

# Tom Farrell

## Monuments in Ipswich

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Interviewer: Robyn Buchanan  
The interview is available on CD



*Working on the eagle for the American War Memorial in Newstead Park.*

## Track 01

My name is Tom Farrell and I was born in Morecombe Avenue Corinda 2nd July 1926 and was educated at Corinda State School. At the age of 10 when the navvies were excavating a sports area at the school - they were relief people - I took a slab of chalkstone and cut a bas-relief of North America with a broken hacksaw blade and this was kept for many years in the headmaster's office. That was my first start at sculpture.

After completing Scholarship, my father sought employment for me. He took me with my drawing pad and sketches for an interview at P.J. Lowther and Son, the ecclesiastical sculptors who had won the contract for the Queensland University. I was accepted on three months probation to do an apprenticeship of five years to the trade of stone mason/sculptor. My apprenticeship was accepted and I rode my bike from Corinda to the Queensland University doing carvings under tradesmen. I attended the Brisbane Central Technical College and the company paid for me to do a three-year night course at L.J. Harvey's art studio in Brisbane in Adelaide Street.

In those days when an apprentice received honours, it meant a payrise of 5% so I tried hard and my wages went up every year and in my fifth year was paid full tradesmen's wages.

While working at P.J. Lowther and Son, opportunities were open for many commissions. I did work in Ipswich

and after working for P.J. Lowther and Son for 18 years I bought out the business company of Jackson and Son in Lismore and operated there for 10 years. I was offered a position later in Britain's ceramic division as a designer and later for Boral and helped in ceramic design and sales promotion for many years.

For the last 14 years, I had worked for TAFE Colleges, teaching trade people and apprentices in stone carving at the Gateway College, also at South Brisbane, teaching teachers doing their last year in sculpture, clay modelling, wood carving and wood turning. During this period, I was asked to teach at the prisons such as Boggo Road Jail, Wacol and Borallon.

## Ipswich connection

Because I lived at Corinda, it was advantageous for the company I worked for to send me up in the train - it saved them time because other people would have to travel a distance.

At that time, Marty Doyle was doing some work on old Villa Maria, a new altar, I went up there and I worked on that. There was also some stonework on the front of the Church of England Hall and I worked as an apprentice on that. Also the Moreton Shire Council and the St Mary's Church later, there was an old altar pulled down and a

new altar replaced and the statues from the old altar - I re-carved and shaped the knees so that I could fit a holy water font in the front of them and they're standing in the middle of the church.

The angel statues had been holding lights before, so I made marble candles. Of course they would have had to cut through the stone floor to get the electricity to them so they were given the imitation candles.

Later on, I moved to Ipswich in 1975 and did work on the Grammar School and quite a lot of other buildings there.

At the Grammar School, I did the entrance - two carvings of the Grammar School symbols and the stone entrance to the Grammar School and inside [*in the Administration Building*] there is a carving I did of Mr Cribb who was one of the foundation members of the Grammar School - I did it on one afternoon during an art show. [Alan Cribb was 97 years old and the oldest surviving student of the school when the sculpture was done on 7 Sept 1985. He died in 1988 aged 100.]

Then when the new extension to the Grammar School was built, I did the stone fountain with the granite surround which is in the centre of the entrance.

The foundation board in the front hall at Girls' Grammar School: that was done in red cedar, that was to commemorate the anniversary of the Grammar School opening and it was carved in red cedar with the emblem of the Grammar School carved on it, it also had gold lettering.

**Interviewer:** Did you specifically learn wood carving?

I went to L.J. Harvey's for three years and he was a very good wood carver and most of the work I did there was clay modelling but I also did some wood carving under his instruction. He is noted as the Father of wood-carving in Queensland having done quite a lot on the City Hall and originally on St John's Cathedral.

Working with him was very good experience, excellent and I learnt at the University under a man by the name of Clarry King and there was Jack Irvine and also Jack Muller.

## Track 02

### Obelisk in Ipswich Mall

The obelisk in the Mall was done in granite from New South Wales, it was called Grandee Granite and the granite was polished in Brisbane, the design was changed a little bit because if it was made out of ordinary timber in design, you'd have what you call mitre joints, but the stones are made so that it is called a stone-mason's mitre, the stone are extended to form a mitre but it is polished on the edge, so the joint is a hidden joint next to the carving. So being eight-sided, they asked me to try and draw something that depicted the history of Ipswich. The eight-sided monument depicted eight progress pictures of Ipswich.



*The Obelisk in Ipswich Mall nearing completion*

The first showed a sentry guarding some convicts who were digging out limestone on Limestone Hill, with two aboriginals, one holding a slain kangaroo with a spear and the other a lady with a basket full of food.

The second one was of early agriculture, timber and agriculture, the man felling a tree and someone ploughing with a homestead in the background.

The next one was early transport, showing the bullock team bringing in wool from the Downs also the paddle steamer waiting at the jetty to load the wool to take it down the Bremer River to Brisbane.

The next one was of coal mining, as early in the 1850s coal mining was started in Ipswich.

And then the next one was of the railways, Ipswich was the first place where the railways were started and this shows an old Puffing Billy with the Railway Workshop in the background showing the different arched buildings made of brickwork where each carriage and each engine was taken in for renovations or reconstruction.

The next one was education, showing the first school in Ipswich, the Girls' Grammar School and the Boys' Grammar School and the new Technical College at Bundamba.

And there was the cotton mills, showing the cotton and woollen mills at East Ipswich and then there was Amberley Airbase showing an F-111 taking off, radar and hangers in the background and a helicopter and a biplane flying over.



The technique used was that the background was cut away about half an inch and then some of the figures were left polished of the natural granite. Then the carvings were carved to give the effect of ancient woodcuts rather than carving.

I was living at Pine Mountain, and I had a studio there with quite a bit of machinery. I did all the carving there, but most of the stonework of the obelisk and the foundation steps, I did them at a factory in Brisbane. Then it was assembled and erected on the Mall.

### Memorials at RSL Hall

The first one was done with a great big granite panel, in South African Granite and it depicted an Army badge, a Navy badge and an Air Force badge with a plane flying over and a battleship in the background and also a tank and then the soldiers jumping out of the trenches and with a barbed wire entanglement in front of it. It has the motto on it - To the Men and Women Who Gave Their All That We Might Live.

Then there was a laurel wreath done in gold lettering, Their Name Liveth For Evermore. That was the first one that was done in 1986.

And then later, there was the one for the Incapacitated Soldiers and Sailors, it was done in Grandee Granite and it incorporated also those that were fallen in Borneo and Vietnam. and it has the badge of the Incapacitated Soldiers and Sailors on it, plus the cross of remembrance.

**Interviewer:** Did you design it yourself? Do you draw it out first?

Yes, I draw it first on paper and get the people, well the RSL were the ones that wanted to have a look at it, I drew it out and when they came and approved it, I just then went ahead with it.

## Track 03

### Box Flat Memorial

They asked me to draw a design which would be a fitting memorial to those who were killed in the Box Flat explosion, July 31st 1972. So thinking about it, I drew the design up of the coal mine - of a man working there with his helmet and his light and with a pick in his hand,

kneeling down on the floor digging out the coal with a slab surrounding wood around it. And then the lettering was carved on the bottom in remembrance of those who gave their lives in the explosion, I think there were 14 that died at that time. The stone came from Helidon and I cut it at my workshop at Pine Mountain.

### Moreton Shire Office

When I was an apprentice at P.J. Lowther and Son, they had won the contract for doing the stone work at the Moreton Shire Council office and later when the new extension as to be built for the new office, they asked me to draw up a design of their badge. So the Moreton Shire badge was approximately 4ft high and about 4ft wide and it was done in four pieces because each stone weighed about 9cwt and it was all down onto the wall, the carving was carved with a lettering of "Moreton Shire Council" carved and incised in black lettering and it was Helidon freestone about 2 or 3 inches thick - about 75mm.

### War Graves, Ipswich Cemetery

When I was working for P.J. Lowther and Son, I was the designer for the War Graves Commission and the company had won the contract for all the monuments throughout Queensland, New South Wales, the whole lot of Australia, Northern Territory and also the islands of the Pacific. We made many crosses, about 19,000 monuments done. They were made out of Ulam marble which was quarried at Mt Ulam near Bajool south of Rockhampton. This marble was very crystalline but with experience the badges could be carved plus the lettering and the cross. The sandstone cross which you see at the Ipswich Cemetery [*the Cenotaph*] was a white Helidon freestone, the same stone that was used on the City Hall in Brisbane, from Lowther's Quarry which was originally the State Quarry and these stones were done in the factory at Bowen Bridge where they had most of their machinery.

I wasn't directly involved in fixing them but was directly involved in supervising the inscriptions and carving of the badges.

## Track 04

### Bundamba Park (near swimming pool):

The Rotary Club came to me and they said there were some old stones that had been dumped after they were renovating the city after the great fire in Ipswich and these stones had been dumped out at the dump. and they asked me if I could get them rescued and if I could make some sort of memorial in Ipswich or in Bundamba.

We found four stones which were the original pillars of the gate which was for the railway across the Bremer River which were built in 1854 [*should be 1864-5*]. So

we also found one cap but there was also another piece of stone there which was broken for the other cap. I was able to find a piece of stone that was similar and I made that into a cap to match the original one. So the stones have this recorded upon them: These stones were quarried from Denmark Hill Ipswich and used for construction of the old Ipswich Railway Bridge in 1854 {1864}. They were re-erected on this site by the Rotary Club of Booval Inc 28 June 1988 to commemorate the Bicentennial of Australia.

## War Memorials in Ipswich

Some of the First World War memorials I renovated in Ipswich was the one at Amberley Air Base. It was inside the Base, a first World War memorial and it was shifted to Amberley School. They asked me to move that one and renovate it. So I renovated that one.

Also, the War memorial at Booval Park, with its soldier, the gun was broken and I replaced it with a new marble gun.

The one in River Drive, there were three or four panels broken and I replaced them with granite panels and renovated the old stonework and fixed the granite panels, putting all the lettering on again.

And in the fragrant park [*Brown's Park*] - it wasn't an RSL memorial. The panel had been broken there so I put a new panel in and renovated that one.

Also the one at the top of Limestone Street, going west, was vandalised and I carved a new top. [*this was a simple column top; since this interview, a new soldier statue similar to the original one has been made for it*]

Also the one in Goodna, when I was working for P.J. Lowther and Son, I made that in Ulam marble and the lettering was cut into the marble and it was re-erected there after the second World War.

There was the memorial out at Churchill, there was quite a lot of lettering came out of that and I renovated that for the anniversary I think it was in 1982.

I was asked to supply some drawings for a monument for the new Library which was governed by the Moreton Shire at that time, at Redbank Plains. The sculpture was done in white sandstone from Helidon, it was 3m high and the War Memorial depicted a AWA, a sailor, a soldier, and also a helicopter pilot. It was to commemorate the four profiles of war veterans - a woman soldier, a naval seaman, a soldier and a Vietnam pilot. It was 3m high and weighed about 4 ton. It was mounted on a concrete block and engraved alongside the flagpole which flanks the profile.

## Track 05

### Other Ipswich work

I did the granite on the front of the jewellery shop

of Wallace Bishops and the granite work in the First Provincial when the Mall was opened in 1987.

I also won the Bicentennial Award - the craft award, a plate presented by Mr Freeman. That was for a wood carving and stone carving. They had an Expo of art and craft and I won the award for the whole area. It reads: Bicentennial Art and Craft Award, Ipswich and West Moreton Districts, Presented to Tom Farrell sculptor by Lady Mayoress Mrs D. Freeman 1988.

There was also a commission asked for the new hotel at Redbank Plains. They wanted a wood carving of the history of the area so Cobb and Co coaches went through there so it incorporated Cobb and Co coaches, coal mining, pastoral land and different other pictures of the area. It was about 30ft by 4ft high. It was carved into silver ash in bas-relief form and then stained to give the idea of light and shade. It was in a public bar in the first place and was divided up into five sections and placed in different other bars plus the public bar and it can still be seen there today. They had to shift it because of the people throwing darts and it was starting to get damaged by the darts.

Jennings were the contractors I believe for the Ipswich City Council when they built their new building and I did the foundation stone for it, in black granite which is inside the building.

Then there was the Lions Club in Ipswich, at the lookout at Limestone Park, then some carvings for an Expo in Japan, also the granite plaque recessed into sandstone for the Ipswich Hospice.

Also at Pine Mountain, I was on the Progress Association at Pine Mt and there is a forest park there, I did a large stone in the forest park, carved Pine Mountain Forest park into the wood. And on the left-hand side as you go into Ipswich, there is a large Moreton bay fig tree that was planted by the Sherlocks who came and walked from Cleveland to Pine Mountain and took up a settlement there. The tree was planted by him in the 1870s and there is a large rock there with a plaque on in memory of the family who came there and those who settled early in that area.(on Pine Mt Rd).

Also in the TAFE College at Bundamba, there's a carving in sandstone in the building there of the Queensland crest.

## Track 06

### Other work

There are some of my sculptures in New South Wales. In the 1940s, I carved the Ulam marble wreath-laying monument outside the Canberra War Museum and then I also did in that same year, the foundation stone for the Mater Women's Hospital. It was unveiled by Bishop Monseigneur Jordan and also Cardinal Spellman, the Archbishop of New York.

Later on, I made samples and models for the American War Memorial in Newstead Park in Brisbane. It is about 45 ft high. The eagle weighed 7 ton. and these models were supplied to the Brisbane City Council under the direction of the architect who was Mr Frank Costello. Lowthers won the contract and I did the stonework and the carving of the 7-ton eagle which is on the top of it.

Later there was the memorial for the centennial of Nash finding gold in Gympie - a large granite block weighing about 7 ton.

When I lived at Corinda, I used to ride my bicycle to the University. There I helped with some of the carving and the stonework on the Queensland University. I did some of the gargoyles. Mostly the tradesmen - I was apprenticed at that time - but the tradesmen did most of the gargoyles. I did some, I did one of Mick Crocker, you can see him on the side there with a football in his hand. He was a Queensland footballer. I did quite a lot of the friezes, the frieze on the Zoology block and also quite a lot of the caps depicting all the Universities around the world.

In 1954, I did the foundation stone that was unveiled by the Queen, 10th March 1954 for St John's Cathedral and did some carving there on the new extension that was put onto the Cathedral a few years after that.

I did the bronze model and carving for George Fallin which was in the Labor Party Building in Elizabeth St for many years.

I did the Peace memorial entrance, an angel carved outside of Springvale in Victoria.

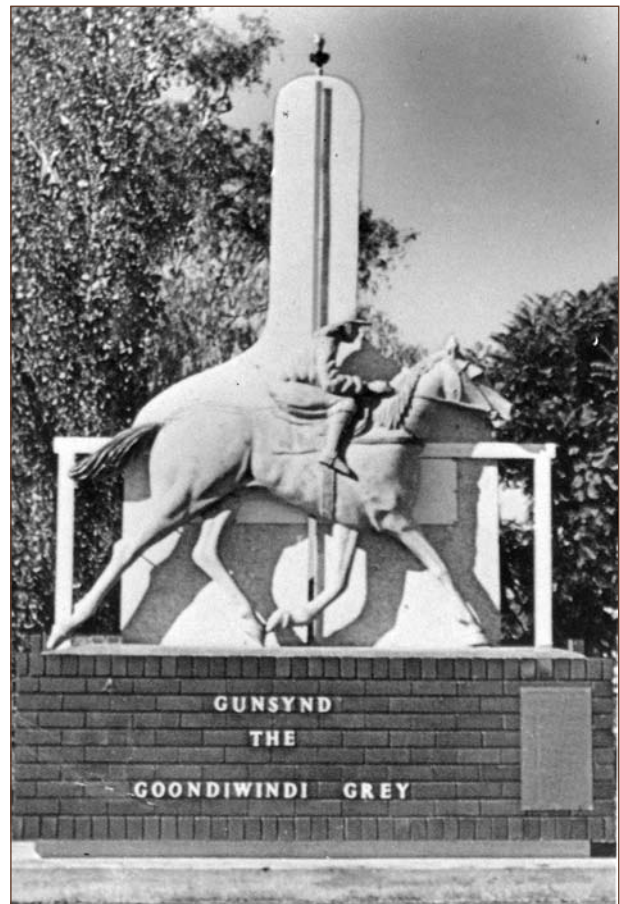
When T.C. Beirne died, I did 9ft Balmoral red granite cross with shamrocks carved on it and raised red lettering in Nudgee Cemetery.

I did the Queen's Coat of Arms and in Queensland, I won the design for the Coronation Medal for the Queen which was handed out to school children in 1953-4. I did a model in plaster which was about 7 inches in diameter and then it was approved and the company in Brisbane used a pantograph machine to cut it down to about the size of a penny and they sent them out in aluminium with a red ribbon and gave them to school kids.

In 1949, 100 years after the Australian Mutual Life Insurance Company was established, I did the carving for Maryborough which was 12 ft by 8ft by 12 inches, three pieces showing the wayfarer, the horn of plenty and the angel carving.

After that, I went to Lismore and had a contract with Pellegrinis to do statues for churches. At that time, I won the design and carved a bust of William Wilson who was Lismore's first settler and it is in Italian marble in the art gallery in Molesworth St.

I also did an altar for Mayfield Redemptive Brothers about 19ft high and carved in Kalula marble from New South Wales and polished and has two angels carved on each side of the altar.



Also I did one in Glen Innes in Italian marble and the Christian Brothers' College in Bundaberg, the Ballina Catholic Church, a bust for Captain Mackay in Mackay City Centre, a carving of St Michael and the archangel in freestone for New South Wales, Gosford stone, about 7ft by 5 ft; the emblem in wood for Toowong RSL, statue of Christ the King at Glen Innes, the ES and A Bank at Grafton, some fountains for NSW in marble, Gunsynd the racehorse at Goondiwindi, John Wesley at Wesley Hospital, the RSL Memorial in Lismore outside the Baths, Captain Cook's Endeavour in Helidon freestone for the Rotary Club in the Mall in Southport, mother and child in white freestone for the Rockhampton Catholic Church, a 7-ton statue of three people out of one piece of stone for the Holy Family Church at Runaway Bay, then I did about six or seven emblems for Raby Bay in some of their street names;

In the Bicentennial year, the Woongara Shire Council in Bundaberg wanted me to depict the history of the Council of Bundaberg from the early settlers coming there, the kanakas, an early church, a Queenslander, the agricultural aspect of the area with fishing and growing crops, the cane harvesting machine, Burnett Heads lighthouse, a sugar boat, Mon Repos turtles and also a fishing boat, a cane cutter with a sugar mill in the background, a Chinese coolie, timber getting with an aeroplane flying overhead, an old sawmill.

Then in 1990, I was commissioned to do a carving of

Edmund Rice in white sandstone for St Mary's School in Toowoomba.

I taught at the TAFE College at night and after my early retirement, I was asked to teach at Boggo Rd jail and also at Wacol and Borallon, While I was teaching at Borallon Prison, I encouraged some of the Aboriginals to do a carving and it is in the Caboolture Shire on Bribie Island art centre. It has a tape recording, it has fish and snakes and animal life, an Aboriginal in a canoe and different other carvings there on logs.

While I was coming down here to do that, I was given the opportunity to do a sandstone memorial outside the air-sea rescue which depicts the Aboriginal life on the island, also sport and engineering. There was also Matthew Flinders on Bribie Island, carved in sandstone stepping out of a boat.

I did the gates at Parliament House, the crest.

## Track 07

### Execution of work

The principle which I use was used by the ancients in carving. Now when they teach people to carve today, they teach them to do the nose, do the eyes, and then finish the head and do the rest of the body. But the principle that was used by Michelangelo and some of those great carvers is a principle of dimensions that your body is approximately six and a half heads high; and that your eyes are in the middle of your head; and by taking points, you start off with a point on top of the head and then you find a point on the chin, and then you never ever finish one part, you rough it out and you get your whole work roughed out and then when it's roughed out, you get a claw tool and then you claw it and as you put the claw lines on it, it draws the shape and gives you flowing lines so that as you get finer and finer and finer with a chisel, the whole thing seems to grow together, rather than do one part at a time, because if you did the nose and it wasn't exactly in the right place, when you come to do the back of the head, you mightn't have enough stone there. So you just have a point system.

So from the top of your head to your chin is exactly the same distance as from your shoulder to your elbow; and from your elbow to your wrist is exactly one head high; and the length of your hand is twice the width. and where the position of your ears, whether you have a convex or concave face, a point would touch your nose and touch your forehead and touch your chin, it's a perfect arc.

So you work on those principles and mostly, I'll do a sketch first, front on, and then side on, so that I've got some way of taking points, I just don't do it straight out of my head. and even sometimes, I might make a third-size model which I did when the American War memorial was being done, I made a column which was a third the size of the original, or a sixth the size or something like that. I've got a pair of callipers, which are opened both ends,

which I can shift along and they can open out to give me a multiplication from one up to six times the size.

*Interviewer: Was this intuitive or was it something you learned, or a combination?*

Some people say it's in your genes, but I think it can be learned. When I went to Ireland, my relatives in Ireland were famous sculptors and there were six sculptors in one family. And they had a lot of work in Ireland and one of the persons was Sir Thomas Farrell, he was knighted by Queen Victoria for doing a statue of Queen Victoria in Northern Ireland. A lot of his work is in Dublin, in the Pro-Cathedral, and I have seen photos of that.

My son is the art master at the Catholic University, he was the art master at the Church of England College in Brisbane. Although he doesn't do any carving, he does oil paintings.

The time depends on the size of the work, sometimes it might take you six months to do something, and other times it might only take you a few weeks, it's the size of the work and also the intricacy.

*Interviewer: Is it physically hard work?*

Not so hard these days, with diamond saws, but there is quite a bit of physical work with a hammer and a punch. Most of the chiselling is done with a pneumatic hammer. The claw tooling is done with pneumatic hammers so it just takes practice.

*Interviewer: Do you ever go too far?*

That hasn't happened very often because of the principle if you use the new principle that a lot of people do, they don't put the detail into their finished work, like in modern art sculpture, not all the detail is put in so it's very easy to make a mistake if you are only just doing it that way. If you are following details - you have to rough it out first.

This statue here - I did since Christmas - of Paganini. That's carved in cedar. So the principle there was working out the points.

Something carved like that [indicating another sculpture] is fairly simple, if you make a bit of a mistake, it's just a shape. That is in white limestone from New Zealand called Oamaru stone

I like Italian marble, it's better than Queensland marble because it's fine and mature. Queensland marble has a lot of crystals in it and you can't get the fine detail.

In a sense, it's hard to teach people the principles in that it takes time. If a person has been a tradesman and has done the fundamentals in stone work, it seems to grow there. But if a person hasn't done the fundamentals, and doesn't know what to chisel can do, they're liable to make mistakes.

I like teaching very much, I like working with students. I taught wood turning and wood carving and ceramic sculpture and also at South Brisbane, Gateway College



### ***Peace***

“I think the favourite work I did is the Peace Memorial in Springvale.

It was six foot high and in Italian marble and I wanted to convey to people that it was a peace memorial. It was not only for those who gave their lives in the Second World War but it was to convey the peace of those who were resting in Springvale cemetery.

The drapery was more or less 1st century drapery - earlier than the Renaissance, all the folds were vertical rather than swinging like Renaissance, the wings were close together and her head was on one side holding an Eternal Flame. And her eyes were closed as though she was really resting and peaceful. The wings were carved to give the idea of strength and the little pieces that were on the top of the wings were to convey that it was peacefully folded together.”

Yeronga Technical College and at Boggo Rd Wacol and Borallon.

Sad to say, there aren't many tradesmen coming on. There is quite a lot over in Germany. I was over in Rome two years ago and there was quite a lot of renovation work being done and there were some very good tradesmen there.

*Interviewer: Is it an art or a craft?*

It's a mixture. I'm more of a craftsman than a sculptor. The word sculpture is an abused word in this sense, that sculpture means to cut away, it's from the Latin scappa - scalpel - to cut away.

So when a person makes something in clay, something in fibreglass or something like that, they call it a sculpture. So one is modelling, the other is sculpture. So the craftsman, he has to be a craftsman to cut away, not a craftsman to build up. The modeller - he puts it together but the sculptor cuts away.

## Track 08

### Favourite work

I think the favourite work I did is in Springvale, it was the Peace Memorial.

It was six foot high and in Italian marble and I wanted to convey to people that it was a peace memorial and not only for those who gave their lives in the Second World War but it was to convey peace of those who were resting in Springvale cemetery.

So the drapery was more or less 1st century drapery - earlier than the Renaissance, all the folds were vertical rather than swinging like Renaissance, the wings were close together and her head was on one side holding an Eternal Flame. And her eyes were closed as though she was really resting and peaceful. The wings were carved to give the idea of strength and the little pieces that were on the top of the wings were to convey that it was peacefully folded together.

Another carving I like very much was of Christ the King. A picture was given to me and it was copied from the carving in Italy with Christ with a crown on His head and a bowl in His hand, not only being the King but the High Priest and also although He is the suffering Christ, I've tried to depict him as the One that is not suffering in this sense that now He has been crucified, He is now the One that is reigning and has a look of power in His face. The carving at St Mary's Hospice in Raceview is a carving of Christ on the Cross and it depicts him as the suffering Christ but this one in marble, 5 or 6 ft high, depicts him as the reigning Christ.

### Other interests

I felt I should be involved in the community. I was involved with the Pine Mt Progress Association which

helped develop the cricket ground across the road, we planted quite a lot of trees and we developed the area as a forest park with barbecues for the community and other people in the area.

I attended the Gospel Chapel in Thorn St Ipswich and I was a lay preacher, interdenominational, going around the many different Baptist churches. I got up to Kentville and quite a lot of the country areas helping out when a minister was sick. So I have fairly high Christian ideals. I was in Ipswich about 14 years. I was living at Durack, I had bought a house and had brick veneered it and did some stonework on it. I was working for Boral at the time, I had to come up to Ipswich to see architects on different occasions. I was out at Pine Mt and thought it was a nice area there. I heard that someone had a block of land for sale and I contacted them and bought this land, they were going to use it for a missionary home but there was no power there at the time so they then decided to build their missionary home in a different area so they were wanting to sell the land and I bought 16 acres for \$14,000. So I thought it was too good a bargain to miss. I built my workshop there. I built a stone entrance on the front of the place, you may have seen it along Pine Mt Rd.

I have now retired - not completely, I'm keeping my hand in. On Bribie Island, I belong to the Art Society, I'm a life member and every second Tuesday, 20 members meet for wood carving and wood turning. We have a lathe and I teach voluntarily some wood turning, and we all share our ideas which is quite good in the sense of doing something for the island. I do two classes a week of religious instruction in the high school, so we are kept fairly busy.

### Farrell history.

Originally the Farrells were Huguenots from the border of France and Italy and they were under persecution and they went over to Ireland and settled on the west coast of Ireland and started up some stone quarries in a place called Longford. and there were quite a lot of Farrells if you went to that area of southern Ireland today. But under persecution, some of them went over to the Catholic faith and some of them moved north to Donegal and my grandfather moved north, he was the first one to introduce white bread into Ireland, it was always rye bread and they called him Andy Whitebread. And quite a lot of the houses around Donegal and the stone work was done by his family. It was a Joe Farrell who was a stone mason and my father was a potter, he worked for Belleek Pottery.

When he came to Australia, in 1910, he first started with a stone pottery at Coorparoo and then he went to work for Wunderlichs doing modelling for the ceilings that were pressed steel and then he took on the job of being in charge of the pottery and pipe works at Darra owned by Brittain's Brickworks in about 1923. He worked there until he died in 1950. Most of the moulds for pipes were made by hand until machinery came in. A lot of the plaster moulds for intricate pottery moulds were made by him.