

Second Australiana Virtual Show and Tell Report

April/May 2020

All reports will be available to members via the website: <https://www.australiana.org.au> or else by email link.

In this report much of the information has been provided by the owners of the items, which, for the most part have not been seen by us. Questions asked by collectors have been answered by our editorial team to the best of our knowledge and any specialists that we know have been consulted, but we are aware that there are limitations to seeing only photographs. Any members who believe that they have better or additional information please send an email to australiana.queensland@gmail.com Please reference the Report number, item number and page number (e.g. VS&T 2, page 1, Number 1) and the information will be passed on to the owner.

- 1. The 29th April 2020 is the 250th anniversary of Captain James Cook's arrival on Australian soil. To commemorate the event, we record a little-known relic owned by a man who sailed on two of Cook's three voyages of discovery, and probably set foot during those voyages on Australia soil.**



The 'WL' inscription on this example of Captain Cook's Resolution and Adventure Medal makes it unique.

A thread (not shown) has been cut into the edge of the medal indicating it was probably originally screwed into something. Diameter 43 mm

Captain James Cook's Resolution and Adventure medals, were the idea of Sir Joseph Banks, and were struck at Boulton and Fothergills' factory at Soho, Birmingham. Two thousand were struck in platina, a brass alloy, at the order of the Admiralty and they were dispersed as tokens of goodwill or barter during Cook's second and third voyages. These medals when found served as tangible evidence of Cook having visited the region.

While intended for indigenous people, a small number appear to have been souvenired by Cook's sailors and officers. The only known example to have been personalized is the WL example. There was only one person that sailed on the voyages of discovery with those initials, William Lanyon, who sailed on the second and third voyages.

William Lanyon was born in Tregony, Cornwall, in 1747. He joined the Royal Navy when he was about 18, and served as an able seaman and midshipman on *HMS Terrible* before joining Cook's second expedition to the Pacific. Lanyon signed on as an able seaman on the *Adventure* and was promoted twice during the voyage, replacing midshipman Samuel Kempe who died on 9 September 1772, then replacing master's mate John Rowe, who died on 17 December 1773. For the third voyage, Lanyon signed on as master's mate for the *Resolution*, and when Commander Charles Clerke died on 23 August 1779, Lanyon transferred to the *Discovery* and was promoted to second lieutenant. Thus, he sailed on all three ships of the second and third voyages and served under Clerke, Cook, Furneaux and King.

Lanyon probably set foot on Bruny Island, Tasmania on both voyages. Regrettably, contemporary records rarely identified members of landing parties apart from the leader. Lanyon is barely mentioned in the journals of the two expeditions, although his name was recorded on that fateful day, 14 February 1779, when Cook was killed in Hawaii. Lanyon was in command of a small cutter some 30 metres offshore when Cook was slain. He and his men fired at the Hawaiians.

After the third voyage Lanyon's records are sketchy. He is listed as commanding *HMS Genereux*, a prison ship, at Plymouth in 1805. In 1814, he was listed as a superannuated commander. He retired to St. Austell, Cornwall, a sick man, and died in March 1818.



2. & 3. Two crocheted doilies depicting Captain Cook's Cottage.

Sizes: 48x41cm and 27x21cm

'Captain James Cook's Cottage' was originally built in 1755 in Great Ayton, North Yorkshire, England for Cook's parents, and there is conjecture if James ever lived there. In 1933 the then owner agreed to sell it on the condition that it remain in England however she accepted £800 from Sir Russell Grimwade, an Australian. She was apparently easily persuaded to change the condition to 'the Empire', as the next highest bid, being a local offer was a mere £300.

Sir Russell purchased the building with the aim of donating the house to the people of Victoria to help celebrate the centenary in 1934 of the settlement of Melbourne, despite Cook never landing on what is now Victorian soil. He only made contact in NSW, Queensland and Tasmania.

Due to the amount of publicity and interest in Australia, *The Australian Women's Weekly*, in its 30th December 1933 edition, offered its readers a crochet pattern of Cook's Cottage for 3d plus a stamped self-addressed envelope (the left example, 2.). Three months later the publishers stated that that pattern was still available for the same price. Neither notices mentioned the designer's name.

The site of the Cottage, after some debate, was located in Fitzroy Gardens and by October 1934 it had been re-erected. The handover ceremony took place on the 16th of October that year.

Sir Russell Grimwade CBE (1879-1955) was a chemist, botanist, industrialist and philanthropist. At home, in his workshop he developed cabinet-making skills of a very high order, using native timbers.

The date for the 'COOK 1770' example (3.) most likely dates to 1970, the Cook Bicentenary year.



4. Sudan War Greeting Card, designated No. 424 . 110 X 133 mm

History of the Sudan War from an Australian perspective: “The New South Wales Contingent served in Sudan with British forces as part of the Suakin Expedition in 1885. Consisting of an infantry battalion, an artillery battery, and a small field ambulance detachment, it departed from Sydney on 3 March 1885. Arriving at Suakin on 29 March it ultimately saw little action, being involved in a minor action at Tamai on 3 April, and another at Takdul on 6 May. However, with the British deciding to abandon the campaign it re-embarked on 17 May and returned to Sydney on 19 June 1885, where it was disbanded. The New South Wales Contingent was the first military contingent to be raised and deployed overseas by an Australian colony.”



5. Sudan War Greeting Card, designated No. 423. 110 X 133 mm

In early 1885 there was great excitement in Sydney at the prospect of Australia's first engagement in an overseas battle. A contingent of more than 700 soldiers sailed to the Sudan to join the British expeditionary force. Newspapers and magazines enthusiastically followed the story; however, the war was quickly over for the Australians who returned home by July without significant involvement.

From 1881 to 1886, the Sydney publishers, Gibbs, Shallard & Co. printed a range of brilliantly lithographed greeting cards each year for Christmas/New Year. The cards always featured local content, often with appealing anthropomorphic themes. In 1885 there were issued 32 cards, three of which referenced the NSW involvement in the Sudan war. The two cards illustrated both feature kangaroos. The third card depicted a fighting soldier mounted on an emu, Number 425. The Sudan series was advertised in the *Illustrated Sydney News* on the 24 October 1885. The unknown artist clearly must have prepared the designs long before Christmas.

The owner of the two cards has not seen No 425 with the emu in all the years of collecting and should anyone come across it the editors would like to illustrate and write it up.



6. Daguerreotype of two sisters, unknown photographer, mid 1850s. 15 x 12 cm.

7. Ambrotype of mother and daughter, Thomas Glaister, Sydney, c1860. 15 x 12cm.

These two portraits arrived at an Adelaide auction house in a box of car parts. Once purchased and cleaned their true quality - and link - became apparent.

The earlier daguerreotype (mid 1850s) is a double portrait of what appears to be two sisters. The faces and posture speak of loss but the clothing is not obviously that of mourning. Perhaps a separation is imminent? The spare studio setting and space around the sitters concentrates the melancholic effect. The brass mat pattern is known from daguerreotypes by Freeman Brothers, and also Glaister (both of Sydney) as well as the former American, Townsend Duryea of Adelaide.

The ambrotype (c 1860) shows the older sister, now some years later, and perhaps with her first-born child. The brass mat is stamped 'Glaister' for the acknowledged master of Australian ambrotype portraiture - the American trained, and then Sydney based - Thomas Glaister

Hopefully, one day, the sitters might be identified.



8. Sydney International Exhibition 1879, bronze prize medal.

7.6 cm. diam.

Obverse: Female form of NSW surrounded by works of industry and in the background the Exhibition Building. Around: *INTERNATIONAL*EXHIBITION*SYDNEY N.S.W.* M.D.CCC.LXXIX in exergue, waves and below in minute letters J.S. & A.B. Wyon

Reverse: Wreath of Australian flora, and below left, in minute letters J.S. & A.B. Wyon

*** It is believed that bronze medals were presented unnamed, and some recipients arranged for their details to be engraved onto the medal. The engraving styles of the recipient's details vary, suggesting that a number of engravers were employed in this task.**

Obverse designer (modified by engravers): Samuel Begg (1854-1919) cartoonist, illustrator and sculptor was born in London and at the age of six migrated with his parents to New Zealand. He arrived in Sydney in 1877 and not only did he design the Exhibition medal reverse, he also co-designed the Exhibition's Certificate of Merit in conjunction with H. Kent. Begg's work appeared in the first issue of the Bulletin, and in 1881-82 he studied at the National Gallery of Victoria. He returned to London in 1883, joined the Illustrated London News, and died in London.

Reverse designer: James Whitley Sayer, also known as Sayers (1847-1917) was a painter, illustrator, medal designer, hand writing expert, and bank manager. He was born in Victoria and submitted art work to a number of major exhibitions in that State. When he designed the reverse of the Exhibition medal he was living in Newcastle. Shortly after he moved back to Victoria and became the Geelong Branch Manager of the London Bank of Australia. He was instrumental in establishing the Geelong Art Gallery, and in 2012-13 the Gallery held a retrospective of his art, wrongly recording his death as 1914.

Die Engravers: Joseph Shepherd Wyon (1836-1873) and Alfred Benjamin Wyon (1837-1884) were brothers and were born into a family of famous engravers. Both studied at the Royal Academy. When their father died in 1858 JS took over his position of Chief Engraver of the Seals, and when JS died AB took over his position.

Striking the medals: The Sydney Morning Herald, 6 March 1880, reported that the dies from Messrs Wyon & Co of London had arrived at the Sydney Mint for the large bronze and silver medals. On the 3rd March at a special ceremony at the Sydney Mint the dies were used for the first time, with the Governor and officials from the Exhibition among the invited guests. About 7,554 awards were given to exhibitors. However, all the bronze medals were in fact struck at Pinches of London. Pinches acquired the Wyon business in 1930 and included in the assets were the Sydney Exhibition medal dies, and when Pinches was bought out in 1970 the dies were included in the inventory. Sometime later all the Pinches dies, amounting to many thousands, were destroyed by a fire. The gold medals were struck at the Sydney Mint. When the Sydney Mint closed the silver and gold medal dies were transferred to the Melbourne Mint and when the Canberra Mint opened they were sent there.

Queen Victoria received a set of medals in gold, silver and bronze and these were presented to her by Sir Daniel Cooper, formerly of Woollahra, Sydney, then living in England.

The Exhibition was located adjacent to Macquarie St. There was over 15 acres of display area, opened on 17 September 1879 and closed 20 April 1880 and had 1.1 million visitors. The Garden Palace building had been built very quickly and, although an imposing structure, was mostly made of timber. It burned down in possibly suspicious circumstances in 1882. Although the location was known at the time as the 'Inner Domain' the site was later absorbed into the Royal Botanic Garden, Sydney and the gardens there, including a spectacular rose garden designed by ex-director Prof. Carrick Chambers, are now highly visited by office workers from the nearby city buildings.



9. Slouch hat brooch

Size: 2.1 x 1.8 x 0.9 cm (excluding the pin)

This 'Sterling Silver' stamped brooch in the form of a digger's slouch hat was acquired by the owner some thirty years ago. Slouch hats in the form of brooches and keyring holders have been commercially made in recent years and websites like eBay often have around a dozen examples for sale. During researching this object eBay even had for sale a die for making these.

An online search of the Australian War Memorial (AWM) collection shows that they have hundreds of brooches, but only one somewhat similar example to this one. The AWM example was made from a genuine penny (Accession number REL25190, Heraldry). The AWM curators date it to the Second World War and describe it as 'copper; gold plated' but viewing it on the computer it appears to be made from a mint condition coin with what numismatists term 'mint bloom', but some discolouration on the high points. That brooch's penny is dated 1936 (a very common date), and that brooch was donated to the AWM by a person from Mackay, Queensland. It had been given to the donor 'by a serviceman friend who had been repatriated.'



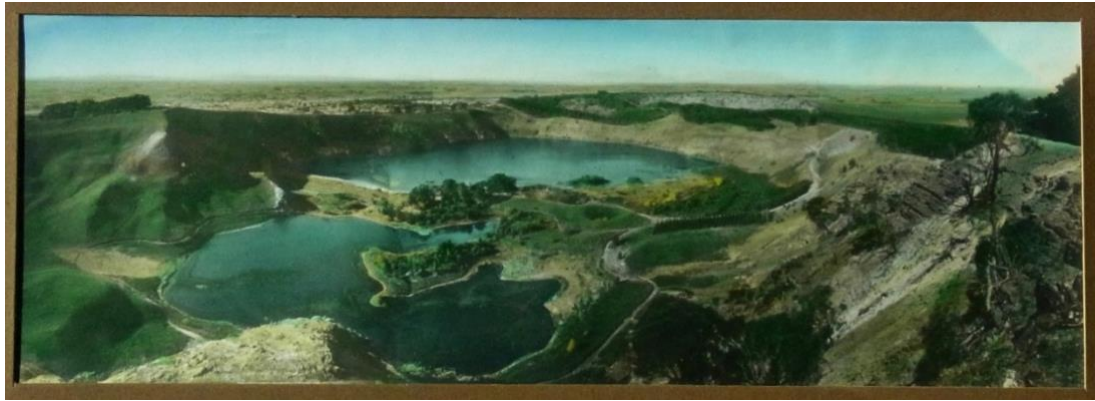
10. Turned pedestal/plant stand.

**Unknown maker, Australian Red Cedar, Probable NSW origin
Circa second half of C19th? Size: 110 x 28 (diam.) cm.**

The owner acquired this pedestal at a clearing sale of an old motel in Gundagai, NSW over a decade ago and considers it a beautiful and tactile shape, obviously made by a skilled hand. It is solid cedar and appears to have been turned from one piece of timber, judging by the visible endgrain on the underside of the base. It is in original condition and free of cracks or damage. It has a ‘substantial presence’. The owner is curious as to its age and how it would have been made. There are no marks that would indicate a mechanical lathe had been used.

Early wood-turning is believed to have sometimes been done with a rope around the item to be turned (blank), connected to a foot-operated springy plank of wood. The blank would have been pinned at the centre of each end (headstock and tailstock) or else centre-located by cross bars. However, more precise treadle lathes were in use in the UK by 1820 and were used by wheelwrights, so were most probably available in Australia. Turning such a large item would have been a challenging task and was therefore often performed while the wood was still “green” and soft. That is part of the explanation why two such turnings were never exactly the same.

Any additional information will be welcomed.



11. Hand-tinted photograph by B. Kannenberg, Mt Gambier, S.A. C 1910.

Size: 12.0 x 34.2 cm.

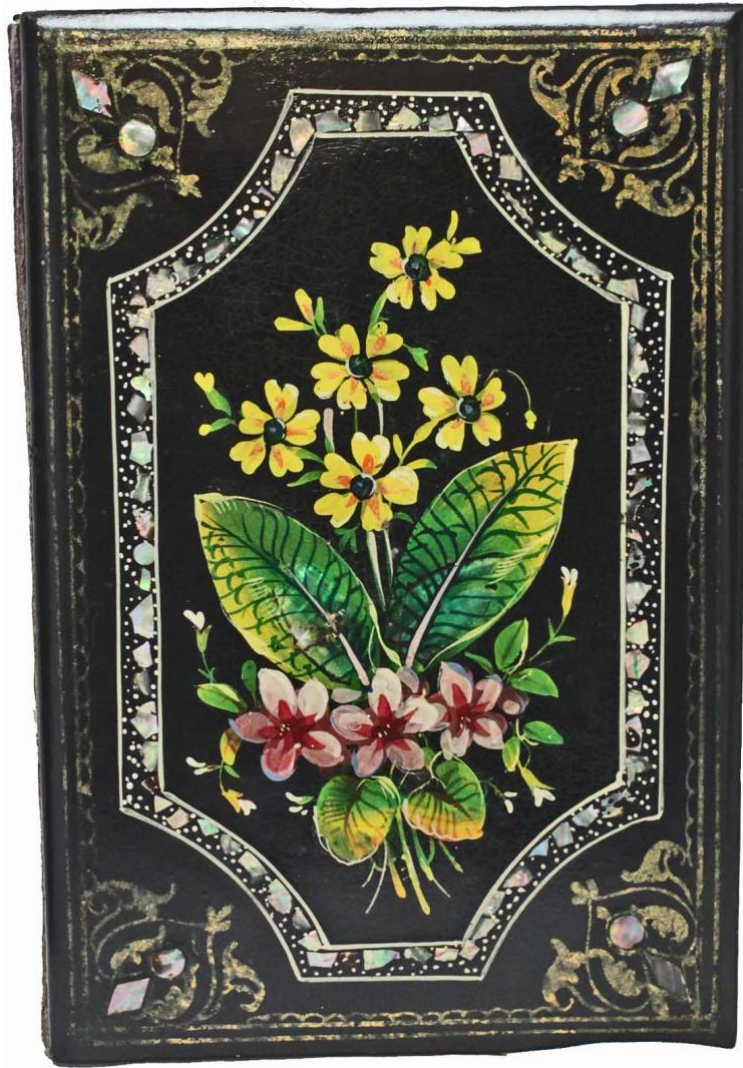
The scene shown is of Browne's Lake Mount Gambier in the foreground, with Valley Lake beyond. These are part of the Mt Gambier volcanic crater lakes complex in the southeast of S.A. It was apparently taken from the Centenary Tower on a crater rim looking east, with a row of pine trees on the skyline at the left leading to Potters Point. This is typical of the prolific output of Johann Hermann Bernhard Kannenberg (1876-1962), known as Bernard, who recorded people and scenes in the Mt Gambier district from c1900 to well into the 20th century. Born near Mt Gambier at O B Flat to a farming pioneer of the area, Kannenberg became one of the best-known local photographers, with his popular views widely distributed.

By 1901 Kannenberg was regarded as a local authority on photography, giving talks, while at the inaugural meeting of the Mt Gambier Photographic Club in 1903 ...*Mr Kannenberg, with his fine new Watson & Sons "Acme" camera, took a couple of flashlight photographs.* In 1904 he came to the notice of the Australian Photographic Journal in Sydney, which recorded of his photographic souvenir of 21 views of Mt Gambier and area ...*It is about the best got up series of the sort we have seen.* Good at self-promotion, he gained permission from the council to note his images as "official", and in 1917 he presented the town council with *a large photograph, neatly framed, showing the start of the procession on Australia Day* to display in the Town Hall.

Along with his talents behind the lens Kannenberg was most successful as a farmer with a dairy, cropping and potato growing, winning prizes for his produce as he had for his photography. An article in the *Adelaide Chronicle* of 19 May 1932, in a survey of the South-East of SA, neatly encapsulated this extraordinary man:

LOCAL GENIUS On the way back we called at the farmhouse of Mr. B. Kannenberg. He is one of the most interesting personages in the district. That is hearsay, because when we got there everybody was away. The doors were not locked, and we made ourselves at home. Mr. Hay told me Mr. Kannenberg is a local genius. He is a dairy farmer and potato grower. In his spare time, he is an electrician, printer, blockmaker, photographer, colorist, and I don't know what else. It was strange to find in the farmyard workshop a completely fitted-up printing plant, piles of local photographs, beautifully colored, and zinc plates in various stages of etching. Mr. Kannenberg manufactures a great portion of the colored views of the Mount, which are sold in the town. It is curious that they should be produced in the "bush".

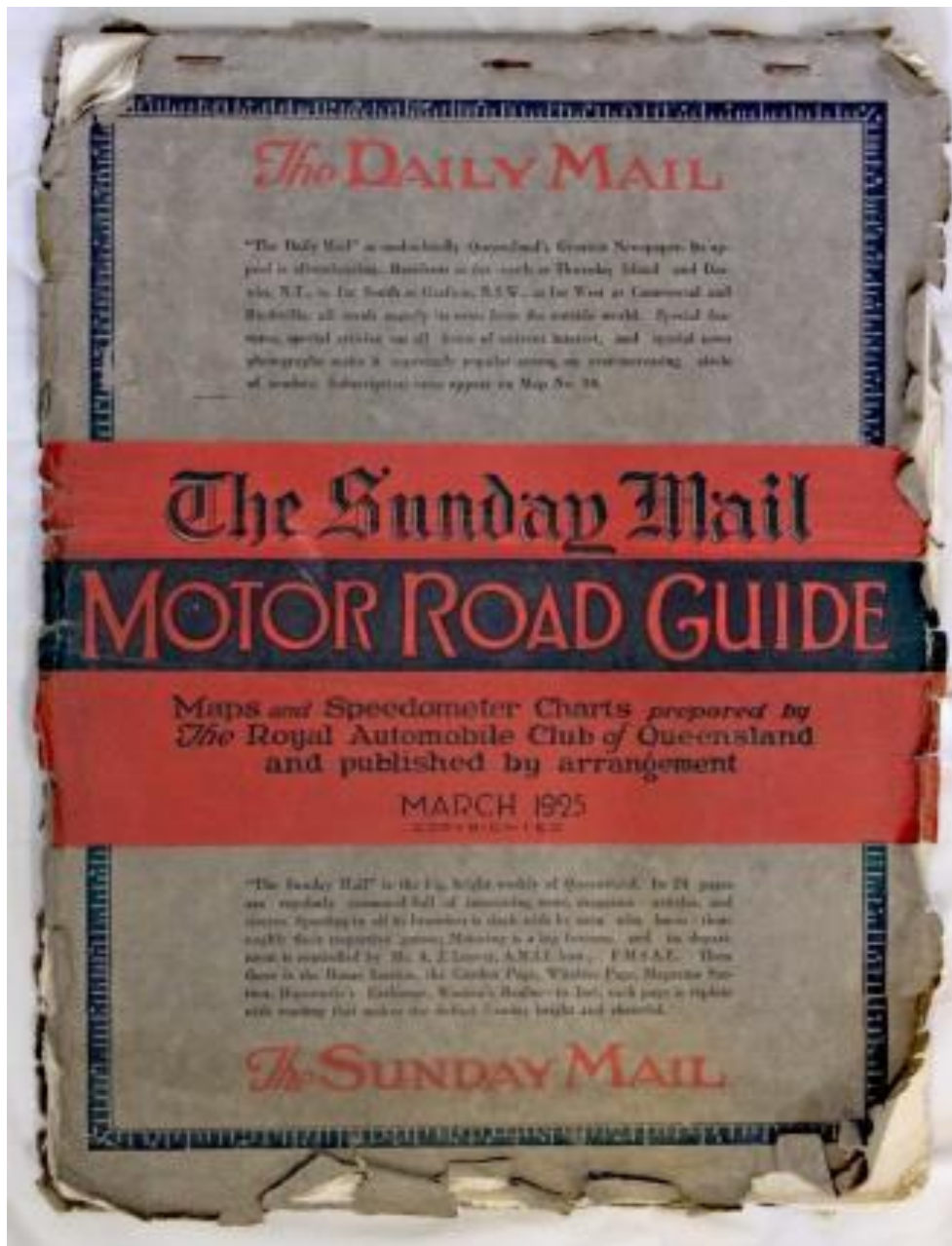
With thanks to Sandra and Kelvin Edlington of Mt Gambier for their valuable local knowledge.



12. Autograph book with decorated papier-mâché cover, late 19thC.

Size: 23.0 x 15.5 cm.

The front cover of this book is made of papier-mâché and has been inlaid with mother-of-pearl, painted and gilded, whereas the back is unadorned. The colours of the floral spray are still bright and vibrant, especially where the painting is done over two pieces of mother-of-pearl which gives an iridescence to the leaves. It is in remarkably good condition with only the loss of some of the gilding and the pile from the velvet spine covering. It belonged to a Miss Annie Craven and contains stories, poems, good wishes and witty epigrams from her parents, friends, relatives and, perhaps a beau or two. The ink has faded in some of the writings, but others remain as vivid as when they were written in the late 1870's and early 1880's. Some of the copperplate script is superb. Whilst the book is English, Miss Craven was born in Sandhurst, Victoria, in 1858. The first entry in this book is a declaration of love signed F.D.J 1/8/79. On the 19th of October 1882, Annie Craven married Frederick Douglass Jones in Sandhurst.



13. Motor Road Guide, a book of Queensland touring maps, 1925.

Size: 33 x 25 cm.

Issued by the Brisbane *Sunday Mail* in March 1925 in conjunction with the Royal Automobile Club of Queensland, the book comprises 38 touring maps, with the provision that future maps could be added to it. Covering the area around Brisbane, and showing tours to the Northern Rivers district, the Blue Mountains, and roads between Tweed Heads and Sydney as well as Wallangarra to Sydney, its coverage was comprehensive for the day. Speedometer charts in conjunction with mileages shown enabled drivers to plan their stages, while the advertising showed the range of cars and accessories available.

The Brisbane *Daily Mail*, with self-effacing modesty, reported that *...Perhaps the most wonderful thing about the whole competent production is its price. It is available at the present time at 3s 6d per copy.*



" AND A SCHOONER FOR ME MATE



14. Oil on board, gilt frame, signed LR "Duck 75, inscribed verso "And a schooner for me mate".

Image size: 44.5 x 59.5 cm.

This pub-scene painting expressing the Australian pub-scene mateship was purchased in Melbourne. No information about the painter has been found to date. Art experts consulted describe it as 'Australian School' showing influences such as Wakelin, Counihan and Santry.

There are no art sales records for an artist called Duck, so this may be a misinterpretation of the signature or a *nom de plume*. It appears that the painting was created in 1975, and was possibly inspired by the 1957 publication of the extremely popular comic novel *They're a Weird Mob* by John O'Grady (under the pseudonym of Nino Culotta), which publicised the kind of characters depicted in the painting. It is reported that the book had sold a million copies by the time of the author's death in 1981.



15. Cased replica of the 1789 Sydney Cove Clay Medallion.

Case: 14 x 11 x 2 cm. Medallion 75 mm.

Question: I believe that my medallion is from original clay and produced by Wedgwood in 1938 for Australia's Sesquicentenary.

Answer: the case is identical to that produced by Wedgwood for Old Sydney Town, Heritage Park Somersby, (near Gosford NSW) in 1975. The above only shows the interior lining of the case with the maker's name of the owner's case. However, their reverse differs to the one submitted. As the owner's example came with an identical case, it most likely was made around the time of the Australian Bicentenary. Many slightly different copies have been produced over the last 200 years including one for the Sesquicentenary. In L. Richard Smith's, 'The Sydney Cove Medallion', published in the 1980s (third edition in 1987) the author devotes a chapter to the many later copies.



The Old Sydney Town case and its reverse.

Governor Arthur Phillip discovered white clay in the area now known as Haymarket and sent a sample to Sir Joseph Banks in May 1789 on board the 'Fishburn'. Banks then forwarded it to Josiah Wedgwood. After testing the clay Wedgwood declared it to be "an excellent material for pottery". As a result, Wedgwood decided to create a limited number of medallions to commemorate the settlement at Sydney Cove.

The design was prepared by Henry Webber, with the allegorical design depicting four classical figures on the shores of a bay. There is a sailing ship at anchor in the bay. To the left the female figure HOPE stands on a rock before an anchor. She extends her right hand to the female figure PEACE, who has a horn of plenty at her feet and an olive branch in her hand. ART is also a female figure and LABOUR holding a sledge hammer is the only male figure.

The original medallions measured approx. 60mm in diameter. They were made in three distinct colours of pale cream, dark brown and black and were returned to Sydney with the Second Fleet in June 1790.



16. Red Cedar on Baltic Pine Stationery Cupboard, Bookkeepers cabinet.

Maker unknown, purchased in NSW. First half of the C19th.

Size: 191 x 166 x 61.5 cm.

This very large, one-piece cabinet required the owner to remove a window of his home in order to get it into place. The finely-figured, show-cedar front has fielded panels in the doors and a pull-out writing slope of Baltic pine with cedar bread-board sides. Most of the secondary timbers are Baltic Pine. It has its original locks but non-original (although appropriate) feet. The cabinet's construction ensures the privacy of its contents as the two outside doors lock the central sliding portions in place. This is perhaps the kind of item that one might have expected in an important government or lawyer's office. It has an original finish, cleaned and waxed.

Although found in NSW, this editor's reading indicates that the use of Baltic Pine as a significant secondary feature was more common in South Australia's Germanic cabinetmaking tradition (where their 'known timber' of Baltic Pine was a major import) than in NSW. To a lesser extent, Van Diemen's Land furniture also often included secondaries of Baltic Pine. As such, the 'face' of cedar on a Baltic Pine Carcass would fit well with an origin from German immigrant cabinetmakers, possibly made on their (to some extent documented) travels through Victoria, NSW and into south-eastern Queensland.

However, input on this and on any other aspect of the cabinet, its origin or original purpose is actively sought by the owner, who says they "are seeking as much information as they are providing."



17. Shed find question: What is this wooden object please?

Unknown maker, painted timber and metal fittings.

Size: 2 metres long, and the board 30 cm x 5cm.

This decorative and sturdily-made painted timber and metal fittings object was left in a shed on a property by a previous owner. The current owner has asked us if anyone knows what it is.

This kind of query is best handled using a scientific approach. This involves developing one or more hypotheses and then testing those hypotheses against the characteristics of the object.

In this case the initial hypothesis was that this might be a very fancy bosun's chair – a device used to assist passengers arriving at a sailing ship (such as a square-rigged tall ship) by dinghy – so far below the level of the deck of the ship. We asked people with maritime knowledge whether that hypothesis would stand up. The initial response was that it was too sturdy and so unlikely to be a bosun's chair but an alternative hypothesis was suggested that it could perhaps have been used by a sailor to paint the sides of such a ship. Testing that hypothesis found that it is also unlikely. Because space on board a ship is at a premium everything needs to be able to be stowed away. A painting or maintenance stand would have had fold-down side panels so it could be stowed with minimal space requirements. The decorative design is also unlikely for such a functional item.

That leaves a third hypothesis: Is it a swing seat for a large house? The decorative design, solid construction and presence of pivot-points at the top of the uprights as well as the paint finish would all agree with this hypothesis.

Any other hypotheses are welcome.



**18 & 19. Children's Cap Guns, 'Aussie' and 'Lone Star-Stub Nose' c 1950s-1960s.
Length: 15cm and 14 cm.**

18. Aussie single shot toy cap gun. Provenance: purchased in Canberra
Manufactured by Pope Industries, based in Beverley, in the western suburbs of Adelaide, The business was founded in 1935 by Sydney Barton Pope (1905-1983) and his brother Harley Clifford Pope (1908-?) and is best remembered for washing machines, refrigerators, TVs, lawn mowers and toy cap guns (the above and a 'Ned Kelly' repeating cap gun). Their products were promoted by radio personality Jack Davey. During the Second World War the factory was involved in the war effort making munitions.

In 1963 the firm merged with another Adelaide firm, A. Simpson & Son and traded under the name of Simpson-Pope. Over the years it has changed ownership a number of times and is currently owned by Electrolux.

19. Lone Star was a repeater toy cap gun: Provenance; Earlier this year it was found whilst 'magnet fishing' near Canberra. Magnet Fishing is a new hobby, developed in the UK, where you throw a magnet into rivers near bridges - finding real guns, knives, safes, and lots of shopping trolleys!

The gun was made by Die Casting Machine Tools Ltd. (DCMT) of North London, established in 1939 who traded under a variety of names including 'Toys and Housewares' and in 1949 introduced the Lone Star cap gun and it was so popular the business traded as Lone Star Products.

Social comment: During the 1950s and 60s Australian boys seemed to be obsessed with playing at being American cowboys and Indians. Cap guns like the above examples were very popular toys, along with wearing western cowboy style outfits. Western movies were hugely popular and many picture theatres dedicated Wednesday nights to show these American films, and called the program 'Ranch night'. Early black and white TV shows shown in Australia in the 1950s and 1960s for children's viewing also featured series similar to the movies and ensured that American words like 'Geronimo' echoed through our suburbs.

Some war veterans had problems in letting their children see these shows as they depicted life as cheap. The gun-duelling shoot-outs depicted in the movies were apparently only in the imagination of the movie-makers as the history books record only one or two such actions.

These two toy guns capture an era when Australian children knew the names of many North American Indian tribes, but none of the Australian ones.



20. Commemorative Australia Bicentennial 1788-1988 crochet doily, designed and made by Shirley Dixon. 42x28 cm.

Description: AUSTRALIA 1788-1988 BICENTENNIAL in three lines, with two maps of Australia with Tasmania between the lines, flanked by two kangaroos facing inwards, all within a border. The work is mounted on a folded brown card with two labels; illustrated.

Whilst the name of the designer-maker is known, the owner has not been able to identify her. She may have lived in Victoria, as the dealer who sold the piece to the current owner is based in Melbourne.

Like all major events, the Australian Bicentenary was no exception; a plethora of mass-produced items including numismatic, philatelic, spoons, and china souvenirs were made and sold. Many of these items depict the official logo of the Bicentenary, a map of Australia in the form of a ribbon. Hand-made objects like this doily that have a distinctive design are much less common.

The Bicentennial celebrated the arrival of the first Fleet in Sydney Cove on 26th January (currently called Australia Day). The Commemoration was not as successful as anticipated, as first nations peoples see it as Invasion Day. At this time, Australia Day is still held on the 26th of January despite calls by a growing number of people to change the date.



21. Cast Iron Pick with one broader working edge with a Broad Arrow stamp

The wooden handle appears old but may not be original.

Size: Handle 90cm long, blade across 56 cm.

Question: Can anyone tell me the function of the broad edge and where it was made and used?

Answer: according to George Radion of the Hand Tool Preservation Association of Australia Inc. <https://www.htpaa.org.au/> states 'it looks like an early railway fettler's pick, used for raking ballast from between sleepers, and other track maintenance work,' A google image search failed to find a similar example. The Arrow indicates it was owned by a Government department, probably the NSW Railways Department.

Origin of the tool: The owners of the pick bought an old cottage at Jervis Bay NSW on a walk in, walk out basis and the implement was in the shed. So, nothing known about its history - there was a convict station about 20 km away near Nowra, but whether this was the source is not known.



22. Silver and glass-set belt buckle by W H Spencer, SA, C1890s.

Size: 7.5 x 6.5 cm.

Recorded by the owner as having been made for his eldest child, Clara Spencer (1875-1954), by the jeweller, watchmaker and silversmith William Henry Spencer (1853-1934). The buckle has remained within the family to this day. William had arrived in South Australia in December 1863 aged nine, with his parents, William (listed on arrival as an assistant armourer and soldier, then later as brickmaker) and Maria, and two infant brothers. After education at Mr. Unwin's school at Walkerville he was apprenticed to the jewellery trade.

Having completed his training, it appears that some early attempts to establish his own business only had fleeting success, including a brief address in Waymouth Street, Adelaide in 1880. An advertisement in the Gawler *Bunyip* of 24 June 1887 contradicted rumours that he had left the state, and stated that he had started a workshop...*after a lapse of six years from actual business*. It may be surmised that during this period he was employed elsewhere in his trade. His Gawler business changed address in early 1893, and was still advertising into 1894, then appeared to have petered out, although he was noted by the *Bunyip* as having made two local trophies (medallions) in 1890. During the 1890s he briefly showed up in Adelaide again, before opening a business at Port Adelaide in 1903, and this lasted twenty years.

Spencer had married Sarah Painter at Unley, S.A., in 1874 and together they had eleven children. His obituary in the *Adelaide Advertiser* of 17 October 1934 mentioned that he left his widow, Sarah, four sons and six daughters, 29 grand-children, and eight great grand-children. It also listed among his achievements that *...his beautiful work was known all over Australia*. The research of Peter Roberts in *Australiana* of August 1992 (Vol. 14, No. 3) revealed not only an archive of illustrations of Spencer's work, mounted emu eggs and jewellery, but also information that he had acted as a foreman in the workshops of Wendt and Bassé. He may also have worked in Broken Hill, as that place is mentioned in his obituary. His son Frank (b. 1886) was recorded by Roberts as a jeweller at Koorunga and Burra.



23. Copper printing plate for 'Faulding's hair lotion' label c 1910.

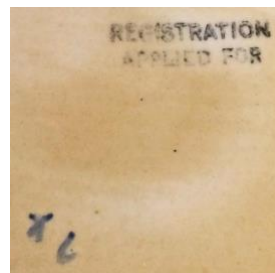
Size: 11 x 7 cm.

The image on the right is how it would appear on paper (Photoshop – flip horizontal).

Text reads: Faulding's Lime Cream and Glycerine a popular dressing for the hair. Manufactured only by F.H. Faulding & Co. 54 Great Tower Street, London EC, also at Adelaide Perth and Sydney Australia.

While the printer's plate does not have a printer's mark, it was acquired by the current owner over forty years ago from S. R. Delmont of Adelaide, when he learnt the company was going to sell it for scrap metal. Stephen Robert Delmont (c1879-1948) established the Melbourne Engraving Studio in Adelaide about 1904, and around 1908 changed the name to his own name. The business continued till the 1970s.

F.H. Faulding & Co was a pharmaceutical company founded in Adelaide by Francis Hardey Faulding (1816-1868) who arrived in Adelaide in 1845 and opened a pharmacy that year in Rundle Street, later establishing a manufacturing and wholesale business in Clarence Place, also in the city. In 1861 Luther Scammell (1826–1910) became a partner in the business and upon the death of the founder in 1868 he became the sole proprietor. Branches and agencies were established around Australia and in London. The company has changed hands on a number of occasions and the current owner is Pfizer, a New York based company.



24. Moulded ceramic teapot with transfer decoration, maker unknown, C 1930.

Size: 10 x 16 x 7 cm.

With its striking art deco styling and colourful decoration, the teapot is representative of its era. It is not known whether such teapots were made for use at Malahide Hospital, or as a fund raiser for it. The impracticality of the handle and the fragility of the pouring lip would suggest that such survivors would be very few and far between. With its unknown maker and only the stamped “Registration applied for” and cryptic mark of the decorator or assembler to the base, further information would be welcome.

Malahide was a private hospital in Pennant Hills, an area about 20 kilometres north-west of central Sydney. It was bought in 1927 by the Red Cross Society to be used for the care of advanced cases of tuberculosis (TB) among soldiers and civilians, as it was then in a relatively open and picturesque area, with its own small dairy, poultry farm and vegetable garden. Accommodation was to be “...by payment of what they can afford”. The infectious nature of the disease of TB (once known as

Consumption, or Phthisis) was recognised, spreading as it does in the same manner as COVID-19, so isolation was an advantage.

During WW2 residents of Pennant Hills approached the Red Cross Council, urging that the wooden buildings of the Malahide TB Hospital be moved "...from the residential area where they now stand to a bush area about a mile from the railway station". Quite fairly, the Red Cross replied that nothing could be done in wartime, and that after all, the hospital was there first. It is not known by us when the hospital ceased, but it was operating into the early 1950s.

In Australia mobile chest x-ray units were a relatively common sight in cities during the 1950s and 60s, and early detection and the development of drug treatment for the bacterial infection reduced its incidence. TB is now regarded as a rare disease in Australia, although multi-drug resistance is an increasing problem. It is notable that emigration from England in the 19th century was quite often driven by the wish to escape unhealthy conditions there for the supposedly healthier climate of Australia.



25. Crochet doily celebrating the 1956 Olympic Games held in Melbourne.
Designer and maker unknown. 35x21 cm.

Description: OLYMPIC GAMES 1956, within a map of Australia, surrounded by two Olympic Torches, three sets of Olympic rings and two flags.

A search in Trove Newspapers does not shed any light on the on the details of this crochet piece as to who published the design. While Olympic souvenirs are common, there are no crochet pieces in Carters price guide to antiques. Perhaps this may reflect rarity or the low commercial value for such items.

The Melbourne Games were the first to be staged in the Southern Hemisphere and the most southerly city ever to host the Olympics. The Soviet Union won the Games with 98 medals, followed by America with 74, and Australia came third with 34 (13 gold, 8 silver and 14 bronze)

Australian athlete Betty Cuthbert became the "Golden Girl" by winning three gold medals in track events. In the swimming events Murray Rose won three gold, and Dawn Frazer two gold and one silver. The modern Olympics has always been held on leap years but due to COVID-19 the Tokyo Games will be delayed for a year, the first non-leap year Olympics.



26. Painted MDF board and timber, Chateau Isolation, 2020.

Makers: Famozs Lane's

Size: Board 33 x 38 cm mounted on a pole 93 cm tall.

Counting the days of social distancing by 13-year-old twins Zara & Scarlett Lane with the help of their younger twins Owen and Amelia, age 11, of Mona Vale, NSW.

During the time spent at home in isolation because of the COVID-19 'stay at home' restrictions, Zara and Scarlett discovered a new show to watch with their family 'Escape to the Chateau'. The show inspired them to make this time-line and keep a tally of how long they are in isolation. Importantly, it allowed them to dream of the excitement of renovating a fairy-tale Chateau and the fun adventures you can have at home.

In the spirit of a "Chateau-like" DIY project and the renowned Australian tradition of 'making do'; re-purposing and re-imagining of disused products, the family used items they had lying around in the house and shed. The MDF board, which was used for the painting, was a scrap piece left over from the repair of a bookcase some twelve months ago in their house in Macleod, Victoria. The pole that the picture is mounted on was brought from one of their previous houses in Toorak Gardens, SA, which had then been used to store boxes on at their previous house. The kids started the project with left over spray paint to provide an undercoat and then moved on to acrylic paints from their art materials collection.

The name 'FAMOZS Lane's' is a play on the first letters of all the family's names; Felicity (Mum), Amelia, Matthew (Dad), Owen, Zara and Scarlett. Important to them, their two dogs are also in the picture with Charlie closer to the house than Robbie.

Objects like this example, created in recent days, are as valid as a historical object created in past decades or centuries about celebration, settlement, migration, indigenous peoples, drought, fire, flood, depression and wars. This timeline reflects family life in Australia during the COVID-19 global pandemic. Creating timelines is not new in Australia; convict cells often have timeline

markings made by prisoners. The felons recorded their incarceration by counting the days till freedom.

In the above instance the whole family are proud and willing to do their bit for all Australians as past generations have. Australiana is about objects of all eras.

END OF SECOND VS&T REPORT

OTHER ITEMS ALREADY RECEIVED WILL GO IN THE THIRD REPORT.

We encourage all members to submit their items for publication in the Report.

David Bedford, Peter Lane, Richard Phillips April 2020