

# **Seventh Australiana Virtual Show and Tell Report**

## **October 2020**

**All reports are on line: <https://www.australiana.org.au/news>**

*Helping to keep Australiana active*

The VS&T is intended to entertain members and offer an opportunity to share, inform, discuss and ask questions about items they hold in their private collections.

In viewing the reports please bear in mind that there are limitations to identification when only seeing photographs, so these are, in some cases a “best guess” although other responses have had considerable expertise applied to them.

**New items to [australiana.queensland@gmail.com](mailto:australiana.queensland@gmail.com) or the Secretary please.**

Any members who believe that they have better or additional information or alternative hypotheses than those recorded in the reports are invited to please provide them by email to the above address.

Future editions of the Virtual Show and Tell are entirely dependent on items being provided by members. The schedule of publication from now on will be flexible as we have not been receiving enough items to maintain a strict monthly publication schedule.

If members wish the VS&T series to continue please submit your items, with good quality photographs of the items upright and preferably on a white base and white background. Images sent as attachments to emails, rather than imbedded will be better quality. Please provide dimensions – height, width and depth.

## 1. Silver Presentation Trowel in original fitted box



**1899. Marked 'Stewart Stg' on the back.**

**Size: 34 x 10 cm.**

This superb presentation trowel belonged to the Hon William Hart MLC. It is in its original, gold-trimmed leather box. The box is 37 x 13 x 6 cm. The 10 cm long turned timber handle is most likely fiddleback-figured myrtle/Myrtle-Beech (*Nothofagus cunninghamii*), judging from the colour, which is more orange than is usual for Blackwood. Freshly cut myrtle is reddish and fades to this colour with time.

William Hart arrived in Australia in 1833 with his parents, the eldest of 10 children. He worked in the family business of Tinsmith & Ironmonger and despite the period of depression in the colony, the firm prospered and he began investing his profits in land throughout the north of Van Diemen's land. Two of his other significant investments were original shares in the Mt Bishoff Tin Mining Company and the celebrated Tasmania Gold Mine at Beaconsfield.

Hart was a great benefactor to the people of the City of Launceston and was a staunch supporter of the Wesleyan Church, to which he rendered considerable financial assistance. Due to Hart and his sons' philanthropy to many local causes at one stage Launceston was referred to as 'Hartsville' by the Sydney Bulletin.

Hart's greatest legacy was to make a gift of two-thirds of the establishment money for a girls' school to be built in Launceston along the lines of the Wesleyan school at Ross known as Horton College (for boys). The school opened in 1886 as the Methodist Ladies College and continues today known as Scotch Oakburn College having amalgamated with Scotch College Launceston in 1979.

#### Editor response

The trowel was made by the firm F and W Stewart established in Launceston in 1880. A number of other significant items they manufactured in the same decade were on display at the Tasmanian Exhibition in 1891.

They included: A silver cradle in the shape of a nautilus shell on decorated, curved legs presented to Mayor Sutton and the Mayoress in 1890; a model of a wager boat and the old Tamar rowing shed presented by the firm to the Tamar Rowing Club. The cradle and rowing trophy are part of the collection in the Queen Victoria Museum and Art Gallery, Launceston.

## 2. A Two-tier bird's eye figured Huon pine serving stand



**C 1880. Tasmania origin. Size: Height 12 cm. lower shelf diameter 18.2 top 14.5 cm.**

This small serving stand, made of lovely birds-eye figured Huon Pine, has an aged finish. When first cut Huon Pine is close to white but, with age the French Polish (shellac) finish turns this delightful dark orange colour. The bobbin turned shaft points to the late nineteenth century date.

The small size indicates the stand would have been used to serve bite-sized foods. The owner reports that, in France in the 18th and 19th C they made Petits fours, which were either sweet or savoury.

### 3. Cigarette dispenser



**First half of 20<sup>th</sup> Century. Fiddleback Blackwood. Size: 8 x 14 x 10 cm.**

This clever Blackwood cigarette dispenser is well-made with good figure and neat dovetail joints. It has a complicated mechanism. The box is spring loaded and has cigarettes on both sides of a central wide pillar. When the box is pushed down to the position shown, a cigarette appears in the central slot. Although very unlikely to find use today, except as an ornament or paper-weight, the owner describes it as “a good illustration of middle-class Australian life at the time”.

#### 4. Mother-of-pearl AIF Palestine sweetheart brooch



**Voided filigree design carved in Mother of pearl, in the centre a rising sun badge, at sides a kangaroo and emu, above, a shield with the letters AIF, and below PALESTINE, partially painted in blue and red. Back: paper backing with a brooch pin. Maker unknown, made from mother of pearl, diameter 4 cm.**

Mother-of-pearl carving is a well-known traditional female handicraft of Bethlehem in Palestine and believed to have been brought to the city by a Franciscan friar from Italy in the 15th century. The raw material, the oysters, came from the Red Sea.

To cater for the Australian soldiers, souvenir brooches like this example and other objects were made during both world wars. One can imagine this sweetheart badge was acquired by an Australian soldier in a bazaar after some haggling about the price, and then sent home to his mother or sweetheart. These sweetheart brooches, with a variety of Australian motifs do turn up occasionally in shops.

The Australian War Memorial has a small number of these brooches, sometimes called badges but with different designs, a painted example like this dates to WWI, while unpainted examples seem to date to WWII. The provenance of this example has long been lost but it was acquired from an Adelaide antique dealer.

**Trove Find:** *Gosford Times and Wyong District Advocate* 30 April 1940 p6.

#### **Ian G Fitchett Acting Official correspondent with AIF reported in April 1940 from Palestine**

The souvenir shops do a great trade, and to avoid exploitation of the troops, a form of vigilance committee has been formed among the traders. The Australian rising sun badge is obtainable in brooch form, made of metal or mother of pearl. Judging by the number of girls wearing it, many romances are developing.

About three hundred boats are engaged in the mother-of pearl fisheries in the Red Sea. The shells are brought to Jeddah for sale at public auction. The bulk of the shells are now sent to Trieste, a small number to London, and Havre, and the finest and largest shells are purchased for exportation to Bethlehem, where they are engraved and sold to pilgrims.

*The South Australian Story* by the Royal SA Society of Arts states that The Rising Sun emblem, the army's general service badge was designed in SA by Major Gordon, later General Commander of the Australian Army.

## 5. 1938 Commemorative medal



**Obverse**



**Reverse**

### **1938. Celebrating the Sesquicentenary of Australia. Size 2.9 cm diam.**

In 1938 a copper alloy commemorative medal was minted by Sydney-based metalsmithing business, Amor, to celebrate the 150<sup>th</sup> anniversary of British settlement of Australia with the landing of Governor Phillip at Sydney Cove in 1788. The medal weighs 9.47 g.

On the obverse of the medal is the bust of Captain Arthur Phillip facing left. Inside the rim are the words: "ARTHUR PHILLIP GOVERNOR OF NEW SOUTH WALES 1788". This side of the medal was engraved by Vanbola Veinberg, who worked for Amor. His initials, V.V. appear incuse below the bust and above "AMOR" in cameo.

The reverse of the medal depicts centrally a youth running holding an Olympic-type torch with the rising sun in the central background. Below the running youth are the words: "YOUTH CARRIES ON". Around the rim are the words: "AUSTRALIA'S 150<sup>TH</sup> ANNIVERSARY 1938". This medal was distributed to Australian school children and hence the portrayal of a youth on this medal.

The *Sydney Morning Herald*, p18, on 9 February 1938 reported that an illustrated booklet accompanied the medals and was attractively presented and included four pages of coloured scenes of events in Australia's history in addition to pictures in colour of Captain Cook, the Endeavour, Captain Phillip and Sir Joseph Banks. A larger coloured picture of Phillip with the HMS *Supply* and Sydney harbour in the background was used as a title page of the booklet. The booklet was described as "An Historic Retrospect on the occasion of the 150<sup>th</sup> Anniversary celebrations of the founding of Australia".

A silver-plated medal was also produced to mark this occasion, an example of which is held in the collection of Museums Victoria. The reverse of the silver-plated medal shows a different image - the flag-raising ceremony at the landing at Sydney Cove of Captain Arthur Phillip.

### 6. 1951 Commemorative medal



#### **1951. Celebrating 50 years of the Commonwealth of Australia. Size: 3.1 cm diam.**

In 1951 schoolchildren in Australia were awarded with a commemorative medal celebrating the fiftieth year of the Federation of Australia. An estimation of the number of school enrolments in Australia at that time is 1.5 million.

The design for the medal was chosen after a competition which had the valuable cash prize of 200 guineas for the winning designer. In real terms at the time, this amount was just under the average yearly wage for factory workers and almost half the yearly wage for managers. The winner was John Wolfgang Elischer, an Austrian sculptor and an Associate of the Royal Academy.

On the obverse of the bronze medal is depicted a man, facing right, hand-sowing wheat seeds. "1901" and "1951" appear on either side of the man.

On the reverse of the medal is "FIFTY YEARS/COMMONWEALTH/OF AUSTRALIA" beneath which are seven ears of wheat representing the States and Territory of Australia. It was not until 1 January 1911, a decade after Federation, that the Northern Territory was separated from South Australia and transferred to Commonwealth control. Hence the numbering of seven, not eight, States and Territories as we know it today. Above the wording is a depiction of the sun. Originally the medal had a tricolour ribbon of red, white and blue.

The medal was made in Sydney by metalsmithing business Amor. Unusually, "AMOR" does not appear on this medal. However, "J.W.E." for the designer appears in cameo on the obverse at the feet of the man hand-sowing the wheat seeds. The medal weighs 13.12 g.

### 7 & 8. Two altered 1951 commemorative medals



7. Copper



8. Bronze

**Commonwealth of Australia Jubilee 1901-1951 commemorative medals for children.**

**Designed by John Wolfgang Elischer (JWE), who received the Government prize of 200 guineas for the winning design from 71 entries. Struck in copper, bronze, silvered and**



**gilt – 1,353,000 struck, Both examples have been altered subsequent to being issued.  
Size: 3.1 cm plus loop.**

The designer, John Wolfgang Elischer, was born in Vienna 1 September 1891 and trained at the Academy of Vienna from 1908 to 1911, won the Prix de Rome in 1909, then for a few years trained under Rodin in Paris.

He migrated to Australia in 1935 and in 1937 held a sculpture exhibition at the Athenæum Gallery in Melbourne. During the late 1930's and 1940's as well as continuing to work in bronze, he sculpted a variety of animals that were slip-cast by the Cooper and Cook Pottery in Glenhuntley. These pieces were marked with a painted "Elischer".

In September 1943 while living at 24 Douglas Street, Toorak, Victoria, he applied for Australian citizenship, declaring he was "Stateless". He was granted citizenship 18 August 1944 and died in 1966.

The loop on the copper example has been removed and the edges on both sides have cut marks. It would appear that someone has tried to pass it off for an Australian penny that has a similar diameter (3.08 cm). A lot of effort for such a modest reward! The medal was found while metal detecting on a Canberra residential demolition site.

The bronze example reverse side has been smoothed down and the name '*Cathy*' has been stippled into the medal. The medal was acquired by a collector in Adelaide, which suggests it was probably issued and altered in South Australia.

### **9. English wall tiles depicting Australian flora**



**Red-flowering eucalypt**



**Sturt's Desert Pea**



**Verso**

**Age unknown, presumed early C20th. Embossed, coloured glaze images with a clear overglaze. Size: 15 x 15 x 1.1 cm.**

These two English made tiles depict a red-flowered eucalypt in the LHS tile and Sturt's Desert Pea on the RHS tile. They appear never to have been installed as there is no sign of mortar or adhesive on the very clean undersides.

The owner is interested in the age and the maker, and if anything is known about the series, please.

### **10. Miniature chest of drawers**



**C. 1880. Huon Pine with 8 drawers, bobbin turned columns and original finish.**

**Size 51.5 x 41.5 x 29.5 cm.**

The top drawer with an ogee-shaped, moulded face sits above the upper left-hand drawer (made to look like two small drawers), matching the top right-hand side drawers. These sit beside the miniature 'hat' drawer in the centre. Below that are three full-width drawers. All drawers have miniature turned knobs.

This is a fine example of a miniature chest of drawers, often called apprentice pieces because their making has been described as a task that an apprentice had to complete to graduate from journeyman to master. However, they could also have been salesman's samples or used in a showroom to guide a purchaser's choice of model.

**11. Cedar miniature chest of drawers**



**c 1840 - 1850's. Five drawers, three full width. Size: 41 x 47.5 x 24 cm.**

A Tasmanian cedar miniature or apprentice chest of drawers, five drawers, graduating in height from the top down. The cock beading, original Blackwood knobs, original finish and brass escutcheons make this a fine example. It stands on turned feet.

The purchaser bought the chest with a provenance as having been owned by a Brian Hurst, with a family connection to the Duke family in Tasmania. Their www search found a family tree for a Brian Hurst but with no link to the Duke family that they could see. However, standard searches often do not reveal such links, which require more specialised family history research.

Any information a member could provide would be welcomed by the owner.

## 12, 13, 14. Going gnomic: Galart?

### Galart Ornament: Gnome and shoe c. 1955



Earthenware, slip cast white clay with applied gnome, ladder and flower with leaves. Glazed brown, blue, green and pink with black overglaze details. Size: 6.5 x 13 x 8.5 cm.



When the TROVE project restarts scanning 20<sup>th</sup> Century newspapers at the National Library of Australia we will be able to get a little more help in identifying Australian pottery in the post-World War Two period. I doubt if there will be major revelations as most of the craft-potteries were small scale workshops, but we will find snippets like the advertisement for Palfreyman's department store in Hobart which had 'Galart fine pottery FLORAL WALL VASES in pastel shades at 26/- 'amongst their huge stock for Christmas gift ideas in 1954 (*The Mercury*, Hobart, 18 Nov 1954 p. 13).

The wall-pocket illustrated shows that Galart contributed to the distinctly Sydney, and distinctly feminine, fashion of applying modelled floral decoration to small scale ceramics. But it also shows a more modest expression when compared to the fully modelled orchids and roses that appear on the contemporary pieces by makers such as the Juanelle Pottery, Kogarah (1948-54). A little earlier 'our charming new range of "Galart" Pottery' was

advertised by the Palm Beach Agency in Southport which gives quite a geographic range for a Sydney based pottery! (*South Coast Bulletin*, Southport.13 Oct 1954 p. 29). This suggests that the D. Galambaros who established his pottery at Burwood in 1951 had a successful distributor and that business success necessitated the relocation of the business to larger premises in Summer Hill in 1955. (This may be the Desmond Galambos who resided at 17 Burwood Rd., Burwood when he and his wife Rose were naturalised in 1956. Desmond died in 1986.)

According to Geoff Ford in his 'Encyclopaedia of Australian Potter's Marks' (2002) the pottery was active till 1964 and its demise, as in other small potteries, was when restrictions on importing Japanese ceramics were lifted.

Other works by the pottery include vases and hat-shaped ash-trays and pieces with dark sprayed grounds with lightly scratched figurative images including ballet dancers and Aboriginal people popular at the time. Plates decorated with Australian native flowers were produced.

I recognised my gnome piece immediately as Galart as it shares features shown in the accompanying image of two small decorative pieces from the Galart Pottery (one of which bears a foil label) to show the pottery's extensive use of applied flowers particularly the smaller one with the indented centre. Note also the accompanying model of the Dutch wooden clog which in my example has a chimney added to make it a 'home for the gnome'. The glaze colours are close too as are the detailing on the leaves but I haven't seen other Galart examples with equivalent black overglaze detailing of the window frame, eyes of the gnome and the centre of the flowers. But further, if you look closely at the small flowers on the basket and clog you will see that they have six petals while those on my piece have only five petals which are a more accurate representation of a forget-me-not (*Myosotis scorpioides*). My initial identification was incorrect!



Even with this modest example it is the small details that can bring the larger attribution into question. In all probability the gnome and clog assembly were produced elsewhere, possibly at the workshop where this attractive but equally unidentified candle-holder was made. It was recently identified as the work of 'Yvonne' by comparison with a surviving foil label on another example. Nothing further is known of this maker either, but still, as with my example grouping the four 'Unknown gnomes', it is a step in the right direction.

Glenn R Cooke

### 15. Turned wooden box with lid



#### 1920s-30s. Acacia wood with silver map of Tasmania: 7 cm x 10 cm diam.

The owner of this box writes: “Timber - on the face and weight of it not (as one might expect) Tasmanian Blackwood but perhaps either Mulga (*Acacia aneura*) or Gidgee, also known as Stinking wattle, (*Acacia cambagei*). Both come from the arid inlands of the Centre are heavier than many timbers (they sink in water), hard as nails and often employed in combinations of sapwood and heartwood - as seen here.

No marking other than the metal in the shape of Tasmania, which the owner believes was also used by many of the Tasmanian craftsmen who fed the local tourist market. Such wares today are almost immediately ascribed to ‘Shott and Son’ of Launceston but their paper labels state that they made blackwood souvenirs.

Other candidates as maker include H. E. Jackson of West Hobart, a noted wood-turner of specimen timbers, and T.H. Piper of Ulverstone who won critical acclaim in London’s Wembley Exhibition of 1923.”

#### Editor 1 response

What an interesting turned, lidded box. I have never seen a Mulga wood souvenir made in Tasmania before. While the common timber for such items in Tasmania is Blackwood (*Acacia melanoxylon*), I do agree that this box looks more like Mulga. The map seems to be quite similar to the silver version seen on labelled Shott and Son items. However, see also a more extended discussion at item 17 below.

#### Editor 2 Response

I have two wooden egg cups (they float) with a similar map of Tasmania bought for me in the early 1950’s after a trip to Tasmania. One has the paper label “SHOTT & SON Manufacturers Blackwood Souvenirs 60 George St Launceston TAS”.

The shop was established in 1907 and moved to 60 George St in 1920. The Shott family lived on the first floor while on the ground floor the family umbrella assembly and repair business flourished. In 1908 the founder, Robert Shott, was lauded at the Australian

Natives' Association exhibition in Launceston and in 1920 he presented a hand-crafted walking stick to the Prince of Wales during a visit to Tasmania. A series of mirrors enabled John Shott to view the customers entering the shop, while he worked on umbrellas in the back room. The family dynasty ended in 1978 after three generations of the Shott family and the shop was closed. The National Trust of Australia (Tasmania) acquired the shop in 1978 as its flagship outlet.

Cavill, Cocks and Grace, *Australian Jewellers* page 104 states that in jewellery, "map of Tasmania" pieces were produced as fobs, charms, pins and brooches. These items, usually in 9ct gold, are likely to bear the marks of William Golding, Taylor and Sharp, FA Flint of Hobart or Stewarts of Launceston. They were also made by Melbourne manufacturers.

### 16. Presentation set of serviette rings



**1932. Turned Fiddleback Blackwood serviette rings mounted on a triangular Blackwood base. Unknown maker, Tasmania. Size: 13 x 30.5 x 4.2 cm.**

This set of finely turned serviette rings each has a Sterling silver map of Tasmania on one face. The set are mounted on wooden pegs set into a triangular base with a silver (plated?) handle in the centre. The presentation plate reads “TO IVY FROM TOM AND ALICE / REMEMBRANCE OF HER / 21<sup>ST</sup> BIRTHDAY/APRIL 23<sup>RD</sup> 1932” The plate is stamped “STG.SIL”

The silver map emblems are different to those seen by the owner on the items with Shott and Son labels, which usually have only an indication of major coastal rivers. The sans serif font Tasmania is horizontal across the northern third of the State map and there are impressed lines across the map, possibly approximating land administrative divisions.

**17. A partial survey of Tasmanian Blackwood souvenirs with silver map emblems**



(a) Pen nib holder, has the smallest and least-detailed emblem, 12.3 x 10.45 mm.



(b) Paper knife, 13.3 x 12.2 mm.





(c) Pin box, 13.35 x 13.8 mm.



(d) Presentation set of six serviette rings dated 1932, 13.87 x 13.91 mm.



(e) Inkwell, also has a Shott & Son label, 16.5 x 15.55 mm.



(f) Unlabelled nut bowl, 19.2 x 19 mm.

### **First half of 20<sup>th</sup> Century. Emblems arranged above from smallest (a) to largest (f)**

Many Tasmanian souvenir items have been made of Tasmanian Blackwood (*Acacia melanoxylon*), often with a fiddleback figure in the timber. Blackwood has a wide natural range from Tasmania through coastal Victoria, across into coastal South Australia and north to the southern end of Cape York. Fiddleback figure can be found in the timber across the whole geographic range. However, the species achieves its greatest height and girth in the moist, cool forests in Tasmania, where the heartwood timber is also usually much darker than elsewhere in Australia and often shows the tightest fiddleback figure.

Some of the souvenir items are adorned with small silver emblems in the shape of a map of Tasmania and with the name of the State stamped across the surface of the map. As noted in another item in this report, such items are commonly attributed to the Launceston firm of Shott and Son. However, only one of the emblems above is on an item bearing a paper label for that firm. The last example has similarities to an example of a nut bowl and mallet carrying a Shott and Son label (but without a silver map).

A close examination of the emblems on these very different items reveals a considerable variation in size and detailing as shown and described above. Even the font used and the placement of the word 'Tasmania' varies between items. Some emblems have the letters indented, in some it is 'in cameo' and the lettering is raised. The font is always all capitals and sans serif, but in one case it is italic/slanted with the first letter higher than the remainder (leading capital).

Given the variation seen in these six items it seems likely that they were made by more than one manufacturer. Trove searches reveal that Shott and Son were definitely not the only manufacturer in Tasmania to make Blackwood items with silver map emblems, as recorded by another contributor in this issue.

In 1934 a report of the Duke of Gloucester's visit to Ulverstone was rewarded with an item adorned with such a map, although the maker is not identified in that report.<sup>1</sup>

#### [ENTHUSIASM AT ULVERSTONE. \(Duke of Gloucester Visit\)](#)

[The Royal train was a few minutes late arriving at Ulverstone, where a most enthusiastic gathering greeted the Duke on the racecourse at West Ulverstone. The](#)

Councillors presented to HRH a blackwood cigarette case, bearing a silver replica of a map of Tasmania was presented to him by the Warden.

Records in the *Advocate* (Burnie) 7 December 1925 to 10 Mar 1937 extol the virtues of Blackwood souvenirs made by TH Piper of Ulverstone<sup>ii</sup>.

“IF I were asked to describe the furniture showroom of Mr. T. H. Piper, cabinet-maker, Ulverstone, at the main entrance to which is the coveted sign, "Under Vice-Regal Patronage"- I should do so in the one word - Elegance. For it is a word which embodies so much. Mr. Piper's furniture is known far and wide for its elegant finish, beauty of form, and refinement of line. The State Governor (Sir Ernest Clark) and Lady Clark, with their English ideas of perfection in manufacture, have realised the beauty and finish of Mr. Piper's goods. Hence the sign in gold lettering at the entrance. The vice-regal customers have purchased articles of furniture from time to time, and numerous souvenirs have been sent by them to friends in the Old Country. This is a fine advertisement for Tasmania-and for Ulverstone!”

Further on in the 1937 article it describes that the Governor had recently purchased a set of these souvenirs to send back to England as mementoes:

“Arranged on an oval blackwood table, the mementoes referred to included a beautiful tie box of figured blackwood intended for an English nobleman, his initials inlaid across one corner in Huon pine of golden coloring [sic]. There were six cigar boxes of square shape, and as many oblong cigarette boxes. Three glove boxes are intended for ladies, and four tie presses are practical gifts for gentlemen. Then one dozen boomerang paper knives will be treasured by their recipients. Every article bears a dear little silver map of Tasmania, to make a mute appeal to its future owner in the Homeland.”

In 1933, Launceston, in addition to Shott and Son at 60 George St, had a souvenir shop called Riley's Toy and Souvenir Arcade at 71 Brisbane St. The *Examiner* reported<sup>iii</sup>

“I am sure, you will not fail to be deeply interested in what you will see in a window at 71 Brisbane-street. This is a souvenir shop, and is called Riley's Toy and Souvenir Arcade. This week in honour of your visit they have arranged one of the windows with a few specimens from their large stock of Launceston souvenirs. You should not miss seeing this display, and will find there many inexpensively priced things to choose from.

Among these are handsome Tasmanian blackwood egg cups, cruets, pens, ink wells, table napkin rings, and other useful things, with a little silver map of Tasmania attached. You should surely remember Launceston with your breakfast when you eat your egg from a Tasmanian blackwood egg cup.”

Another maker to appear in the records in Launceston is Castley's Souvenirs:<sup>iv</sup>

#### CASTLEY'S SOUVENIRS

A large showcase contains the manufactures of Mr. A. A. Castley, in the form of an extensive diversity of souvenirs. They are ornaments and articles bearing silver or gold symbols, such as kangaroo shapes and maps of Tasmania and many are made from figured Tasmanian blackwood.

The use of the map of Tasmania emblem on souvenirs and jewellery is recorded as early as 1904,<sup>v</sup> albeit in that case in gold shields in the shape.

#### Makers of the emblems

Cavill, Cocks and Grace (GCG), *Australian Jewellers* page 99, records that F.A. Flint and Co. (1910) and F.A. Flint Pty Ltd (1931), of 86 Liverpool St Hobart made jewellery with very similar maps to those shown above. GCG show some examples in gold and silver. The detailing on some of the items appears close to some of the emblems seen above, however, the images are small and none are shown with the same lettering.

Other possible manufacturers of the emblems include W Golding & Son (1902 - ?) and Taylor & Sharp (1894-1950+). From 1920 to the current day Sargisons in Hobart have produced silver items, but an inquiry to the firm whether they could have provided the emblems to any manufacturer has not yet been answered. Another possibility is the firm of William Gardiner; Gardiner & Co were in Launceston 1892-1911<sup>vi</sup>. A Tasmanian dealer contacted also suggested that Stewarts of Launceston made them for Shotts but no record of that has yet been found.

David Bedford and Yvonne Barber

#### Notes

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<sup>i</sup> *Mercury* 19 November 1934 p7.

<sup>ii</sup> *Advocate* (Burnie) 10 Mar 1937 p10

<sup>iii</sup> *Examiner* (Launceston) 19 October 1933 p13.

<sup>iv</sup> *Examiner* 25 September 1928 p12

<sup>v</sup> *Mercury* Thursday 3 November 1904 p7.

<sup>vi</sup> *Brilliant Australian Gold and Silver 1851-1950*, Powerhouse Publishing p 98.