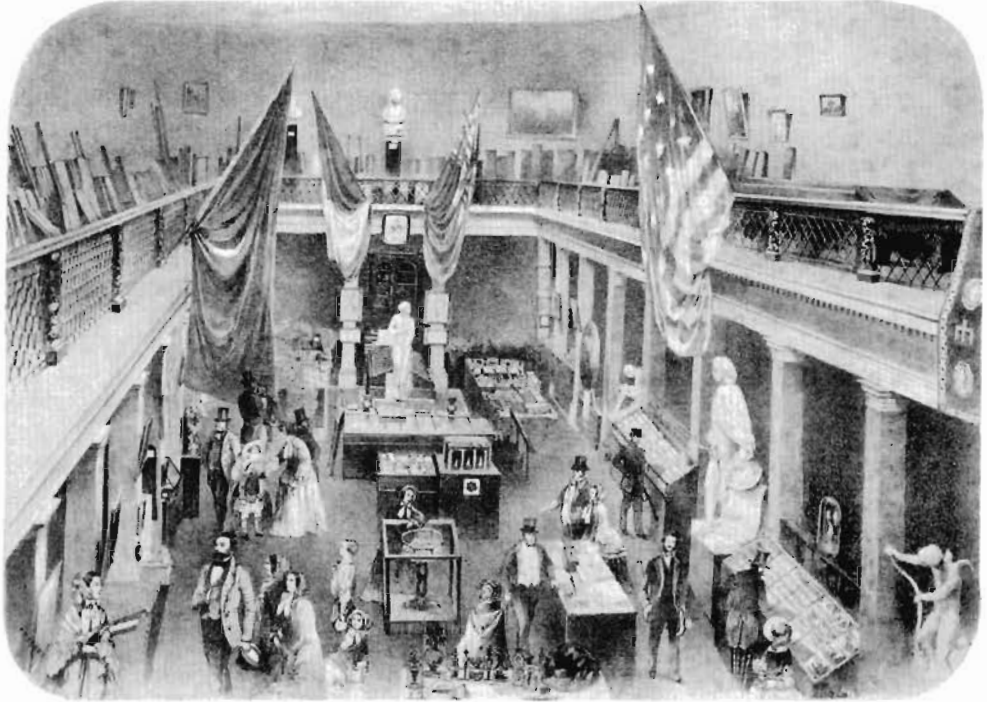


Fig. 1 1854 Sydney Exhibition

A dispatch announcing the '*Exposition Universelle*' to be held at Paris in May, 1855, was laid before the Legislative Council of New South Wales on the 15th September, 1853<sup>1</sup>. A Select Committee of six men led by Edward Deas Thomson (Colonial Secretary for NSW) was appointed the same day "to suggest and report the proper measures to be adopted for facilitating the transmission to France of any articles, the produce or manufacture of this Colony, intended for the Universal Exhibition to be held at Paris in May, 1855"<sup>2</sup>.

The Select Committee delivered its Report on the 9th December, 1853. They recommended that a Commission be appointed and that a sum not exceeding £3,000 be placed at the Commission's disposal. They also strongly urged their fellow Colonists "to exert themselves in order that on the approaching occasion the senior Colony of the Australian Group may be placed in that position which from the meagre display of its productions, it failed to occupy at the Great Exhibition in London of 1851"<sup>3</sup>. New South Wales had been

1. NSW.1854, 3.

2. Votes No. 63 Thursday, September 15, 1853, vol 2, 736. Edward Deas Thomson was the Chairman of the Select Committee. The six members were Mr McLeay, Mr William Macarthur, Dr Douglass, Captain King, Mr Murray and Mr Nichols.

3. Votes: *Report from the Select Committee on the Universal Exhibition at Paris*, 9th December, 1853, vol. 2, 737. E. Deas Thomson was Chairman of the Select Committee.

represented at the London Exhibition by only 17 exhibits, in contrast to the 346 exhibits from Van Dieman's land<sup>4</sup>.

In accordance with the Select Committee's recommendations, a New South Wales Commission of 36 men was issued on the 21st January, 1854<sup>5</sup> and a sum of £3,000 was placed at their disposal. The Commission, led by Sir Alfred Stephen, was to be responsible for collecting, receiving, arranging, classifying and selecting suitable articles for the exhibition, and for providing for their safe conveyance to Paris and insuring their proper exhibition. The Commissioners were instructed to appoint "paid Collectors" to procure objects, if it was thought necessary<sup>6</sup>. To achieve their objectives the Commissioners formed themselves into separate Committees, to supervise the several Departments of Animal, Vegetable, Mineral Products and Arts and Manufactures. Juries were formed in each Department to report on the medals and commendations to be awarded. As some Commissioners were also exhibitors, a number of Associate jurors were appointed<sup>7</sup>.

Premiums and prize medals were publically offered for the more important articles in the various classes by the Commission to attract the "best specimens of Colonial produce or manufactures"<sup>8</sup>. Three classes of medals (First, Second and Third) were initially proposed; the value of six, four and two pounds respectively. The first class medal was to be of gold, and though not stated, the second class probably of silver and the third class of bronze. At a later meeting however, two classes of medals were discussed; gold (first class) and silver (second class)<sup>9</sup>. For reasons not stated, (the high cost of producing a gold medal was probably the determining factor) the Commissioners later resolved that medals of

the first class would be of silver and those of the second class, of bronze. They also resolved that the diameter of the medals would be 2 & ¾ inches<sup>10</sup>, and that the dies for the medals would be prepared and struck in England, "from designs, the composition of an artist living in the Colony of New South Wales"<sup>11</sup>. It should be noted that decisions regarding medals seem to have been made at general Committee meetings; no separate Committee was responsible for the medal, its design and execution.

The Commissioners, furthermore, decided that a public exhibition of articles selected to represent the Colony of New South Wales at Paris would be held in Sydney prior to the French Exhibition. This "preliminary" exhibition opened at the Australian Museum on 14th November, 1854 (Fig. 1) and also included objects illustrative of the natural or industrial resources of the Colony which were not intended for Paris<sup>12</sup>. A similar "Preliminary" exhibition was held in the Colony of New South Wales in 1861 prior to the 1862 International Exhibition held in London. As in 1854, *Prize* and *For Services* medals were awarded by the New South Wales Commissioners.

### The Competition for the Medal design:

Advertisements offering a premium of 15 guineas and 5 guineas for the "best and second best design for prize medals" respectively were inserted in the *Sydney Morning Herald*, the *Empire*, and the *Englishman* in late April and early May, 1854<sup>13</sup> (Fig.2).

Time allowed for the competition was short; only 10 days. The idea for this type of competition emanates from the Great Exhibition held in London in 1851, where the British Commissioners, by public advertisement,

4. *Official Catalogue of the Great Exhibition of the Works of Industry of all Nations, 1851*, London 1851, 177-183.

5. *New South Wales Gazette*, 1854, vol. 1, No. 11, 184. Lists members of the Commission. Additional Commissioners were appointed at a later date.

6. Votes: *Report from the Select Committee on the Universal Exhibition at Paris, 1854*, 737.

7. NSW 1854, 86. Robert Hunt and Joseph Trickett (Sydney Mint staff) were appointed associate jurors to the Mineral Products Committee.

8. *ibid.*, 4.

9. Archives Authority of New South Wales: Paris Exhibition Commission, 1854-1855, Minutes of General Meetings and Committees, 1854-55, (4/410 part), 24-25. Vegetable Products Committee, 13 March 1854. Three classes of medals were apparently discussed at an earlier, unrecorded meeting held on 6th March 1854.

10. *ibid.*, 65. Board Meeting, 27 April 1854.

11. *ibid.*, 61. Board Meeting, 13 April 1854.

12. NSW 1854, 5.

13. Memoranda (4/412 part), 28 April, 1854. Advertisements were ordered to be inserted in the *Empire* on 29 April, 1854, 3 & 5 May 1854; *SMH* 29 April 1854, 2 & 4 May 1854; and the *Englishman* 29 April 1854 and 6 May 1854.

**PARIS EXHIBITION COMMISSION.**—The Commissioners offer fifteen guineas for the best and five guineas for the second best design for prize medals.

It is required that the designs be of the diameters of the intended medals ( $2\frac{3}{4}$  inches); but competitors may also send enlarged duplicates should they think fit. They must be sent under cover to the secretary on or before the 10th May,

Should none of the designs sent in be approved of, no premium will be given.

**FRED. BOUSFIELD, Secretary.**

30, Hunter-street, April 29.

Fig. 2 Advertisement for Prize Medal

invited artists of all countries to compete for the designs for the reverses of three bronze medals. Three prizes of £100 each were offered for the three best designs and three prizes of £50 each for the next 3 best designs<sup>14</sup>.

To enable the New South Wales Commissioners to judge the designs objectively, artists were required to send their entries "under cover". Instead of the artist's name appearing on the entry each design was identified by a personal marking or a number. Probably a separate, sealed envelope with the marking or number on the outside, and the artist's name and address on the inside accompanied each entry. Designs were received from 7 persons<sup>15</sup>. The *Illustrated Sydney News* of May 20, 1854, however, reported that there were 13 candidates. This discrepancy can be explained; eleven designs and two daguerreotypes of two designs were received from 7 persons (Fig. 3)<sup>16</sup>.

### The Prize Winning Designs:

Two Sydney artists, both regular contributors to the *Illustrated Sydney News*, were successful. First prize was won by Mr C.W. Andrews, whose design depicting Britannia introducing Australia to France, was selected to occupy the obverse side of the medal (to date this design has been often, incorrectly

catalogued as the reverse side of the medal, see display at The Mint, MAAS). The *Illustrated Sydney News*, May 20, 1854 described Andrews design in the following terms:

"The design of Mr Andrews, which gained the first prize, combine beauty with simplicity. It represents Britannia introducing Australia to France. France is seated, with the eagle by her side, and holding in her hand a wreath. Britannia, in her wonted Amazonian costume, with the British lion for a lap dog at her foot, leads up and introduces to her ally a beautiful young woman. The shepherd's crook in her hand, the bale of wool at her feet, and the kangaroo by her side, designate Australia. A steamboat is seen in the distance, which has borne the youthful stranger across the ocean?"

Andrews entered only one design in the competition<sup>17</sup>.

Second prize was won by Mr F.C. Terry<sup>18</sup>. His design, selected for the reverse side of the medal, was described in the *Illustrated Sydney News* 20 May 1854 as having: "a deep border, in which we see a view of Sydney Heads, with a ship entering under a press of canvas, a flock of sheep, a gold digger at work, and etc. In the centre Australia is seated, while in the background the sun rises out of the ocean?"

14. *The Great Exhibition London 1851, The Art Journal Illustrated Catalogue, The Industry of All Nations 1851*, (David & Charles Reprints) 1970 (1851) p. xv.

15. Memoranda (4/412 part), 8 & 10 May 1854. Premium designs were received on the 8 & 10 May 1854.

16. *ibid.*, 30 June 1854. The designs were shown to the Governor General on 30th June 1854 who expressed his "gratification and approval".

17. Memoranda (4/412 part), 10 May 1854. Andrews' designs were received on 10 May 1854. He was an artist who contributed regularly to the *ISN*.

18. Terry (1825-1869), an artist and engraver, was also a successful Colonial painter. His work is represented in the Art Gallery New South Wales, Mitchell Library & Dixson Library (State Library of New South Wales), and the National Library, Canberra.





		Premium Designs Received	
8	2	Wax Busts	
	2	Daguerotypes of Busts	
10	1	Design	marked 
	1	Description of Busts	" "
10 2 <sup>nd</sup> Prize.	1	Dr Pallas seated etc	marked 
	1	Dr Figure seated with border	" "
10	2	Dr marked	
10	1	Dr Australia emerging from the waves	
10	2	Dr. on one sheet	Marked. Sydney 1854
10 1 <sup>st</sup> Prize.	1	Dr. Britannia introducing Australia to France	

Fig. 3 Entries for Competition

Terry was voted an extra 5 guineas by the Commissioners for the "exquisite finish of his design"<sup>19</sup>. Terry entered two designs in the competition; his other design was described as "Pallas seated etc". Unfortunately there are no more details about this design<sup>20</sup>. The whereabouts of the designs, if they still exist, are not known.

#### The designs are changed:

Despite having been described in such glowing terms, both designs were subsequently altered by the New South Wales Commissioners. This is an important point, for it is often assumed in the case of later, Colonial International Exhibition medals, that it was the medallist who altered a design because it was unsuitable. Messrs. J.S. & A.B. Wyon, who prepared the dies and the medals for the 1879 Sydney International Exhibition medal, for

example, changed the artist's original obverse design<sup>21</sup> for that reason.

#### The Obverse:

Firstly, the Commissioners requested Andrews to remove the steamer (identified elsewhere as the "Emu"), the kangaroo and the bale (of wool) from his design. It was ordered that the group of figures were to now occupy the centre of the design, though from the newspaper description it is difficult to know which side of the design the group of figures originally occupied<sup>22</sup>.

Andrews obliged and was paid five pounds for a copy of his design, incorporating the amendments requested<sup>23</sup>. The Commissioners, after examining several drawings showing different arrangements of details of Andrews design, resolved that the drawing "representing the kangaroo only on the left background, to

19. ISN, *op.cit.*

20. Memoranda (4/412 part), 10 May 1854. Terry's designs were received on 10 May 1854.

21. *Official Record of the Sydney International Exhibition, 1879* (Thomas Richards, Govt. Printer, Sydney 1881), p.cxxv.

22. Minutes (4/410 part), p. 81, 1 June 1854.

23. *ibid.*, 98. On 6 July, 1854 Andrews was paid £5-5-0 for a "copy of his First Premium design". The Commissioners had requested that Andrews do the alterations in the style of pencilling practiced by Terry (see p. 81).

the exclusion of the Emu Steam vessel and Bale of Wool ... be finally adopted"<sup>24</sup>. The kangaroo remained, though not in its original form. The Commissioners, after examining one of Gould's drawings of a male (kangaroo) of the large species, requested Andrews to amend his sketch of the kangaroo accordingly. The kangaroo was probably one that appeared in John Gould's book, *A Monograph of the Macropodidae*, which was published in 1842. Andrews was asked to "add a finished drawing of the same to the design exhibited this day with the blank on the left, etc." The kangaroo, the Commissioners determined, was to be "less in height by as much as is now occupied by the head and neck of the animal, to be less prominent and altogether to assimilate in a higher degree with the lion and eagle"<sup>25</sup>. The lion was still an integral part of the design at this stage.

#### The Reverse:

Only one portion of Terry's design was altered; the central figure of Australia with the sun rising in the background was removed. An inscription, "Products of New South Wales, Sydney, 1854", devised by the New South Wales Commissioners, was later inserted in this space<sup>26</sup>. The scroll present on this side of the medal was probably a later addition, as there is no mention of its insertion in the Commissioners' Memoranda books or the Minutes of their meetings.

#### The medals are struck in London:

Arrangements were made to have the medals struck in London so that they could

be "properly executed" in the "most elaborate and finished style of art"<sup>27</sup>. Prior to this date prize medals awarded at various horticultural and agricultural shows in the Australian colonies were usually hand engraved. The 1854 *Products of New South Wales* medal differs from them in that it was "struck" between two steel dies in a Screw Press.

The tradition of having at least the medal dies prepared in London for such official pieces (which lasted for about 20 years or more) was established with this and two other medals commissioned in the previous year, the *Steam Navigation and Commerce of the River Murray, 1853* and the *Cessation of Transportation, 1853*. Obviously there was not a die-sinker or engraver in the colony considered by the Commissioners to be capable of producing a medal die, let alone a medal of the same quality as those produced by the Wyons and other prominent British medallists of the period<sup>28</sup>. In fact before 1854 there was probably not a screw press in any of the Australian Colonies capable of striking a medal 2 & 3/4 inches-72mm. in diameter (the size of the 1854 *Products of New South Wales* medal). The Sydney Branch of the Royal Mint opened in May 1855 but did not acquire a medal press until 1858<sup>29</sup>. W.J.Taylor's screw press (thought to be Australia's first screw press) arrived in Victoria in October, 1853, and due to various delays was not operational for some 6 months<sup>30</sup>. To produce the 1854 *Products of New South Wales* medal many blows in a powerful Screw Press would have been required. Furthermore, good steel for medal dies was

24. *ibid.*, 90-91. The changes made to the design are sometimes difficult to follow.

25. *ibid.*, 91.

26. *ibid.*, 71 & 92.

27. *ISN*, 15 July 1854, 167.

28. Medals struck in Australia prior to 1854 tended to be lightly struck. Australia's earliest known locally struck medal was made in 1850 and commemorated the separation of Victoria from NSW. On a thin flan, it was struck in white metal in very low relief and was made by Alfred Rolands, a Geelong Lithographic and copper plate engraver. The medal, in style and fabric resembles contemporary seals. J.C.Thornthwaite, a Sydney based seal engraver and token maker, is said to have produced a medal for the NSW Anti-Transportation League in 1851. No example of this medal is known and it is uncertain if it was ever struck. The only other Australian "struck" medals prior to 1854 are struck commemorative tokens of a small size. Australian made medals prior to 1850 were hand crafted.

29. Archives Authority of New South Wales: Royal Mint, Sydney, Letters Sent, vol. 2,(3/1663), 135. Deputy Master to the Colonial Treasurer, 26 May, 1858.

30. Sharples, John "The Kangaroo Office" a Nineteenth Century "Sting", *Journal of the Numismatic Association of Australia*, 4, 1988, 34. Sharples states that the Press probably came into use about mid 1854. See also, Hyman, Coleman P. 1973 (1893), *An account of the Coins, Coinages, and Currency of Australasia*, 99. According to Hyman, around 1852, Thornthwaite was waiting for a screw press to arrive from Britain. When, and if this screw press ever arrived is not known, although J.Hogarth apparently used Thornthwaite's press in 1856. Even so Thornthwaite's later work is not of a high standard and does not exceed 61mm. His medal for the Horticultural Society of New South Wales in 1868 (61mm) was struck at the Sydney Mint, which may indicate that he did not have a Screw press capable of striking a medal of this size to his patron's satisfaction.

also probably difficult to obtain in the Australian Colonies at this time<sup>31</sup>.

Arrangements for the execution of the medals were entrusted to Sir John Herschel, Master of the Royal Mint, and Edward Deas Thomson, Chairman of the Select Committee for the Paris Exhibition and Colonial Secretary of New South Wales then in London. A sum of £300 was remitted to the Colonial Agent in London to procure the medals. The original drawings and a daguerreotype facsimile were forwarded to London in two separate letters to Herschel and Thomson<sup>32</sup>.

The Commissioners asked Sir John Herschel to find a suitable artist to cut the dies and strike the medals. He was also authorised to sanction alterations if any parts of the drawings were difficult to execute or not in accordance with "correct artistic taste", as long as he consulted with Thomson. The thickness of the medal was left to his discretion<sup>33</sup>.

Herschel wrote to Leonard Charles Wyon on the 10th November, 1854, asking him if he would undertake the work. Further, he stated "this is not a Mint work and the Mint machinery etc cannot therefore be available in any part of the operation"<sup>34</sup>. The medals then, were not struck at the Royal Mint, London. If so, the same may apply to the *1854 Melbourne Exhibition* prize medal, which was made by J.S.Wyon. Up until 1851 the Chief Engraver to the Royal Mint was allowed to

produce medals for private patrons, and one of the screw presses in the Royal Mint was reserved for his private work. As this practice ceased in 1851, the dies and medals in this instance were probably struck at Benjamin Wyon's die-sinking establishment at Regent Street, London, or perhaps at Pinches, another firm of London medallists (Pinches apparently struck all Wyon medals from the 1880s.) The exact nature of the Wyon's manufacturing facilities prior to this date are not clear<sup>35</sup>.

The removal of the lion from the obverse, together with the new inscriptions on this side, and the additions of the scroll on the reverse, were probably decided by Herschel and Thomson, perhaps at Wyon's suggestion. (The kangaroo may also have been altered in size at this time).

Proofs (trial pieces, probably in lead or tin) of the medals were requested to be sent out to the Commissioners, once the dies were completed<sup>36</sup>. Initially, 12 silver and 24 bronze medals were ordered. Later orders may account for the apparent differences in edge thickness and weight<sup>37</sup>. A total of 48 silver medals and 105 bronze medals were struck for the Commissioners (a list of known recipients of medals is attached). The Commissioners requested that the dies be returned with the completed medals in December, 1854<sup>38</sup>

An extra medal in silver was struck with

31. Sharples, John P. *Medals as Art # Australia and the Mezaros Tradition*, Museum of Victoria and the Royal Australian Mint, 1990, 13. Sharples illustrates this point with direct reference to one of the medal dies of the W.Barclay's *Melbourne Exhibition, 1854* medal. Sharples describes the die which is in the Museum of Victoria's collection, as "a crude lump of steel". For illustration see Sharples *Journal of the Numismatic Association of Australia*, 4, 1988, 34.
32. Minutes (4/410 part), 96. Herschel received the originals, Thomson the duplicates. The whereabouts of the original designs are not known.
33. Archives Authority of New South Wales: Paris Exhibition Commission, 1854-1855, Copies of Letters Sent, (4/410 part), 15-17. The letters were dated 28 June 1854. Also, the medals were to be in a plain leather case.
34. Mitchell Library, Manuscripts, Ah 51, Herschel to L.C.Wyon, 10 November, 1854.
35. Pinches, L.H., *Medals by John Pinches, A Catalogue of Works struck by the Company from 1840 to 1969*, London, 1987, pp.ix-x. Pinches states that a diary of L.C.Wyon's in the Department of Manuscripts, British Museum, suggests that Pinches were striking medals for L.C.Wyon as early as 1854.
36. Minutes (4/410 part) and 74. There is no record of their receipt and the whereabouts of these proofs, if they exist, is unknown, although one white metal specimen has been seen at an auction. It is also possible that a woodcut copy of the medal was made for the Paris Exhibition Commissioner of Van Diemen's Land, Joseph Milligan (see Letters Sent, 4/410 part, 19-20. Bousfield to Milligan, Secretary for the Van Dieman's land Paris Exhibition Commission, 7 August 1854).
37. Specimens in MAAS show that the edge width varied from 6mm (N8236, silver, weight: 186.21g) to 7.5mm (N12372, silver, weight: 223.950).
38. Copies of Letters Sent, *opcit.*, (4/410 part), 47-49. Stephen to Thomson, Macarthur & Marsh, 28 December 1854. Requesting additional medals and requesting that the dies be returned. The Macarthur Papers, vol. 44, Bousfield to Macarthur, 17 March 1856, reveals that there was a subsequent order of 11 bronze and 11 silver medals (no date). This makes the total number of medals struck by Wyon: 48 silver and 105 bronze. It is not known how much the Commissioners paid for the dies and the medals struck by Wyon, although they set aside £300 for them. An extant letter in the *Macarthur Papers*, vol. 44, Macarthur to ?, c. February 1856, a sum of £187.10 is noted as the balance owed to Wyon.



these dies at the Sydney Mint in 1858<sup>39</sup>. The recipient of this medal will probably never be determined, for the medals are usually uninscribed (although the silver medal presented to Fredrick Bousfield was supposed to have been marked “For Services”)<sup>40</sup>. A specimen medal (in silver) was probably made at the same time for one 1854 *Products of New South Wales* medal was transferred to the Melbourne Mint in 1926 before the closure of the Sydney Mint<sup>41</sup>.

**The finished medal:**

The idea to award this type of prize medal probably emanated from the *Great Exhibition of the Works of Industry of All Nations* held in London in 1851 (The Great Exhibition), where five medals (Council, Prize, Exhibitors, Jurors and Services) were offered as part of “the various prizes awarded to those connected with the Exhibition”<sup>42</sup>.

Stylistically and conceptually, the obverse of the 1854 *Products of New South Wales* medal (Fig. 4) is similar to the reverse of the



Fig. 5 Wyon's 1851 Exhibition Prize Medal Reverse

group of figures is similar; and instead of Britannia, France is seated on an imperial throne. Andrews, the artist, was no doubt aware of Wyon's design when he produced his design for the 1854 *Products of New South Wales* medal.

The reverse design (Fig. 6), however, is quite different, although a central figure, “Australia”, which was part of the original design, was removed. Overall it is more like a painted,



Fig. 4 Obverse of Prize Medal



Fig. 6 Reverse of Prize Medal

Prize medal of the 1851 London Exhibition by L.C.Wyon (Fig. 5). It reflects the prevalent style of British medallic art of the period, which was firmly entrenched in neo-classicism. The design and arrangement of the

Colonial landscape panorama. (This type of approach to the design of Australian medals also appears on an earlier Colonial medal, the 1853 *Steam Navigation and Commerce of the River Murray*, medal). This is probably

39. Royal Mint, Sydney, Letters Sent, *op.cit.*, Ward to Stephen, 23 September 1858, 171. The whereabouts of the medal dies are not known. Presumably they were returned to Sir Alfred Stephen, (Chairman, Paris Exhibition Commission) in 1858, after the medal referred to above was struck at the Sydney Mint at his request. They were not recorded in the list of medal dies to be transferred to the Melbourne Mint at the Sydney Mint's closure in 1926.

40. Copies of Letters Sent, *op.cit.*, (4/410 part), 47-49, Stephen to Thomson, Macarthur & Marsh, 28 December 1854. Mr Pat Boland informs me that a silver medal presented to Sir Charles FitzRoy is edge engraved “HIS EXCELLENCY CHARLES A FITZROY GOVERNOR GENERAL”. This is the only example of an edge inscription on these medals that I am aware of.

41. Archives Authority of New South Wales, Royal Mint, Sydney, (3½1733.3), List “Medals”.

42. Brown, L. *British Historical Medals, 1837-1901, The Reign of Queen Victoria*, London, 1987, 2, 2460.



because Terry, the designer of the reverse of the 1854 *Products of New South Wales* medal was a painter, not a medallist<sup>43</sup>.

Given their high expectations, the Commissioners, were nevertheless disappointed by the Colony's representation at the Exhibition. Their fellow colonists it seems, were indifferent to the Exhibition, for the Colony's contributions were poor. Regardless of the Commissioners' entreaties for cooperation, the Chairman of the Commission reported that "some of our most important branches of industry, ... have been left wholly without or with very incomplete and defective illustration"<sup>44</sup>. A perusal of the medals awarded by the Commissioners reflects this apathy, the majority of medals were awarded *For Services*.

### **The recipients of the 1854 *Products of New South Wales* medal:**

Prize medals were awarded in silver (1st class) and bronze (2nd class). Medals *For Services* were awarded in both metals, although the Commissioners' medals were of bronze only<sup>45</sup>. Prize medals were intended only for articles selected for exhibition at Paris, although some medals were given to exhibitors whose objects were unsuitable for transmission to Paris<sup>46</sup>.

Notable recipients of silver prize medals were Rev. W.B. Clarke, Messrs. Jas. and Wm. Macarthur and, interesting in numismatic terms, Mr Julius Hogarth. The Reverend W.B. Clarke (1798-1878), geologist and Anglican clergyman, is regarded as the founder of Australian geology, and the Clarke Memorial medal of the Royal Society of NSW, commemorates his work. His medals, silver (for Geological Specimens) and bronze (Commissioner's) are in the Macleay Museum, University

of Sydney collection<sup>47</sup>. William Macarthur (1800-1882), received a silver medal for Maize and wine along with Jas. Macarthur. William Macarthur, also one of the New South Wales Commissioners, went to Paris in this capacity and supervised the New South Wales exhibit. He received the decoration of the Legion of Honour from the French Government and was knighted by Queen Victoria for his efforts.

Julius Hogarth, later to become a Colonial medallist of some repute, was commissioned by the New South Wales Commissioners to make a gold statuette, for which he received a silver medal and a £20 premium<sup>48</sup>. He also exhibited another statuette in wax, of an Aboriginal with a spear and boomerang<sup>49</sup>. Conrad Erickson, his partner at the time, exhibited a brooch in Australian gold, for which he was awarded a bronze medal and £10<sup>50</sup>. The firm Hogarth & Erichsen, Sydney based "jewellers and engravers"<sup>51</sup>, produced Colonial jewellery, tokens and at least one medal (Macarthur medal, 1856) in the 1850s.

Other notable recipients of bronze medals were Messrs. Dangar & Co. (for Preserved meats), Mr J.King (for Pottery, ie. Irrawang pottery). Mr F.C.Terry, designer of the reverse side of the medal, received a bronze medal for Watercolour drawing ("View at Botany Bay").

### **The Commissioners:**

The list of New South Wales Commissioners reads like a Who's Who entry: Sir Charles Nicholson (Chancellor of the University of Sydney), William Macarthur, George Bennett, T.S.Mort, Rev. W.B. Clarke, Charles Moore (Director of the Botanical Gardens from 1848-1896), and Professor John Smith (First Professor of Chemistry and Experimental Physics at Sydney University),

43. *The Art-Journal*, London, 1850, XII, 221. It is interesting to note that the winning designs for the 1851 Great Exhibition were by medallists and sculptors, not painters. Also Australia in 1854 had few artists and even fewer medallists.

44. NSW 1854, 88. Sir Alfred Stephen (Chairman of the Commission) singled out "the enormously high wages", the "scarcity of hired labour" and the lack of support from certain "individuals", whom he did not name.

45. Letters Sent, (4/410), Stephen to Thomson, Macarthur and Marsh, 28 December, 1854, pp. 47-49. Ordering 36 bronze medals for each Commissioner "to be paid for by ourselves".

46. Minutes, (4/410 part), 20 December, 1854.

47. Macleay Museum 86.16.34 (bronze) and 86.16.45 (silver). Clarke's medals were given to Fisher Library (no date) and were transferred to the Macleay Museum in 1986. The Museum holds other Clarke medals and relics.

48. Memoranda & Letters, *op.cit.*, 20 December, 1854. Also see Macarthur Papers, vol. 44, Duncombe to Macarthur, 23 March 1857. This letter reveals that Hogarth exhibited 3 gold statuettes in Paris: a digger of gold; a digger (another design) also in gold; an Aborigine (gold and silver). The first was the one exhibited in Sydney. Sir A. Rothschild became the owner of the first and second for £130 and the third was disposed of by a Raffle (in London) for £35.

49. NSW 1854, 79.

50. *ibid.*, 80 described as a "wreath of leaves, Emu, Kangaroo and Aboriginal with Spear".

51. Waugh and Cox, *Directory of Sydney and its Suburbs, 1855* (Sydney, 1855).

to name a few. Each Commissioner received a bronze medal, which they apparently paid for themselves<sup>52</sup>.

### Other Recipients:

Not among the list of recipients of medals but nevertheless interesting in terms of Australian numismatics are the locally manufactured medals and examples of die sinking produced by medallists working in Sydney which were exhibited at the preliminary Exhibition held at the Australian Museum in November, 1854. William Ellis of King Street, Sydney, exhibited gold and silver medals, the "Ludlow" medals (Fig. 7), manufactured by him and presented to Mr Eldridge(mate) and Richard Snow (seaman) of the ship Meridian, for their bravery on the occasion of the shipwreck of that vessel<sup>53</sup>. Mr A. Lorking of Sydney exhibited specimens of die sinking and a silver medal from a die sunk in the colony<sup>54</sup>. No further details about this medal exist. Lorking's medal, however, seems to have been shown in Paris even though he was not awarded a medal<sup>55</sup>. That neither received a medal for their work may be an indication of the standard of their workmanship. Ellis's "Ludlow" medals are known by an extant illustration while Lorking's medals remain a mystery. Portrait medallions by Thomas Woolner (portraits in plaster of Paris, for models in bronze) of Sir Charles A. Fitzroy, and W.C. Wentworth and Captain P.P.King were also exhibited<sup>56</sup>.

### Conclusion:

The 1854 *Products of New South Wales* medal was one of the first medals struck officially for an Australian Colony in connection with an International Exhibition. The 1854 *Melbourne Exhibition* medal was the other. The 1854 *Products of New South Wales* medal is unusually well documented, and as a result is a model for our understanding of later, less well documented, International Exhibition and other official medals made for the Australian colonies until about the 1880s.

The history of this medal reveals that public competitions offering monetary prizes were usually held for the design of official medals, and that arrangements were made through the Master of the Royal Mint, London, for the dies and medals to be struck in London. At the time of ordering the 1854 *Products of New South Wales* medals, a Branch of the Royal Mint was in the process of being established in Sydney. (The Royal Mint, London, provided the coinage for the Australian colonies at this time). This may explain why the Commissioners chose to liaise with the Master of the Royal Mint, London, to obtain the medals and not with a private medal list<sup>57</sup>. From 1853 to 1858 the Master of the Royal Mint, London, played

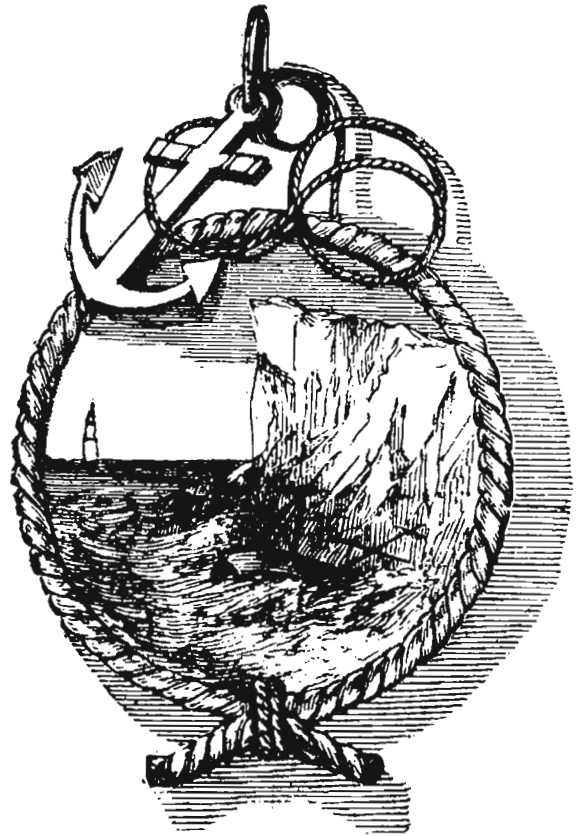


Fig. 7 Design of Ludlow Medal

52. Charles Moore's bronze medal is in the MAAS collection (N1933). Moore's silver medal for services is also in MAAS (N1932).

53. NSW 1854, 80. In Waugh and Cox's Sydney Directory, 1855 Ellis advertises as a watchmaker and jeweller, 36 King St.

54. *ibid.*, 12 as "A.Lorking" and 80 where he is called "J.Lorkin", it must be the former for in Waugh and Cox's Sydney Directory, 1855 there is an "Alfred Lorking, watchmaker, jeweller & silversmith" of 165 George St.

55. State Library of New South Wales, Mitchell Library, Manuscripts, *Macarthur Papers*, Vol. 44, Paris Exhibition, 1855, Correspondence (A2940), List of goods shipped, dated 5 March 1856. Listed under the contents was "one small silver medal-Lorkin".

56. NSW 1854, 79. These medallions were not exhibited by Woolner personally, but by other persons.

57. Colonists had dealt with the Royal Mint, London, when ordering the *Steam Navigation and Commerce of the River Murray*, 1853 medal and the *Cessation of Transportation, Tasmania, 1853* medal.

an integral part in such arrangements, his place in such matters was probably taken over by the Deputy Master of the Sydney Branch of the Royal Mint, when it opened in 1855, who probably still referred certain matters to the Master of the Mint. From 1858 (until at least 1880) International Exhibition medals arranged by New South Wales Commissions were struck at the Sydney Mint. So too were other official medals for the Colony of New South Wales. The dies for such medals were, however, still made overseas.

The medal also provides an insight into the workings of an early Colonial Committee established to supervise and arrange the selection and transmission of articles for an International Exhibition. The Committee appears to have been based on the Royal Commission established in connection with the Great Exhibition held in London in 1851<sup>58</sup>. The offering of monetary prizes for the design of the medal also had its precedent in the 1851 Exhibition, where the Commissioners invited (by public advertisement) artists of all countries to compete for the design of the reverse of 3 bronze medals<sup>59</sup>.

Furthermore, some interesting and somewhat surprising attitudes (at least those of the Colony of NSW) towards International Exhibitions are revealed. The Great Exhibition held in London in 1851 ushered in an era of Exhibitions; local, Intercolonial and International, which continued beyond the end of the 19th century. These International Exhibitions enhanced trade between the Colonies and other countries, thus creating a competitive spirit between Colonies and advancing their prosperity. The Colonists of New South Wales in 1851 and 1854 however, did not, it seems, realise how important these Exhibitions could be to their local manufactures and industries. The same apathy was still apparent in 1862, although by the 1870s this attitude seems to have changed. After 1870 (the first Intercolonial Exhibition was held by the Agricultural Society of New South Wales in 1870) line drawings or reproductions of prize medals were used by firms as part of their public

advertisements. Their product or manufacture was enhanced by the prize medal, which was tangible proof of their success in an Exhibition. By 1879 apathy was replaced by a competitive spirit and New South Wales was desperate to be viewed as the leading Australian Colony. In this year New South Wales held the first International Exhibition in Australia, just edging out Victoria, who held the second International Exhibition in 1880.

The 1854 *Products of New South Wales* medal also shows the beginnings of the creation of a local or Colonial iconography for official medals, which was based on current trends in British medallic art. The obverse of the 1854 *Products of New South Wales* medal is modelled on the reverse of the official prize medal for the 1851 Exhibition designed by L.C. Wyon, where allegorical figures were used to represent various countries. Artists entering the competition for the design of the 1854 *Products of New South Wales* medal were probably encouraged to study the 1851 prize medals. The design of the reverse of the 1854 *Products of New South Wales* medal, however, does not appear to have any British precedent<sup>60</sup>. Rather, it reflects Australian Colonial landscape paintings of the period and was designed by a painter. The *Art Journal* of 1850 states that "In Medallic Art, the chief thing to study is simplicity of composition, and such an use of allegory that it may clearly tell its own tale." One of the criticisms of the 1851 Exhibition designs was the "impractical crowding of the field with figures and emblems"<sup>61</sup>. Terry (the designer of the reverse), if he was aware of these criticisms did not heed them.

The medal also reveals some of the technical problems encountered by die-sinkers and engravers in the Australian Colonies during the early 1850s. Materials, tools, and machinery required to produce this type or size of medal were either unavailable or inadequate. W.J. Taylor's Screw Press (thought to be Australia's first screw press), operational from around mid 1854 obviously improved the situation, but this Press was not available at the time the

58. *The Art Journal Illustrated Catalogue, op.cit.*, xiv.

59. *Ibid.*, xv. The 129 designs received were publically exhibited in the Royal Society of Arts.

60. This is difficult to ascertain because of the lack of Catalogues available on British medals. The reverse of the *Products of New South Wales* medal is certainly not based on any of the medals awarded for the 1851 exhibition.

61. *The Art-Journal*, London, 1850, XII, 221.

1854 *Products of New South Wales* medals were ordered. Indeed it was not until 1858 when the Sydney Mint began striking medals that the situation changed. The medal press at the Sydney Mint was capable of striking medals up to 3 inches in diameter, to the same standard as those produced by the London Mint<sup>62</sup>.

The *Products of New South Wales* medal shows that Australian numismatist's have (and still do) incorrectly attribute Australian medals by medallists such as L.C.Wyon to the Royal Mint, London. In this case, the medals were a private order, Sir John Herschel was acting only as an intermediary, to find a suitable engraver to undertake the work. None of the facilities at the Royal Mint, London, were allowed to be used. Exactly where Wyon struck the medals still remains unknown. Finally, one silver *Products of New South Wales* medal was the first of many medals struck by the Sydney Mint from 1858 to 1926. It is perhaps fitting that the Sydney Mint should begin its history of medal production with the 1854 *Products of New South Wales* medal, one of the most interesting nineteenth century Australian medals.

## Bronze Medals (Medals of the Second Class)

Australian Agricultural Co.	Coal.
Bathurst Copper Company	Copper.
Mr Thomas Brown	Minerals.
Colonial Gold Company	Gold.
Mr Thomas Cadell, jun.	Minerals.
Mr James Donaldson	Carved Flowers.
Messrs J.Danger & Co.	Preserved Meats.
Mr Conrad Erichsen	Works in Gold.
Dr Hobbs	Oils.
Messrs Hayes and Son	Flour.
Mr J.King	Pottery.
Mr J.F.Longland	Machinery.
Mr S.H.Marsh	Printed Music.
Mr Archibald Murray	Carving in Wood.
Mrs George Macleay	Preserved Fruits.
Mr F.Odernheimer	Geological Collection.
Ophir Copper Company	Copper.
Mr M.C.O'Connell	Marble.
Messrs Palmer and Viall	Dog Carts.
Mr W.Patten	Marble.
Mr Saul Samuel, M.L.C.	Rocks and Minerals.
Mr Wm. Stephenson	Miscellaneous Contributions.
Mr James Shoobert	Coal.
Mr F.C.Terry	Water Colour Drawing.
Mr W.S.Wall	Work on the Whale.
Messrs Waugh and Cox	Book Binding.
Messrs Wilkie and Co.	Biscuits.
Messrs Wiley and Son	Basket Work.
Mr R.Wilckens	Cabinet Work.
Mr T.Warrey	Arrowroot.
Rev. C.P.N.Wilton	Geological Collection.
Mr W.H.Walsh	Woods.
Mr Wm.Wilson	Woods and Minerals.

## Medals Awarded: List of Recipients

### Silver Medals (Medals of the First Class)

Australian Sugar Company	Refined Sugar.
Messrs Thos. Barker & Co.	Woolens and Tweeds.
Mr J.E. Blake	Chemical Preparations.
Rev. W.B. Clarke	Geological Collections.
A. Eldridge	Cotton.
Mrs Forster	Wax Flowers.
Mr John Fortey	Tobacco.
Fitz Roy Iron Mining Company	Works in Iron.
Mr Hugh Gallagher	Services and Dyewood.
Messrs Thos. Hall & Co.	Leather.
Mr Julius Hogarth	Gold Statuette.
Miss A.E.Ironside	Drawings.
Mr James King	Wines.
Sir Thos. L. Mitchell	Models of Propeller.
Messrs Jas. & Wm. Macarthur	Wines.
Messrs Jas. & Wm. Macarthur	Maize.
J.S. Norrie	Iodine, Minerals, &c.
Messrs Snelgrove & Thompson	Book Binding.
Mr Henry Wooley	Cabinet Work.

## Medals awarded For Services

### Silver medals

Australian Steam Navigation Co.	Services.
Fred. Bousfield, Secretary	Services.
Mr Oswald Bloxsome	Services.
Mr D.Caldwell	Services and Contributions.
Mr J.Hindmarsh	Services.
Captain Hart	Services.
Mr Wm.Macarthur, M.L.C.	Services.
Mr Charles Moore	Services.
Mr Edye Manning	Services.
Mr George Macleay, M.L.C.	Services.
Mr W.S.Wall	Services.

### Bronze Medals

Mr Thomas Abbott	Services.
Mr A.D.Broughton	Services.
Mr J.Buchanan	Services.
R.Bligh	Services.
Mr C.H.Green	Services.
Mr W.Johnson	Services.

62. Royal Mint, Sydney, *op.cit.*, 194. It was probably the only Screw Press in Australia capable of this until 1872 when the Melbourne Mint opened. Although there are no technical specifications available for Taylor's screw press, the quality of its known products indicate that it was incapable of striking quality medals larger than two inches in diameter. Production of a piece such as the 1854 *Products of New South Wales* medal, requires both an extremely skilled die engraver and a press with considerable power to strike the medal. A well executed die would produce a poor medal if the press used to strike it was not powerful enough.

### Bronze Medals (cont.)

Messrs D.Jones and Co.	Services.
Mr C.McA.King	Services.
Mr W.Essington King	Services.
Mr George Kennedy	Services.
Mr C.G.N.Lockhart	Services.
Mr T.Digby Miller	Services.
Mr Robert Meston	Services.
Mr L.C.Shepherd	Services.
Nathaniel Sandon	Services.

### Commissioners (Bronze Medals)

Sir Alfred Stephen (Chairman)  
Francis Lewis Shaw Merewether  
Sir Charles Nicholson  
Campbell Drummond Riddell  
Thomas Barker  
George Barney  
Henry Grattan Douglass  
Arthur Todd Holroyd  
Phillip Parker King  
George Farquhar Leslie  
William Macarthur  
George Mclay  
Terence Aubrey Murray  
Arthur Martin A'Beckett  
George Bennett  
Edmund Thomas Blackett  
Hutchinson Hothersall Browne  
Rev. William Branwhite Clarke  
Frederick Orme Darvall  
James Donaldson  
Richard Greenup  
Charles Kemp  
Rev. Robert Letherbridge King  
Edward Knox  
James Sutherland Mitchell  
Charles Moore  
Thomas Sutcliffe Mort  
Bartholomew O'Brien  
Charles Daniel O'Connell  
Henry Gilbert Smith  
John Smith  
John Thacker  
Rev. George Edward Turner  
Randolph John Want  
James Charles White

### Additional medals presented to various persons:

Prince Albert  
One silver & one bronze.  
Prince Napoleon  
One silver & one bronze.  
Sir C. Fitzroy  
One silver & one bronze.  
E.Deas Thomson  
One silver.  
Museum of Science & Art (Malborough House)  
One silver.  
Mr Cole, Commissioner, Board of Trade  
One silver & one bronze.  
Captain Fowke, Secretary to Board of Trade  
One silver.  
M.Le Play Commissaire General  
One silver.  
M.Arles Dufour, Secretary General  
One silver.  
Mr Marsh  
One bronze.  
Messrs Desgrand pere et fils  
Three silver & four bronze.  
Mr I.Donaldson  
One bronze.  
Messrs D. & Lambert  
One bronze.  
Bousfield  
One silver.  
In hands of M.D.Lame  
One silver & one bronze.  
Trustees of Australian Museum  
One silver & one bronze.  
Sir John Herschel  
One silver.

### Abbreviations used in footnotes:

NSW. 1854 *Catalogue of the Natural and Industrial Products of New South Wales, Exhibited in the Australian Museum by the Paris Commissioners. Sydney, November 1854, Sydney (c.1855)*  
Votes New South Wales, Legislative Council 1853, *Votes and Proceedings*  
Memoranda Archives Authority of New South Wales: Paris Exhibition Commission, 1854-1855, Memoranda, 1854-55

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