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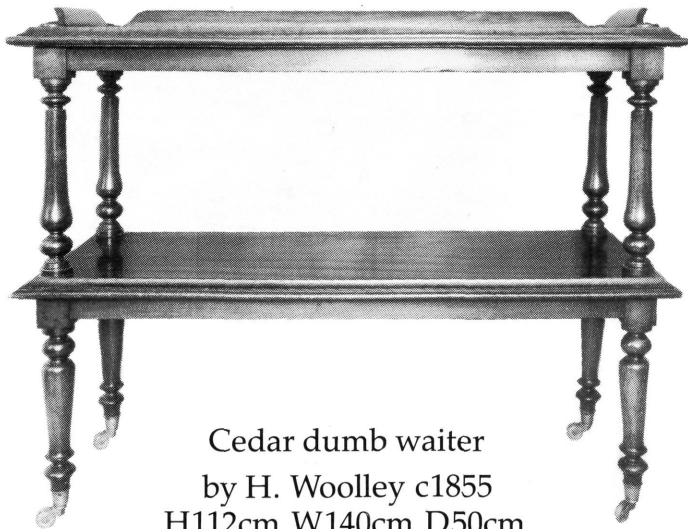
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CONTENTS

90 LETTER

93 ARTICLES

- 93 The Hahndorfer Kranken-Verein Cup
and the China Trade
- 96 Harold Parker: The Forgotten Sculptor
- 103 The Jewellery and Silverware of
G. & E. Rodd, and its successors
- 107 Arnold 176: The Vancouver
Chronometer
- 111 From Here and There
- 113 Art and Utility – Ceramics in South
Australia 1836 – 1986

101 EXHIBITIONS

115 BOOKS

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Cover illustration: "The First Breath of Spring",
by Harold Parker, 1911. Marble, one-third life size.
Queensland Art Gallery, purchased 1912 (see p.97)

Letter

The Editor,
"Australiana"

Dear John,

Thanks, once again, are due to Dr Ken Cavill for his latest article on silverware ("The Silverware of Stokes & Sons" *Australiana* Vol.8 No.2). The purpose of this letter is to fill in a few areas, because the picture — especially in regard to Stokes, — remains incomplete. There are a number of Stokes marks which have not been listed by Ken even though some of them are variations of those he illustrates and they may, eventually, help in establishing a clear dating sequence. To assist to this end it seems to me that it is vital to have accurate reproductions of punchmarks at least as far as the date letters are concerned. I only mention this because in the three articles to date the date letters are shown as sans serif capitals whereas both sans serif AND serif capitals exist and could, possibly, indicate a source of origin even if, for example both types of letter "A" refer to the same date — a fact which has not yet been established. More of this later.

Additional marks are

1.



2.



3.



The first one appears to be a variant of Ken's number 7 but the letters include the letter 'G' and appear simply impressed (that is, not outlined in a punch).

The second is also similar to Ken's number 7 but has the impressed words 'MADE IN AUSTRALIA' added beneath thus providing evidence that Stokes were exporting — a subject not touched on by Ken. The reasoning here is that, in complete agreement with Ken, the fact that a piece was of local, Australian, manufacture mitigated against its sale so Stokes would hardly advertise the fact that a piece was made in Australia if they wished to facilitate its marketing here. However, in many countries the law makes it compulsory for imported goods to proclaim their country of origin (as still exists today). It is for this reason that I suggest an article so marked would likely have been made for export rather than for local sale.

The third stamp which I illustrate will be of interest because Ken states that he has not seen a date letter on Stokes wares prior to the letter 'H', but here is an example of the letter 'A'. If Ken's dating (L for 1954) is correct, then this would, presumably, be the date letter for 1943. I'm not completely happy with this assumption — mainly because the date letter 'A' would indicate an entirely new system of punching and it seems to me to be peculiar that a company — much taken up by war work would revamp their system of marking luxury products right in the middle of a war (which, at that time, we were losing) rather than to concentrate on essential war work. I could, of course, be wrong but the idea that silver production must have been greatly reduced during those hard years of war is borne out, to some degree, by the writer of the book *By Appointment* which is the story of Hardy Brothers. In this book is the comment "There were days during the Second World War when Hardy Brothers did not open their doors, but only because they had no stock to sell". One must wonder, in view of this, whether, in fact, date letter series were interrupted or, at least, one should question whether production was such that a completely new system of marking was introduced at that time.

That it was a completely new system appears to be confirmed by the fact that, despite the inclusion of the "STG" punch, the — presumably older — "STG SILVER" punch is added — almost as if to make quite sure! The gothic capitals "S.S" and the pattern number will also be of interest.

However an even more interesting mark is:-



These marks appear on a mug. The Hardy Brothers pseudo-hallmarks appear, as one would expect, behind the handle on the side of the mug, while the other marks appear under the base. The Hardy Brothers marks raise some questions because they are clearly the same as those listed by Ken as appearing on wares manufactured by Magnus Goldring for Hardy Brothers — in fact, if it were not for the Stokes marks under the base of the mug one could be excused for assigning the mug to Goldrings on the basis of the marks published in the January 1985 edition of *Australiana*, page 11. This is one of the reasons why I ask whether the Goldring date letters are — as published — sans serif? If so they appear identical to the marks on this Stokes mug and therefore throw the whole subject of attribution open!

Unless, of course, one says that the mug I mention, was made for Goldrings to supply Hardy's by Stokes — but, here I fear we get into pure conjecture and are in danger of manipulating the evidence to support a pre-conceived theory.

This mug, therefore, not only throws into doubt the attribution to Magnus Goldring of articles carrying those particular Hardy's pseudo-hallmarks, but it also provides us with a dating for the Stokes punches if they are, as would appear to be, contemporaneous with the Hardy's sans-serif date letter 'A'. I suggest that, in fact, the Magnus Goldring date letters on "HB conjoined" Hardy Brothers silver are serif capitals, whilst silver made for Hardy's by Stokes, and bearing the HB conjoined punchmark have date letters in sans-serif capitals.

The other alternative would be to suggest that it doesn't matter which type of capital letter is used as the HB conjoined pseudo-hallmarks were stamped BY HARDY BROTHERS THEMSELVES AND NOT BY THE MAKER. In this case it would be impossible to assign any piece so marked to any particular maker without further evidence.

The last point I wish to make is that Ken, peculiarly, makes no mention of, or reference to, the famous booklet *The Fine Art of Selling Silverware* which was produced by Stokes & Sons soon after the Second World War. This booklet (known as the Blue Book) is of great interest to all students of Australian silversmithing because it has chapters on the history of silverware, how silver is made, the selling points of silver, how to keep silver at its best and "Top Flight Selling". It also has a glossary of

terms and some pages on English hallmarks (evidently taken from Jackson) as well as interesting illustrations some of which Ken depicts, and two of which show Stokes marks. These are Ken's number 8 and marks similar to his number 9 although the EPNS and A1 marks are in separate punches rather than, as he shows, in one punch.

The booklet is a great example of Stokes positive approach to selling silverwares, quite apart from their manufacture (or should I say in addition to their manufacture?). They were completely "up with the times" in fact they were far ahead of most of their competition. It points out, for example, that Stokes silverware is always polished with Trent sand which was not common in Australia. They also mention that their silver plating was a fine quality and remind the reader that, if a teapot carrying a deposit of 20dwt wears 24 years before replating is necessary, one carrying only 5dwt of silver (presumably like their competitors') is likely to wear out in only 6 years! And that the term A1 silver plating nowadays means very little because of its constant misuse.

But the booklet itself is at its very best when presenting the script for what we would now call a "role-play" for sales trainees! Especially when the script ends up with the customer saying "I can't resist it, Mr. Anderson. Can it take it now?"

Glorious stuff, and a document of social significance quite apart from its undoubted place in the business of silversmithing in this country.

Brian Eggleton

**Graeme
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The Hahndorfer Kranken-Verein Cup and the China Trade

In 1984 we published an article by Dick Phillips on the cup given in 1869 to the Secretary of the Hahndorfer Kranken-Verein, and bearing the marks of Adelaide silversmith Henry Steiner. Here Brian Eggleton questions whether this cup was made by Steiner, and Dick Phillips replies.

First, Brian Eggleton's comments:

In my mind, the Hahndorfer Kranken-Verein Cup (*Australiana*, April 1984) seemed to raise a question which is in danger of being overlooked in the study of silver in colonial Australia.

The illustration of this cup makes me ask whether Steiner really made it. Now I am aware, and acknowledge, the danger in jumping in when the picture is all that I have to go on but I think it would be admitted that this cup is certainly not in the style of Steiner's "published" works. In fact, in appearance, it seems heavy in design – almost clumsy, and a very far cry from his emu egg trophies and especially from pieces like the Hamley Gun Club trophy illustrated in Hawkins' book, *Australian Silver 1800-1900*. It seems hardly possible that the two cups were made by the same hand despite the unquestioned marks of Steiner on the Hahndorfer Cup.

Hawkins himself makes mention of the variation in standard of Steiner's work: but is this sufficient explanation? It seems to me that all that bears Steiner's mark may not have been fashioned by his hand.

There are a number of parallels. We know that Edwards made work which was retailed by others and which bears the retailer's mark rather than the maker's. It is suspected that Walsh, too, sold work by other makers (maybe even to the extent that actual Walsh manufactures might have been few). The same can be said for Kilpatrick's. We know, too, that silver pieces were imported from countries such as India, China, certainly from the U.K., and from possibly other sources. This imported silver was sometimes over stamped here, sometimes decorated here before sale, sometimes even altered or cannibalised to become the foundation of a completely different piece of silver. So far the marks punched on pieces by Australian silversmiths have not helped to isolate these items. Further study may help.

How does this affect the Hahndorfer Cup? Well, from the illustration (and I stress again that I have not inspected the cup itself) I suggest that it bears points of resemblance to the work of Cutshing of Canton.

I have, in my possession, a large two-handled

cup, marked by Cutshing and dated by inscription to 1855, and the points of resemblance are:–

- a) The exact shape of the bowl of the two cups is identical.
- b) The separate calyx of acanthus leaves below the bowl is similar.
- c) The floral decoration on the base of the Hahndorfer Cup appears to be similar to the floral decoration on the handles of the Cutshing cup.
- d) The Cutshing cup is similarly in pieces bolted together with the bolt running from the bowl, through the calyx and secured by a nut to the base.

There are two other, minor, points of similarity and these are that both cups have a circular base and both cups bear punchmarks on the rim of that base. But these last two are of possibly lesser significance.

Now this does not *prove* anything. However, it does suggest the possibility that either Steiner imported a piece of silver made by the contemporary Chinese maker Cutshing of Canton, or that Steiner's style, in the manufacture of the Hahndorfer cup, was influenced by having seen imported work of Cutshing.

What must be remembered is that not all of Cutshing's work was marked. Some attributed to Cutshing by style (but fairly positively I might add) bears no punches at all. Other items bear merely "C" or more often "CU" for Cutshing invariably stamped on the rim of the base (in the case of cups) and so it would have been easy for anyone here to have stamped his own punchmarks on Cutshing's unmarked work, or to overstamp Cutshing's "CU" mark. But did this happen in the case of the Hahndorfer cup?

To my mind the possibility of this cup being an imported Chinese product enhances its interest rather than detracting from it as a pure Steiner piece. But I don't wish to be dogmatic on the matter. I may be, as they say, barking up the wrong tree.

But one thing is clear and that is that this cup directs our attention more certainly to the workmanship and style of a piece of silver rather than merely to the punchmarks it bears, for the identification of makers by punchmarks on early silver in Australia can lead to error. We already know of a number of questions being raised regarding the possibility that pieces of silver previously attributed to Australian makers, may not have been made here at all. Whether this, in any way, detracts from a piece's interest as "*Australiana*" is questionable when the piece undoubtedly bears a contemporary Australian inscription, even of historic



Hahndorfer Kranken-Verein Cup 1869

value: but what should be stressed is that it is only by the careful and open study of early silver in Australia that an accurate picture of the activities of our early silversmiths can be built up. If this should include the importation and sale of pieces which, partly or wholly, were the work of others, then we should impartially study the question as it obviously bears greatly on the stylistic development of Australian-made silver and such influence is historically important in any picture of the decorative arts in 19th century Australia.

In conclusion, Mr Editor, I make no claim to undisputed expertise. I would welcome comments from experts, or, if no experts, then from others who, like me, are interested in building a picture of silversmithing in early Australia. I don't mind at all if they disagree with anything, or all, of what I have written, but I think that the subject is important enough to raise debate.

Second, Dick Phillips' reply:

The comments of Mr Eggleton about the Hahndorfer cup, and some similarities it bears to a two handled cup by Cutshing, are well worth examining. In *Chinese Export Silver*, the authors quote from *A Chinese Commercial Guide* that "...estimated the value of Chinese silverware exported annually at \$10,000, adding that much of it was exported to Sydney and South Australia." Since the quoted work also gives the weight of this export elsewhere in the *Guide* as one picul, or about 133.33 lb weight, per annum, we could take it that less than 2,000 ounces troy were involved. That already gives us food for thought, as the value per ounce would seem fairly high for the allegedly "cheap" Chinese workmanship, where according to *Chinese Export Silver* the cost of the workmanship of a piece was not likely to exceed 25% of the value of the metal used. Perhaps if one went back to the original source of the figures, the *Guide*, one might find that the reference to South Australia was abbreviated to S.A., and could have referred to South Africa instead. South Australian silver pre-dating 1850 is very rare, and as a collector who has sought silver of various hues in Adelaide for more than a decade, even Chinese export or Anglo-Indian is not very common there.

The workmanship and design of Steiner's output too deserve a close look. Hawkins noted the variability of his products in both areas. Albrecht too was scathing. The Hahndorfer cup is not something to be regarded as a work of art. It was in all likelihood a job made to fit a price. The Kranken-Verein was not a wealthy body, and anything of magnificence would have been out of place for presentation to its retiring secretary. At a guess the sum of £10 would have secured it when it was ordered. The workmanship of it was deficient too. Whether as a result of inferior metal or skill, the chasing of the base caused several small splits in the metal. This is also seen in later and more impressive Steiner cups, one, of 1872, having to have several small patches soldered into the base to cover the



faults. Similar tight scrollwork to that on the cup is seen on other Steiner work, for example a wine label of fairly early date. A point to keep in mind is that when selecting works to illustrate *Australian Silver 1800-1900*, Hawkins picked the notable, the historic, and the excellent, wherever he had the choice. There was no place in it to show the shoddy, the cheap, and the unfortunate lapses. In any field that sort of selection puts blinkers on the collector unless allowed for.

Steiner certainly overstamped imports. These included the teapot in the Art Gallery of S.A., a salver in the Kapunda Museum, and a spoon of my own. The teapot was English, the other pieces Continental. In each case the overstamping or the addition of marks is quite clear.

The Hahndorfer cup shows no sign of over-stamping, and the marks are neat and clear. The fact that they are on the outside of the footrim means that it was a good place for them to go. Others who thought so included Wendt, Firnhaber, Jones, Kerr, Qwist and Cutshing! That the bowl shape matches that used on a Canton cup again is no surprise. The bowl shape, and the method of construction, are fairly common results of common technical problems, whether in Asia or Australia. Although a similarity has been noted between the base decoration on one cup and the handles of another, there is not necessarily a link. Steiner called a lot upon his European training. Cutshing was trying quite often to cater to a market with European tastes. It should be noted too that the approach to making the base of a cup from a sheet of silver must differ greatly to the constraints involved in making handles from strip, wire, or casting.

Another social factor we should consider is that of the shared culture of Steiner and his customer. The main influence upon them in the Adelaide of 1869 would have been the overwhelming English styles being imported in fair quantity. Their shared heritage is obvious when we consider that Hahndorf was virtually a "German" village, and Steiner and the other Adelaide silversmiths predominantly Germanic. I suggest that a Cantonese influence would have had a very hard job to get through the lot.

The upshot of all the foregoing is that my judgement goes against the likelihood of any Chinese influence. Should I be told tomorrow that a Chinese workman has been recorded as being employed by Steiner I would rejoice at the added richness and interest that it would bring to Adelaide silver. The subject is still in its infancy, and Mr Eggleton is to be commended for his interest and his suggestions. It is only through such an approach that we will get closer to the truth in the study of our heritage.

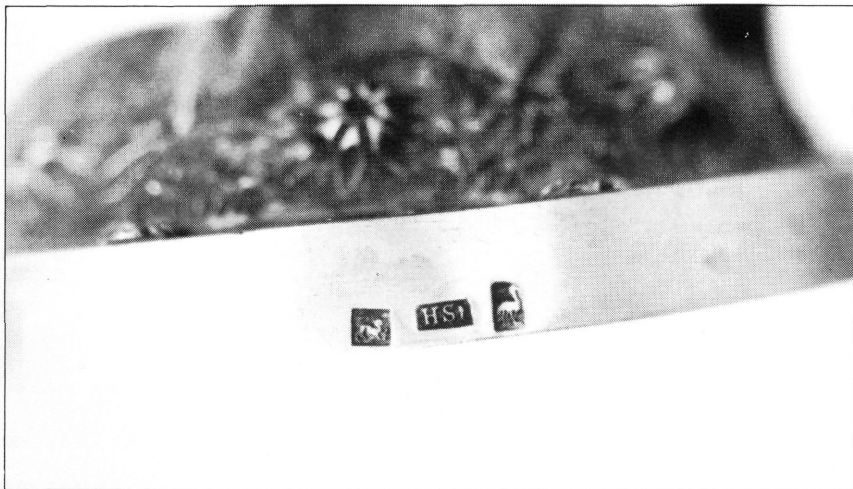
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Hahndorf Cup 1869

Harold Parker: the forgotten sculptor

Judith McKay

When Harold Parker made a triumphant home visit to Queensland in 1911 he was given a state reception — an occasion, said the Premier, to 'rejoice that Queensland had given the world a sculptor of such renown'.¹ Today Queensland's only artist to achieve an international reputation has been all but forgotten by his home state. In a plea for just recognition I will attempt to trace his short but distinguished career.

English born Harold Parker (1873-1962) spent his boyhood in Brisbane where his father became a prosperous contractor. After attending the West End Boys' School he studied drawing and modelling at the Brisbane Technical College under J.A. Clarke and Godfrey Rivers from 1889-c1893. He also worked with local wood carver Cuthbert Vickers, and from 1889-95 won prizes for carving in Brisbane's National Association exhibitions. In 1894 he carved *The Buck-jumper* for Jarman's new saddlery shop — regrettably his only work to grace the streets of his home city. His reputation was made elsewhere.

Parker worked in Sydney for a year, engaged on carvings for the New South Wales forestry exhibit

at the Chicago Exposition of 1893. In 1896 he departed for London where for six years he studied sculpture under W.S. Frith at the City and Guilds of London Technical Art School (an associate of the Lambeth School) and won various awards, including the City Guild's £100 scholarship and first prize for sculpture in the Gilbert-Garret Sketch Club competition for 1901. Until 1908 he also worked as assistant to established sculptors, including Hamo Thornycroft, Goscombe John and Thomas Brock. The latter's studio was then producing the statue of *Queen Victoria* for Brisbane and in 1903 Parker himself made a model of the Queen.

He took a studio in Chelsea near that of Glasgow sculptor John Tweed (1869-1933) who offered crucial encouragement. Tweed had completed his training in France where he became a zealous follower of Rodin.² Tired of the inane prettiness of much of the New English Sculpture, he set out to put the strength and vigour of Rodin in its place. It is likely that he kindled Parker's regard for Rodin as 'the greatest sculptor since Michelangelo'.³

From 1903 Parker began exhibiting his own sculpture at the Royal Academy, London,



Janet and Harold Parker (at left) visiting his parents at their home 'Ningwood', West End, Brisbane in 1911.



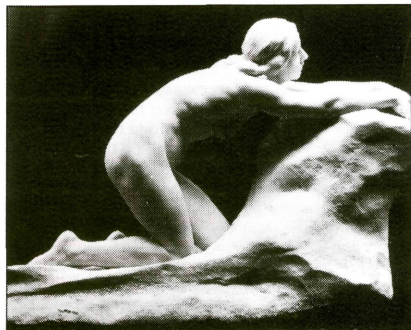
Walnut panel carved by Parker at the age of seventeen when he was working under Cuthbert Vickers. The panel was awarded first prize for carving in Brisbane's National Association exhibition of 1891. Its present whereabouts is unknown.

alongside that of Australia's best known sculptor of the time, Bertram Mackennal. Soon he became Mackennal's rival and one of the most successful of our expatriate artists 'making a good fight of it' (to quote his friend Tom Roberts) in London.⁴ He made his debut at the Royal Academy with a Rodin inspired head, *Esther*, purchased in the following year by the (then) Queensland National Art Gallery. For the Academy's 1904 exhibition he submitted *Ariadne*, his first life-sized figure in plaster. It depicts Ariadne the deserted lover kneeling in despair, and was modelled when the sculptor was himself suffering acute depression. Tweed gave his approval: 'It is some of the finest stuff I have ever seen'⁵ — no wonder, given its obvious debt to Rodin and more particularly to Tweed's *Latona*.⁶ The protégé was encouraged to carve *Ariadne* in marble, a laborious task since he could not afford to employ assistants.

Meanwhile he continued to exhibit his robust French inspired 'ideal' statues and statuettes almost annually at the Royal Academy until 1929, including: *The long, long Dreams of Youth* (1905), *Narcissus* (1906), *Eurydice* (1907); *Orpheus* (1909), *Spring Awakening* (1913) and *Eve* (1928).⁷ Following his election in 1906 as a member of the Royal Society of British Sculptors he received commissions for portrait busts of society ladies, including such eminent Queenslanders as *Lady Robinson* (when he met his wife to be) and *Lady McIlwraith* (1912). These have the 'inner life' of Rodin's portrait busts and similarly emerge from the block of marble at the shoulders.

The triumph of his career came in 1908 when his marble *Ariadne*, completed in time for that year's Academy exhibition, was acquired for £1,000 by the Chantrey Bequest for the Tate Gallery. His masterpiece was, it was reported, 'fitly placed in the centre of the Octagon Room (sculpture court), as the leading work of the year'.⁸ Its purchase was widely acclaimed in the British and Australian press and Parker's future seemed assured. Critic William Moore later wrote: 'There is no other work in marble which symbolises the tense sadness of despair as does this forlorn but beautiful figure; it places the artist in the front rank of British sculptors of today'.⁹ In 1910 he began exhibiting also at the old Salon, Paris and received a 'mention' for another personification of despair, *Prometheus bound*. This powerful writhing figure, inspired by Michelangelo's *Dying Slaves*,¹⁰ was later cast in bronze, for Parker preferred bronze to capture the muscles and sweat of men and reserved marble for his statues of women.

Following his marriage in London in early 1911 to Janet, daughter of Sir Thomas Robinson, Agent-General for Queensland, Parker made a jubilant visit home. His visit was newsworthy but attracted little patronage beyond the purchase in 1912 of the *First Breath of Spring* by the Queensland National Art Gallery. Two local students, Lloyd Rees and Daphne Mayo, later recalled the exhilaration of their first sight of the statuette and the words of their master, Godfrey Rivers: 'It breathes!'¹¹ While visiting Brisbane, Parker hoped to secure the commission for the memorial to Queensland soldiers who had fallen in the South African War, but in 1912 the design of another local sculptor L.J. Watts was chosen instead. Parker had, in effect, lost the commission when the memorial committee decided on an equestrian statue, for he was a sculptor of gods and goddesses, not horses. Watts' statue was to be 'subject to the approval of ... a veterinary surgeon, an architect and a soldier' as well as an art expert.¹² The veterans wanted a memorial prosaic, not symbolic.



Ariadne 1908
Greek marble, life-size, Tate Gallery, London, purchased by the Chantrey Bequest 1908.



Prometheus bound
bronze, life-size, exhibited in plaster at the Paris Salon of 1910, no longer extant.

Parker's major public commission was executed, rather, in London where in 1915-18 he worked on two colossal allegorical groups in Portland stone for the entrance of the new Australia House in the Strand. This commission became not only a test of physical endurance but also a public competition with Mackennal who was entrusted with the pedimental bronze over the entrance. Parker's groups representing the *Awakening of Australia* and *Peace and Prosperity* were never really liked by the architects¹³ of this lavish building which was to symbolise Australia's new nationhood and prosperity. Several of Parker's sketch models were rejected by the architects and Mackennal, and there was disagreement over the disparity in scale between the two sculptors' groups. Parker's were generally condemned as 'the least satisfactory features of the great scheme'¹⁴ and have more recently featured in *Dame Edna's Coffee Table Book* (1976) as examples of Antipodean excess. His contribution might have been more welcome had not completion of the building become clouded by the tragedy of war. By the time it was opened by the King on 3 August 1918 (on the eve of the Allied offensive of 8 August) it had become a symbol of Australian sacrifice, a memorial to the 50,000 Australians who had already lost their lives defending the empire. Australian soldiers formed a guard of honour while the wounded waited inside. To them Parker's languid pioneers and maidens might have been distasteful. By contrast, Mackennal's group of *Phoebus driving the Horses of the Sun*, not completed until after the war, was praised as 'an appropriate subject for an Australian house in this day of the fame of the Australian soldier and his crest of the Rising

Sun'.¹⁵ The cult of the bronzed Anzac had arrived and Parker had been left behind.

While Mackennal went on to greater fame and fortune, Parker's career in London had almost ended. In 1921 he visited Australia again, was elected to the Society of Artists, and exhibited in Melbourne where his half-sized replica of *Ariadne* was acquired by the Felton Bequest for the National Gallery of Victoria. While visiting Brisbane he experimented with Queensland marbles¹⁶ and carved *The Pioneer*, a portrait of his father, which was shown at the British Empire Exhibition, Wembley, in 1924 and awarded a medal at the 1928 Paris Salon. *Queenslanders*, a bronze bas relief of his parents also dating from his visit, was awarded a medal at the 1929 Salon.

He continued to exhibit with the Australian artists in Europe but by the late 1920s the Royal Academy selectors were rejecting his work. Unsuccessful also in a series of proposals for war memorials, commissions were no longer keeping him busy. He stood aloof from modern developments in British sculpture. In 1930 he returned to settle in Australia, bringing some of his unsold sculpture.¹⁷ Exhibitions of his sculpture and paintings were held in Sydney in 1930 and in Melbourne in 1933. Overlooked for major sculptural commissions in his home state, he turned increasingly to painting, encouraged by acceptance of his landscapes by the Paris Salon in 1928-29. He regularly exhibited paintings with the Royal Queensland Art Society. In 1937 he became a foundation member of the Australian Academy of Art.

In later life in Brisbane Parker withdrew from public life and was virtually forgotten. Of modest and retiring disposition, he lacked the personality needed to secure commissions in a frontier state. Thanks to the foresight of his niece who deposited his papers in the University of Queensland's Fryer Memorial Library following his death in 1962, his achievement will not be lost.

References and Footnotes

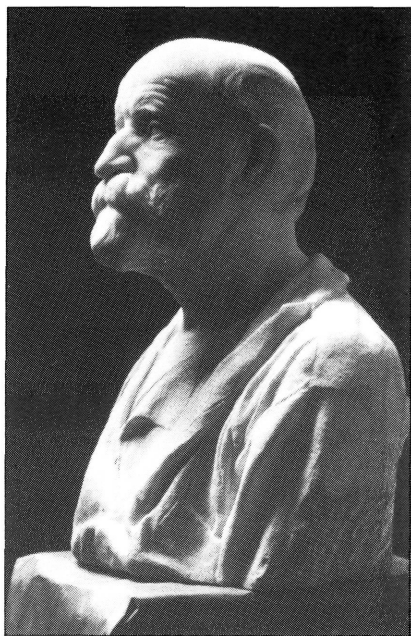
1. *Queenslander*, 17 June 1911, p.6
2. Ernest Radford, 'John Tweed, Sculptor', *The Art Journal*, 1910, pp.41-42.
3. Basil Burdett, 'Harold Parker', *Art in Australia*, 2nd series, vol. 1 No.2, May 1922, p.32.
4. 'The studio', *Brisbane Courier*, 17 February 1906, p.14.
5. 'A Queensland sculptor. Mr Harold Parker', *Steele Rudd's Magazine*, August 1904, pp.8-9.
6. 'John Tweed, Sculptor', op. cit., p.41.
7. These dates are when the works were first exhibited at the Royal Academy, usually only in plaster. Most were exhibited again later in bronze.
8. 'Sculpture at the Royal Academy', *The Builder*, 27 June 1908, p.734.

9. William Moore, 'The National Galleries of Queensland and West Australia', *Studio*, vol. 68, No.282, September 1916, p.218.
10. There are photographs of Michelangelo's *Dying slaves* in Harold Parker's papers in the Fryer Memorial Library, Brisbane.
11. Interviews by the writer with Lloyd Rees, on 5 July 1981; and with Daphne Mayo, on 28 August 1978.
12. *The Salon*, December 1912, p.187.
13. The sculptors had been chosen by a committee of Australian artists rather than by the architects, A. Marshall Mackenzie and Sons.
14. Review of Australia House, *The Architect and Contract Reporter*, 9 August 1918, p.73.
15. *Architectural Review*, September 1918, p.51
16. Parker claimed to have pioneered the use of Queensland marbles for sculpture, but credit is due to the monumental mason Frank Williams of Ipswich, who was using Ulam marble by 1919.
17. Some of his life-sized works, including *Prometheus bound* were destroyed during the second world war whilst in storage in London.

Photographs are reproduced by courtesy of the Fryer Memorial Library.



Awakening of Australia 1915-18
portal group for Australia House, London. Portland stone,
double life-size.



The Pioneer 1923 (the sculptor's father, Daniel Parker)
Ulam marble, life-size, University Art Museum, Brisbane, gift
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Exhibitions

Crafts of South Australia

Art Gallery of South Australia, November 1986 – 26 January 1987

A visit to the art Gallery of South Australia is always a pleasure. Under Daniel Thomas' leadership, the Gallery has a diverse display of Australian and international art on display, and a strong collection of craft as well as an active temporary exhibition program. Temporary exhibitions include small shows like the one of Wendt silver which was on in October.

Now there is a major show of South Australian craft until 26 January as part of the State's 150th celebrations.

The 170 exhibits range in date from the 1840s to the 1930s and include furniture and woodwork, textiles and needlework, ceramics, metalwork and silversmithing, leatherwork and a variety of unusual craft media such as hairwork. The exhibition has been organized by Judith Thompson, Curator of Australian Decorative Arts at the Art Gallery of South Australia. Two thirds of the exhibits have been borrowed from public and private collections throughout the state and the remainder are from the Gallery's own collections.

"*Crafts of South Australia* is a unique exhibition in every way but especially in the way it reveals the natural imagination and inventiveness of the makers. Nothing was too difficult to make and no material too lowly to use", says Judith Thompson. "The exhibits include a violin made of recycled timber, a hand-made bicycle, a wood table decorated with gumnuts, pinecones and embroidery, wreaths made of human hair and fish scales and much more, from the extremely beautiful to the downright weird!"

"The exhibition is based on an extensive research project into the colonial crafts of Australia", explains Judith Thompson. "1,300 South Australian items were documented and photographed from which I made the final selection of the exhibits – a daunting and difficult task".

Ms Thompson who participated in the research project from the beginning has also prepared the illustrated exhibition book which is sponsored by the Jubilee 150 Board.

This is the first published documentation which has resulted from the Colonial Crafts of South Australia project. Besides a checklist of the exhibits it includes new background information on many significant aspects of South Australian crafts including the specific contribution of German immigrants, the differences between urban and rural crafts and between the poor and the leisured classes.

The colonial crafts of nineteenth-century South Australia, and their post-colonial continuation from 1901 to the 1930s are different from those of other Australian colonies/states in at least two respects. They include much work made within German traditions because of the unusually large number of immigrants from Silesia and Saxony. And they include much work made within the then innovative English Arts and Crafts Movement which was more strongly established in South Australia's principal art school than elsewhere in Australia.

Bush Curiozities

Shepparton Art Gallery, closing November 9

This is another exhibition that we did not hear of in time to let readers know, but it does have a well illustrated catalogue for sale to members at the discounted price of six dollars (please allow for postage).

The catalogue is a professional production with an introduction, catalogue entries, and biographies of the artists' represented. The theme of the exhibition is flora and fauna in art and design; all good interesting stuff, and well worth the trouble of writing for the catalogue (Shepparton Art Gallery, Box 989, Shepparton 3630, telephone 058 / 21 6325).

Australian Silver

National Gallery of Victoria

Melbourne's gallery has now placed its extensive collection of Australian silver on permanent show, for the first time. The Altmann collection, and gifts from BP Australia and Hugh Morgan combine to make up the largest public display of Australian silver that collectors can see, alongside colonial works of art.





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The Jewellery and Silverware of G. & E. Rodd, and its Successors

Kenneth Cavill

Today the firm of Mytton Rodd is a leading wholesaler and manufacturer of table silverware and cutlery. Some fifty years ago Myttons, and independently Rodds, were pioneers in the mass production of spoons and forks in Australia. By the early 1930s Myttons, and Rodds, had begun to manufacture flatware from rather different backgrounds — Myttons were pressed metalware manufacturers, Rodds were manufacturing jewellers. This article describes the jewellery and silverware, in particular the flatware and cutlery, produced by one of the firms, G & E Rodd and its successors, over the last 65 years. The art metalware, flatware and cutlery manufactured by Myttons are to be reported on separately.

The firm of G & E Rodd was founded in 1919. Prior to World War I, George Rodd had learnt his craft in the workshop of T W Breden of St Kilda. On his return from active service George, with the financial backing of his brother Ernest, purchased the modest manufacturing jewellery business that had belonged to his late employer. G & E Rodd made such popular items as watch alberts and bangles. Their range of jewellery and small work, in gold and silver, was soon extended. By 1922 Ernest Rodd had joined his brother as a working partner; Ernest's expertise in merchandising and sales complemented George's manufacturing skills.

Rodds had set about the production of wedding rings in the 1920s, then in 1932 a range of signet rings was developed. Their wedding and signet rings — plain, chased, and at a later stage, stone-set — were crafted in gold in over 200 designs. Cuff links, tie pins, brooches, bracelets, lockets and crosses were also designed and manufactured on a large scale. Rodd's catalogue of "Apex" jewellery contained over 40 pages of illustrations, and of these, 15 pages were devoted to gold and silver cuff links.¹ By the late 1930s G & E Rodd Pty Ltd was the leading firm of manufacturing jewellers in Australia.

Following on the closure of Willis and Sons manufactory in 1931, Rodds had purchased part of their jewellery machinery and dies.² Then in 1933 Rodds acquired the firm of A H Wittenbach and Co., of Melbourne, well known badge makers, medallists, die-sinkers and engravers. At this time G & E Rodd were producing an extensive range of presentation medals in gold and silver — embossed and engraved.³ The medals were of the style fashioned from the early 1900s by such firms as Willis and Sons in Melbourne, and Kerr in Sydney. These

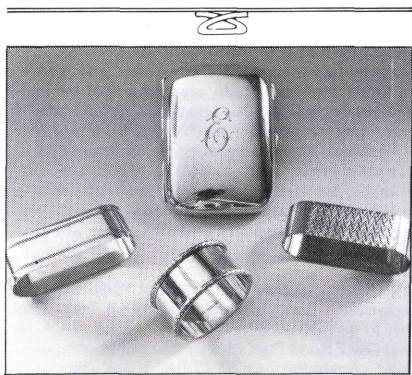


Plate 1: Smallwork in sterling silver by G & E Rodd, 1925-1940.

medals presented for individual achievement in the arts, scholarship, or sporting events have now become collectors' items. With the acquisition of Wittenbachs, Rodds extended their range to include enamelled badges and medals in gilt metal. These items were produced for numerous sporting clubs, schools, professional associations, etc. Historically, the acquisition of Wittenbachs has provided a link from G & E Rodd through A H Wittenbach and Co. to their predecessor, the 19th century firm of Ernest Altman and Co. E A Altmann was a noted Victorian medallist and engraver.⁴

The decision of G & E Rodd to pioneer the manufacture of table silverware was taken in the depression years. Rodds were not the first company to manufacture spoons and forks on a large scale in Australia. Following on a suggestion of Sir George Coles, Myttons had begun the production of plain spoons and forks in the "Old English" pattern in 1930. These wares were sold by many retailers, including Coles. Further, The Phoenix Manufacturing Co. in their 1928 catalogue,⁵ laid claim to being the only company to produce wholly Australian made spoons and forks, also in the plain "Old English" pattern. All these wares were manufactured in electroplated nickel silver.

During the 1930s G & E Rodd introduced a substantial range of tableware and accessories, in sterling silver and in E.P.N.S. The flatware included teaspoons, coffee spoons, cake forks, souvenir and trophy spoons in various patterns. This was the era of afternoon teas and similar functions. Souvenir

spoons had become very popular and were produced, for example, with enamelled crests of the states and cities of Australia. Enamelled items were made in sterling silver, and in E.P.N.S. with the enamelled crest on copper. In 1938 the wholesale price of a sterling silver tea spoon, with enamelled crest, was 4/6, and the electroplated spoon was 2/9. Napkin or serviette rings were manufactured in over forty designs — plain, rimmed and engine-turned (plate 1).

At the outbreak of World War II the staff of G & E Rodd Pty Ltd comprised some 200 persons. The company had many skilled craftsmen, and a well-equipped toolroom. Both were essential to war-time production. Rodds soon became one of the major manufacturers of machine tools and gauges in Australia. They also produced component parts for optical instruments, and for good measure, bullet cases, detonator caps, bomb racks, etc. Whilst badges were produced for the armed forces, the manufacture of jewellery and silverware was discontinued.⁶

Rodds had moved from Greeves Street to larger premises in Barkly Street, St Kilda, in 1941. This was to be their location for almost forty years. In 1948 G & E Rodd Pty Ltd became a public company, Rodd (Australia) Ltd. M G Rodd was appointed managing director in 1949; Max was the son of Ernest Rodd, and had joined the family company in 1936.

The immediate post-war period was one in which there was an extreme shortage of consumer goods. However, by 1947 Rodds had re-introduced a considerable range of jewellery, table silverware and accessories. A far greater emphasis on stone-set jewellery — dress brooches and rings, pendants and ear-rings — was evident in their later catalogue.⁷ In 1949, Rodds took over the firm of Platers Pty Ltd which had been founded by H H Heck and George Ellworth in the early 1920s. Their highly regarded "Hecworth" Sheffield Reproduction Silverware was now crafted by Rodd. This fine electroplated silverware in traditional patterns — tea and coffee services, salvers and trays, candlebra, coasters and condiment sets — is to this day produced by Mytton Rodd Ltd.

Rodds, in 1951, began the manufacture of patterned flatware and cutlery in Australia. Canteens of high quality cutlery — spoons, forks and knives — were produced, primarily in E.P.N.S. Their original pattern was "Acanthus". Knife blades bearing the name "Rodd" were imported from Sheffield — no doubt this was then the customers' preference.⁸ Flatware and cutlery have become the major output of the company. These wares have been produced in sterling silver, although the demand for Australian sterling flatware has been minimal.

Yet another range of flatware — children's spoons and pushers, knives and forks — had been pioneered by G & E Rodd in the 1930s. These items, in sterling silver and in E.P.N.S., have continued in great demand in the post-war years (see plate 2).

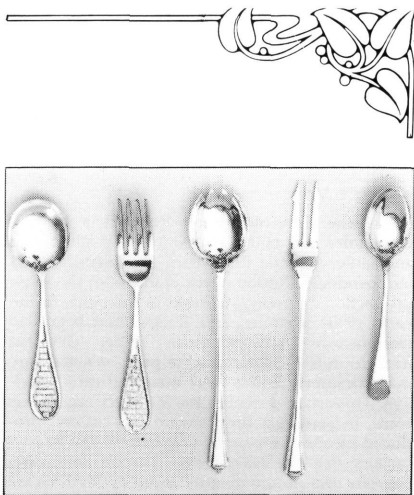


Plate 2: Sterling and E.P.N.S. flatware, 1930-1950. L to R: Plain tea spoon from "Old English" service, pickle and chutney servers, "Beaumont" pattern, & child's fork and spoon, "Alphabet" pattern.

Rodd (Australia) Ltd merged with Myttons Ltd in 1961. Myttons, the manufacturer of "Grosvenor" flatware and cutlery, had been founded by Reg Mytton and Eric Redwood in 1923. Max Rodd became a director of Myttons Ltd, now the parent company, and in 1967 he succeeded Eric Redwood as managing director. Myttons Ltd became a member of the Bristle group in 1979. During 1980-1981 the manufactories of Mytton Grosvenor at South Melbourne, and of Rodd at St Kilda, were brought together, with warehousing facilities, in a new headquarters at Bundoora, on the outskirts of Melbourne.

Max Rodd retired as managing director in 1977, and as chairman of the Mytton Rodd organisation in 1983. Recently Myttons Ltd have disposed of the jewellery manufacturing operations to Rover Holdings. Surely an era has ended.

The jewellery manufactured by Rodds — from the original watch alberts and bangles, the presentation medals, the wedding and signet rings, and the cuff links to the later stone-set brooches, pendants and earrings — has mirrored the changing fashions and circumstances of the past 65 years.

Marks found on jewellery and silverware produced by Rodds are listed in the table. From the 1920s to the late 1940s their registered trade mark "Apex" should appear on the above wares. Originally George and Ernest Rodd had decided on the trade mark "Apex" as indicative of their standards for manufacture and presentation. About 1948 the decision was taken to replace the trade mark "Apex" by the name of the company, "Rodd", on both jewellery and silverware.

Also goods have been produced for many of the retail jewellery houses of Australia, past and present. Items manufactured for such firms, including Angus and Cootes, Drummonds, Dunklings, Levinsons, Prouds and Saunders, are likely to bear the appropriate stamp of the retailer.

Items 1 and 2 (see table) are representative of the many wedding and signet rings designed and produced by Rodds. The wedding ring is marked "Apex", "18 ct", and has the pattern number "69". The signet ring, with a plain shield and patterned shoulders, bears the later mark "Rodd", and "9 ct". The cuff links (item 4) are typical of the vast array crafted in Rodd's "Apex" manufactory, in gold and silver, from the 1930s.¹ The particular shields have been die-stamped (others were cast), and the engraved pattern has been hand-finished. The cuff links have mark 4.

Some of the smallwork is shown in plate 1. The plain, shaped cigarette case (item 3) is well crafted,

























with two adjustable silver bands to hold the cigarettes. It bears mark 3 on the inside edges of the case. The oval napkin ring (plate 1, left) is simple in design, with the pattern rolled-on; the more elaborate napkin ring (centre) has an applied border, the third ring (right) shows engine-turned decoration. The napkin ring (left) has mark 4, and the other mark 5.

In fact, mark 5 is found on the majority of the sterling silver flatware — spoons, forks and accessories — produced in the 1930s and 1940s. In particular, mark 5 has been noted on plain "Old English" patterned flatware forming part of a canteen of cutlery (see plate 2, left).

Acknowledgments

Mr Max Rodd is thanked for his considerable help and co-operation. The assistance of Mytton Rodd Ltd, and of the owners of individual items of silverware and jewellery, has been greatly appreciated.

MARKS ON JEWELLERY AND SILVERWARE MANUFACTURED BY G. & E. RODD AND ITS SUCCESSORS

NO.	MARK	ITEM AND DATE OF MANUFACTURE (Approx.)
1	  	Wedding ring, patterned 1930
2		Signet ring, plain shield and patterned shoulders 1950
3		Cigarette case, plain, shaped 1925
4		Cuff links, shield and dumb-bell 1935
5		Standard mark on sterling silver flatware and smallwork 1930s & 1940s
6	 	Chutney and pickle servers, 'Beaumont' pattern 1935
7		Souvenir spoon, gilt and enamelled 'Sydney Harbour Bridge' mid 1930s
8	 	Child's spoon & fork, Matched set, 1950
9	 	'Alphabet' pattern 1940
10	   	Set of coffee spoons, 'Mayfair' pattern 1950
11	  	Set of tea spoons 1970s
12	  	Canteen of cutlery, 'Lady Jane' pattern 1980

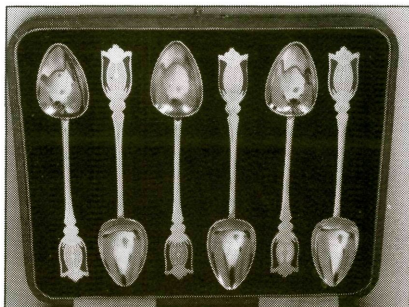


Plate 3: (above right) Set of sterling silver tea spoons with white and green enamelled finials, Art Deco Style, 1930s.

Plate 4: (right) "Sydney Harbour Bridge" souvenir spoon, and trophy spoon for rifle shooting, c. 1935.

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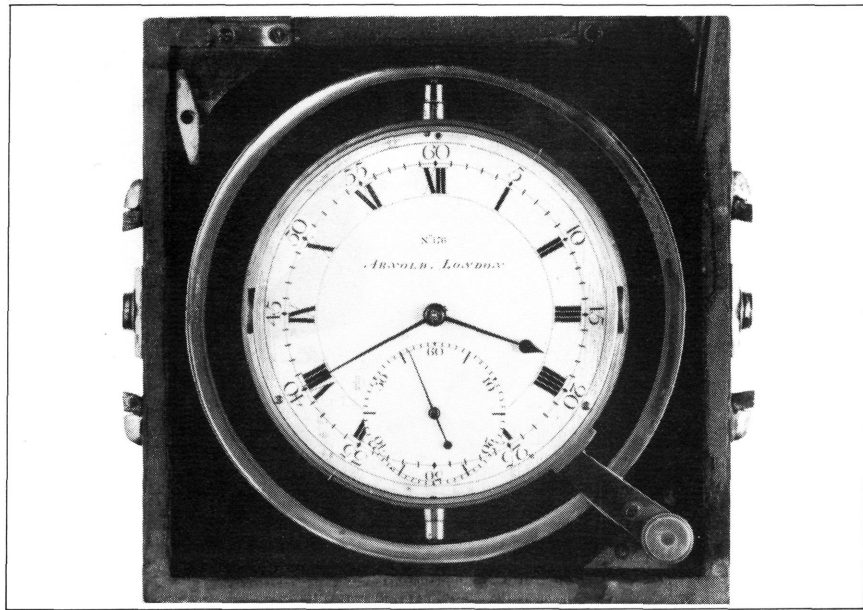
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Arnold 176: The Vancouver Chronometer

Robin Inglis

George Vancouver had almost completed the first of three seasons exploring and mapping the West Coast of North America when, in September, 1792, his ships *Discovery* and *Chatham* entered Nootka Sound where he was to meet Señor Quadra, the Spanish governor, concerning settlement and trading rights, sensitive diplomatic negotiations being an important reason for his presence on what is now Canada's west coast. At Nootka, he also found the store ship *Daedalus* direct from England and carrying two new chronometers, John Arnold's 14 and 176, ordered especially for his expedition by the Board of Longitude.

In the second half of the 18th Century, the perfection of the chronometer, or marine watch, essentially solved a problem that had plagued mariners for centuries. The position of a ship at sea is determined by accurate computation of her latitude and longitude, and it was the latter that could only be found by extensive and very difficult astronomical observations and mathematical calculations. In 1714, the British Government appointed the Board of Longitude, empowering it to offer rewards for

any 'generally practicable and useful' method of finding longitude at sea, with a top prize of £20,000 for anyone successful in accurately determining a ship's longitude within thirty nautical miles, or half a degree, at the end of a six-month voyage.

It had been known since the early 16th Century that a clock or other time piece carried on board ship, keeping time exactly, and set at Greenwich or standard time, would solve the problem. While it was a relatively simple matter to compute local time by an astronomical observation, it was by no means simple, until the advent of an accurate marine timekeeper, to ascertain Greenwich time for the purpose of finding longitude.

Unfortunately, combating the motion of ships, variations of temperature and humidity, and the changes in gravity in different latitudes proved an insurmountable problem until the middle of the 18th Century when a self-taught Yorkshire carpenter named John Harrison invented and constructed four practical marine timekeepers, his H4



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successfully winning the competition. Harrison's success amounted to an horological revolution for the task set by the Board was formidable; receiving first prize required a timepiece to keep time, during the trial voyage, to within three seconds per day, a standard which, at the date it was offered, had not been reached by the best pendulum clocks on land. The breakthrough was a contrivance known as the compensated balance, a bimetallic device that allowed for changes in temperature, and the great chronometer makers of the late 18th century — Harrison, Thomas Mudge, Larcum Kendall, John Arnold and Thomas Earnshaw all patented their own particular designs. The H4 chronometer was copied for the Board of Longitude by Larcum Kendall, who subsequently made two other successful watches (K1, 2 and 3).

Until the early years of the 19th Century, the use of chronometers by the British Admiralty was restricted to those ships of the Royal Navy embarked upon the great voyages of discovery. Almost without exception, they were requisitioned by the Board of Longitude for particular ships and specific voyages. Kendall's 3 went on both James Cook's Third Voyage to the Pacific and with George Vancouver. Chronometers were placed in the care of the ship's astronomer and their accuracy was meticulously noted in the official records of the voyage; they were used both on board and in conjunction with other navigational and astronomical instruments at portable observatories set up on shore.

John Arnold was one of two chronometer makers who developed the manufacture of marine watches on a large scale. Harrison's mechanism had been delicate and costly (H4 was three years in the making), and it was Arnold and his contemporary and rival Thomas Earnshaw who, by employing a division of labour, produced many hundreds of timepieces, the master watchmakers themselves attending only to the final springing and adjustments. In March 1791 Arnold received an order from the Board of Longitude for two chronometers to be sent out to join Vancouver's expedition. Numbers 14 and 176 were delivered to the Astronomer Royal three months later for £84 each and were dispatched to Nootka Sound. It seems likely that 176 was actually made in 1787 and was merely 'sprung' in 1791 (the 1 on the dial was certainly placed there after the 76).

The evidence shows that after its use on Vancouver's Voyage, during which he provided detailed charts of the coastline from Southern California to Northern Alaska and made numerous references to Arnold 176 in his *Voyage of Discovery to the North Pacific Ocean and Round the World*, the chronometer was returned to England, cleaned, adjusted and put into a new mahogany box by John Roger Arnold, the original maker's son.

On that voyage, Vancouver had already explored the southern coast of Australia, and named a number of features including King George's Sound, before crossing the Pacific to Canada.

In 1801 it was assigned to Matthew Flinders for his voyage to Australia. On this voyage it did not perform well, as noted by Flinders in his *Voyage to Terra Australis*. In fact, it stopped shortly after Australia had been reached and was sent home in 1802, a fate that probably preserved its existence as Flinders was later captured by the French, then at war with England, and imprisoned in Mauritius until 1810. The Earnshaw chronometer no. 520 used by Flinders is now in The Museum of Applied Arts and Sciences in Sydney.

By this time, however, Arnold 176 had returned to Australia with William Bligh (famed for provoking and surviving the mutiny on the *Bounty*), who had been appointed Governor of New South Wales in 1805 and had requested of the Board of Longitude the use of a chronometer 'to the benefit of the public service'.

Bligh returned from Australia in 1811 and a year later a letter was sent to him by the Board requesting the return of the chronometer. This is the last reference to the instrument so far found in the official documents and Arnold 176 was not on the list of watches handed over to the Navy when the Board was dissolved in 1828. It was in fact 'missing', although it is intriguing to note that the Arnold business was not at the address shown on the existing trade label on the lid until 1817, suggesting that it had indeed come back to England and was returned to John Roger Arnold, at some unknown date for repair and maintenance.

In July, 1981, quite unexpectedly, Arnold 176 was found in private hands in Southern England. It had come down to the owners from a branch of their family and had rested quietly on their hall table for many years. Prepared to sell it, they sought the advice of a naval friend whose initial researches soon uncovered the outlines of its remarkable history. Further investigation carried out primarily in the Board of Longitude papers and at the National Maritime Museum at Greenwich soon demonstrated that Arnold 176 was the most historically important English chronometer to be offered for sale this century. The very few chronometers purchased by the Board of Longitude for major voyages, and still existing, are almost all in the collections of the British National Maritime Museum and British Museum, which held Kendall 3 and Arnold 14 respectively. The appearance of Arnold 176 meant that three of the five timepieces used on Vancouver's voyage were still extant.

The chronometer came up for sale at Christie's Auction House in London on November 25th, 1981. With the help of grants from the Canadian Government's Cultural Property Review Board, the Province of British Columbia, and the City of Vancouver, the Vancouver Maritime Museum successfully bid £36,000 or CAN \$92,000 for the instrument, the highest price ever paid for an Arnold chronometer. An export permit, however, was not granted until the following February after a full

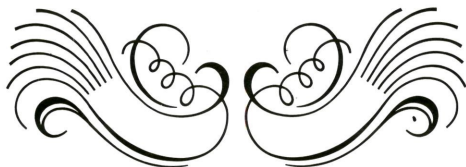
hearing by the British Government's Reviewing Committee on the Export of Works of Art. Arnold 176 was deemed important enough to England's maritime heritage to be retained in that country and offered to a museum there at the price paid for it by Vancouver. The Committee decided nevertheless that it was a link of outstanding importance to the history of Canada's West Coast. After a period of further study by experts at the British Museum, in which Arnold 176 was tested and compared with other Arnold chronometers, it returned to British Columbia and was placed on exhibit in June 1982, 190 years to the day when George Vancouver first entered English Bay.

Arnold 176 is a significant treasure not only because it is one of the few extant 18th Century representatives of a technological breakthrough in watchmaking that solved the problem of longitude,

but also because of its clearly documented link with three great English navigators — Vancouver, Flinders and Bligh. It was first used in British Columbia waters and is arguably the most important maritime artifact in public hands in Canada — the only one directly related to George Vancouver in this country and a reminder of a barely remembered past on the West Coast at a time when the United Empire Loyalists were settling New Brunswick and Upper Canada.

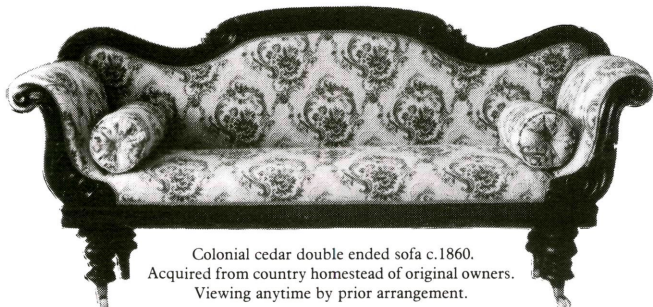
It is also worth noting that Arnold's chronometer No. 13 turned up in a Western Australian collection of instruments. Although its history has not been traced, it was purchased for the WA Maritime Museum in Fremantle.

Robin Inglis is the Director of the Vancouver Maritime Museum, 1905 Ogden Avenue, Vancouver BC V6J 1A3, Canada.



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Hobart: As part of an ongoing restoration program, more than \$500,000 has been committed for the last year of a 7 year restoration and development project that will see a total of \$9 million spent on the gaol at Port Arthur complex. The Commonwealth Government is providing the bulk of the funding to Tasmania on a \$2.00 for \$1.00 basis.

Port Arthur was closed in 1877, after 47 years of notoriety as a penal institution. By 1900 vandalism, official demolition (a government condition, when the land was subdivided and sold off) and bushfires had caused major damage to the complex. Nowadays, the most serious cause of deterioration is however the saline content of the soil penetrating the buildings and quickening their decay. Port Arthur is partially built on a cove, filled and reclaimed by convict labour. Unfortunately the level of the fill was not high enough to prevent the saline water table attacking the walls of the main convict dormitories.

For those society members that have not seen the gaol, the conservation plan allows for a prison museum and housing for National Parks staff, while the ruins of the church and convict barracks will be stabilised, strengthened then left as an archaeological ruin as opposed to being fully rebuilt.

Due to financial cut backs, the Port Arthur complex will receive very little finance after the current programme is completed. The Tasmanian state government now plans to charge an entry fee to the area to help meet staff costs and constant maintenance bills. Previously the only charge to tourists was for a conducted tour by National Parks staff. This would bring Port Arthur in line with many other National Parks in Australia.

Adelaide: Our correspondent there telegraphs us, that a gilt gorget worn by John Macarthur was auctioned some time ago, in that city. The gorget had a provenance and was sold by Christies several years ago to a South Australian collector. It was offered at \$2000 with no interest and then bidding started much lower, cutting out at \$900. It is interesting to compare that price with aboriginal breast or king plates which were selling for between \$2000 and \$3000, but have settled down to around \$1000 now days.

Auckland: South Australian archaeologists hope to excavate the wreck of South Australia's founding ship, HMS Buffalo. The Buffalo lies at the bottom of Mercury Bay near Auckland, where it sank in 1840. The NZ Government has control of all wrecks in its territorial waters and is expected to help with the excavations as its contribution to South Australia's current sesquicentenary celebrations.

Melbourne: The Fairfax-Syme Press has just printed a history of Victoria's last 150 years and from all reports it would appear an excellent effort. The same company also plans to print what it calls a "slice History" of Australia, for the bicentenary. The slice history concept devotes a full volume to the events of one year only every 50 years. Volume I will be a general introduction to 1788; Volume II will be devoted to events 50 years on in 1838; Volume III 1888 and Volume IV 1938. To fill in the huge gaps of these half century leaps, there will be a historical Atlas, historical dictionary, historical statistics and a guide to historic sources all in separate volumes as well as a volume describing events since 1939. A cynic might view it as a disjointed 10 volume history of Australia for \$600 or \$700, depending whether one takes up the pre-publication offer or not. The first 2 volumes are not due for delivery until next January (1987), if no delays are encountered. In all it would appear an expensive and awkward way to write a bicentennial history, but then with all the controversy the celebrations and the Bicentennial Authority have attracted in the last year the publication could be typical of our 200th birthday party. Let's hope the cynics are proved wrong.

Question: When did Australia's Coat of Arms officially come into being?

Answer: In 1908, after the Royal assent from Edward VII. Before then several unofficial coats of arms were in existence to signify the various colonies' common Australian identity. It must be remembered that the colonial governments' coats of arms were those of the British government and the monarchs. The proper title of the government in the Australian colonies, was for example Her Majesty's Colonial Government in NSW. The first use of the unofficial Australia Coat of Arms was on the Bowman Flag, hoisted at Richmond NSW in 1806 to celebrate the news reaching the colony of Nelson's victory at Trafalgar over the French. From then on the emu and kangaroo (generally looking backwards) were used in various forms. Collectors should note that during Federation up to 1908 many variations of these two animals were used and are often confused with earlier coats of arms especially from our centennial celebrations of 1888.

The 1908 coat of arms was so unpopular it was repealed by an act of parliament and modified in 1912. In the mid 1970s the arms of Australia were modernised by the Whitlam government and it is this coat of arms that we are all familiar with today.

For Dr Annette Gero, it is almost impossible to date our coat of arms stylistically, for reasons that space here does not allow me to go into but from the illustration and provenance given in the last issue of the journal the quilt would appear to be made

around Federation. Well that's my opinion anyway.

Sydney: Our over worked and unpaid editor Mr John Wade has changed jobs and titles, or more correctly speaking changed ships. John has left the M.A.A.S. & joined the Australian Nation Maritime Museum.

He will no doubt steer our journal on a slightly more salty tack in future. Those who met him at a recent party, spliced the main brace with him and wished him and the new museum well.

Raymond Terrace: One of the more ambitious and interesting bicentennial projects is nearing completion in the Newcastle area of NSW. A replica of the William IV, Australia's first locally built steam ship is complete as far as the deck planking. The replica will cost \$1.3 million when finished, some time in September next year and is to be moored at Raymond Terrace as a living historical exhibit. Unfortunately I know very little about the original William IV, except she was completed in 1831 and worked the coastal trade between Sydney and Newcastle for the next 3 decades. Could any society member with a more detailed knowledge of the ship please share it with me? Over to you Captain Wade!

I have also found a reference to the Surprise referred to as the "First steam boat built in Australia, launched in March 31 1831". Which is right?

Melbourne: Great News for researchers! A complete list of convicts transported to Australia from 1788 to 1842 will soon be available. The massive work to record thousands of pages of government records into an alphabetical list giving the convict's name, alias, date of arrival and ship they were transported on, took over 18 years of dedicated work by Mr Keith Holden of the Genealogical Society of Victoria. Also included in the lists will be references to further information held in NSW archives. The lists will be on sale to the public in microfiche form at approx \$30 for the complete list, or \$5 a sheet. They are available from The Genealogical Society of Victoria, Block Arcade, Elizabeth St, Melbourne.

Orange: Two centuries of Australian Painting, is the title of an exhibition at the new Orange Regional Gallery. The paintings are from the NSW Art Gallery and trace Australia's art from European origins through the Heidelberg School to today. The advance publicity says "This is the most significant event held in country NSW".

Sydney: The Australian Constitution has had its share of knockers, even before the Labor Government was dismissed in 1975. The constitution has been blamed for being too old, general and difficult to amend. It would seem our founding fathers had a tough time of it as well from all the notes found in a book that has surfaced in a Victorian library, of the constitutional debates of 1891. The book belonged

to Sir George Reid and has been transferred from Victoria to the NSW Parliamentary Library. The gift was timed to coincide with a convention held in Sydney to discuss reforms to the constitution. To give the convention a less sombre tone, a re enactment of Lord Hopetoun (our first GG) proclaiming the Commonwealth of Australia was held in Centennial Park.

Melbourne: Art circles were amused with the story of a noted media personality who squirrels away art treasures, donating a Von Guerard painting of Sydney Heads, to the Victorian National Gallery. The talk is not so much about the donation of an oil painting that cost \$200,000 some 2 years ago, but the possible tax deduction of \$700,000 plus the painting could qualify for nowadays. The value is based on an identical Von Guerard sold last December to a West Australian collector. Under the taxation incentive scheme a taxpayer cannot claim the full value of a donation as a deduction if it exceeds the total tax bill. *Work it out for yourself.*

Perth: A farewell contribution from our Swan River correspondent Linda Young, who offers this trilogy to the journal.

Visions of Then and Now, is the name of fine water colour exhibition held at the Art Gallery of WA. "Then": The Farington collection is made up of a folio of sketches by Richard Atherton Farington. To quote the organisers, "a rare visual record of landscapes and aboriginal life in the Swan River colony between 1843 and 1847". "Now": Colour and Transparency, "a modern exhibition of three abstract artists".

The WA museum has spent \$135,000 for a rare stamp. It was 4d blue, WA black swan stamp with an inverted frame. The technical jargon went over my head, but I am told the stamp is very rare with only 15 examples known to exist. It will complement the Bishop Riley stamp collection.

WA marked the centenary of its first gold rush — to Halls Creek in the Kimberley — in exhibitions at the WA Museum, the Art Gallery of WA and the State Library in June. The "Pure Gold" display at the Gallery featured the state's collection of nuggets, under heavy security, as well as a dozen Westralian digger brooches. Gathered together by Museum curator Linda Young, the brooches enchanted large crowds, and coaxed a further three pieces out of family closets. All have well documented provenances, and they confirm that the design of pick and shovel bound about with golden wire rope was manufactured and worn in the West. (There had previously been some suggestion that this was a distinctive South African style). The display included a recent donation to the Gallery: a pick and shovel crossed by a swallow carrying a letter in its beak, marked on the back "LINDELL". Bernot Lindell came to Perth and later, Kalgoorlie from Melbourne, and practised in the West between 1893-98. An almost identical brooch, with a swan in place of the swallow, is in a Melbourne collection.

Committee News: Your society held its Annual General Meeting and Auction in August this year. Mr Alan Landis, after many years of dedicated service, resigned from the committee and the vacancy was taken up by yours truly. The previous treasurer Andrew Simpson after nine years of service declined that job this year but remains part of the committee. Your compiler is the new treasurer while David Bedford is the assistant editor. As for the auction, both quality and quantity were down on previous years. However generous donations from the secretary, Graham Cocks, Jack Grace and Ruth Simon helped swell the society's coffers. In future we will encourage goods that are more in tune with the society's general interests. Lots sent from interstate are always appreciated and encouraged.

Reminders: 1 - Christmas meeting — bring along some Christmas food and don't forget your collectables to discuss with our panel of experts.

II - Australia Day Dinner. Last year's combination of venue, food and price were such an outstanding success, that the dinner will be held again at the Sydney Sheraton - Wentworth Hotel. (Speaker and final price to be confirmed by the Sec-

retary). Once again country and interstate members are most welcome and will be treated to true Sydney hospitality. We sincerely hope to see you there. If you can't attend the celebrations please observe the occasion in a fitting manner.

Society Members please **note:** All back copies of the Newsletter/Journal are now available at \$4.00 each. There is also a binding service being offered in leather for under \$25.00 for 4 volumes or one years subscription. A cheaper binding (non leather) is currently being priced. Enquiries for back copies to the secretary, binding to the treasurer.

The Golden Summers Exhibition is slowly travelling the country, breaking attendance records in most capital cities. When going to press the exhibition was brightening up a wintery Perth, after travelling from Melbourne, Sydney and Adelaide.

Handorf: Sir Hans Heyesen's studio was recently opened to the public for the first time in ten years. From reports the studio is little changed since Heyesen's death in 1968. Some surplus works of art will be offered for sale to help relieve the financial burden of the family maintaining the property.

Art and Utility — Ceramics in South Australia 1836 - 1986

Noris Ioannou

With the publication of *Ceramics in South Australia: 1836-1986 From Folk to Studio Pottery*, four years of research and writing about the ceramic process in South Australia has been completed. By 'ceramic process' I refer to the manipulation and firing of clay by people, in their particular time and culture, producing ceramic objects that are variously utilitarian, decorative and/or expressive. The full gamut of Ceramic tradition is covered from folk pottery wares by 'peasant potters', through working-class production of bricks and pots, through artisan production of commercial art wares, through china painting, to ceramic sculpture and studio pottery by professional artists.

This is the first time in Australia that a State's ceramic history has been documented to this degree and covering the full period from settlement to the present date.

The study has utilized a variety of sources and approaches. By interviewing numerous potters and brickmakers, as well as descendants of such people, a large data bank of oral history pertaining to ceramic activities was collected. Several of the persons interviewed (from a total of 180) were in their 90s and have since died. One, George Haese, lived on the neighbouring farm to potter-farmer

Gotthilf Hoffmann, the State's first master potter. Haese recollected valuable details relating to the potter's activities, his clay searches, his kiln. As well as Hoffmann, other German potters emigrated to South Australia in the mid-19th Century and carried on a tradition of pottery centuries-old. Their activities resulted in the accumulation of a body of German-style wares unique to Australia.

Another source of information came from archaeological material. Shards collected from the hills potters' sites as well as from suburban sites, contributed significantly to extending the depth of our understanding of the processes used, as well as the range of wares produced. Extant examples of ceramic articles, be they bricks, drainpipes, jars, workmen's pieces, handbuilt forms or early studio pieces — also acted as sources of information.

Historic photographs also came to light and similarly extended knowledge of the potters' wares as well as revealing aspects of their lives rarely documented in traditional sources.

Of course, historical documents — archival material, early newspapers, directories and diaries, etc — provided further invaluable information. Thus, to be thorough, the study involved a multi-

disciplinary approach which included social, economic, environmental, geographic, technical and stylistic aspects as well as the usual historic view. This approach was necessary if the work was to document comprehensively the ceramic culture of the region and set it in a national as well as international context; after all, for example, the 19th century Arts and Crafts Movement which originated in England had a considerable influence on ceramics world-wide, including South Australia.

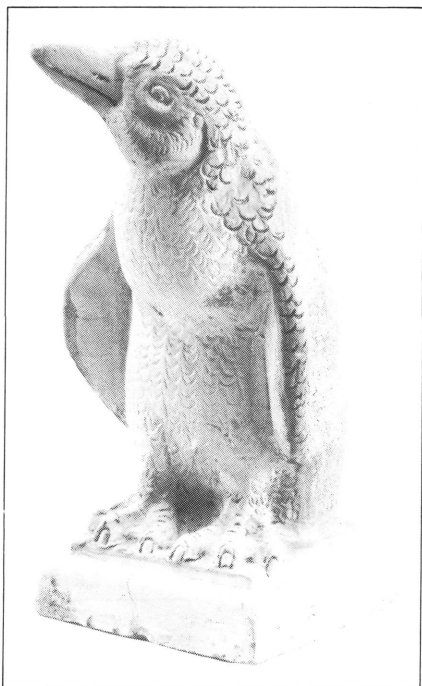
Some of the themes covered in the book include: the transfer of traditions from abroad; the potter's changing social status, travels and lifestyles; clay discoveries and exploitation; evolution of artistic styles; the potter-apprentice system; the influence and role of educational and other institutions; sculptural traditions; the naive art of the workmen; the effects of British imports and Colonial prejudice on local manufacture; the traditions of the folk potters and their enduring influence in contemporary ceramics; the contribution of the Cornish potters; the transition from earthenware to stoneware; brickmaking from sandstock to the present day; the establishment of Staffordshire-style potteries and their wares; the transition from handcrafts to industrialized processes; the pottery-family dynasties — including the Holfords, Bennetts and Kosters; the china painters' activities; the first pottery classes in the School of Design (1886); the Adelaide handbuilt school; the inspiring story of Gladys Reynell — the State's first studio potter; the liberating influence of the North American developments in the 1950s; the sculptural tradition of Alex Leckie; Bernard Leach's influence; Skangaroo-vian Funk; and the varied and highly active state of contemporary ceramics.

Australiana Society readers who are collectors of Australian pottery will find the book to be a useful guide as a detailed appendix documents potters' marks and monograms. Seven maps show sites of early ceramic firings, clay sources and searches, potters' towns of origin and other details. Over 100 black and white photographs document potters, potteries and their wares. To fully and adequately document the technical and stylistic evolution of ceramics over the past 150 years, 96 full colour plates illustrate up to 306 objects ranging from sandstock bricks, terracotta plaques, rustic earthenwares, china-painted vases, commercial 1930s art wares, handbuilt vases, Reynella pottery, Bosleyware, workmen's pieces, early studio pieces, and 1950s to March 1986 artist and studio ceramics.

Readers, I hope, will be pleasantly surprised at the diversity of South Australia's ceramic heritage and find the book to be not only a comendium of ceramic technique, history and art, but also an account of people's interaction with clay and the continuity of that ceramic process in the 1980s.

Noris Ioannou Ceramics in South Australia: 1836-1986 From Folk to Studio Pottery, format 290 x 215 mm, Wakefield Press, Adelaide September 1986, 400pp:

96 colour plates, over 100 black and white illustrations, 7 maps, appendix, bibliography, index. \$75.00 (to be reviewed next issue).



Bosleyware terracotta penguin c.1935



Alex Leckie, stoneware head pot, c.1960

Book Reviews

19th CENTURY SOUTH AUSTRALIAN POTTERY by Geoff Ford.

Salt Glaze Press, Adelaide, 1985.

With the celebrations of South Australia's 150th year of European settlement now more than half-way over, those interested in its history need to come up for air. They have been buried in celebrations, exhibitions, re-enactments, and a landslide of books on our past. To those of us interested in collecting bits and pieces of our heritage, the buying of reference books usually goes hand in hand. When the supply of new books is boosted by subsidies and sponsorships for a jubilee (or bicentenary) the collector must take a deep breath and become more selective.

The subject of this review had no subsidy or sponsorship, was published by the author, and came out of a deep interest in 19th century Australian pottery. Geoff Ford collected information and artifacts with diligence and a keen eye. The book is based on a collection of marked pottery of South Australian origin which is second to none. It is heartening to know that the collection grew as much from the support of dealers as from the travels of the author. As well, the solid archival work was backed up by extensive interviews with descendants of the potters.

The book is about commercial products, but these industrial wares came from the hands of the potters. By writing of the people who made the pots, Geoff has underlined the fact that here was a unique industry, largely based on a traditional craft. A colour page on Koster shows this almost domestic face. A jug commemorating a football premiership shares space with an ashtray made for a family brewery in the hills, a jardiniere of a Lithgow pattern, and the inkwell modelled with the "Old Gum Tree" and given by his workmates to Ned Koster.

The text and illustrations underline the complex flow of influences and styles which linked the pottery companies of the different states. For example: William Holford is followed from his seven years apprenticeship in Staffordshire to New Zealand, Victoria, and then to the Lithgow Pottery. From there he and his son had their own business in Sydney, then went to Adelaide where their influence is seen on early Koster wares. In Adelaide their fortunes waxed and waned, as the succession of business names shows. Finally, after the death of William, we see that Thomas Holford was employed as a mould maker for both Bennett and Koster.

The illustrations are generous, and well printed, from the penny ink of Hawkes to the monumental Koster water filter and Hindmarsh Pottery jar of circa 1867. Contemporary illustrations include the premises of the Adelaide Pottery Co. Ltd, the Kos-

ter factory (with two 1924 paintings by Marie Tuck), and Thomas Holford "behind the gravy boat"

By concentrating on marked specimens Geoff Ford has tied styles and shapes to their factories, and made the attribution of unmarked pieces much simpler. The book has achieved its aims, and belongs on bookshelves alongside Marjorie Graham's *Australian Pottery* and Judith Thompson's *South Australian Ceramics 1900-1950*.

Richard Phillips

BARBARA HANRAHAN by Alison Carroll. **Wakefield Press, Adelaide, soft cover, 108pp.** **81 ills, \$29.95.**

Barbara Hanrahan is a South Australian printmaker and author. She started printmaking in Adelaide in the early 1960s at a time when to show pictures of naked men or worse, naked men and women in the same picture was a risky business.

She first trained in Adelaide as an art teacher and later studied at the Central School of Art in London, where she has lived for much of the last 23 years. Hanrahan's writing came later with her first book being published in 1973.

The author of this book, Alison Carroll, who is the Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia, introduces us to Hanrahan with a quote from *Kewpie Doll*, Hanrahan's eighth book. While the main emphasis of the book is Hanrahan's output as an artist, Carroll also illustrates her account with quotes from Hanrahan's books. This accentuates the autobiographical basis for both her novels and her prints.

Carroll identifies three major periods in Hanrahan's printmaking career and focuses on the major themes and images which recur through these periods. The three periods distinguish between her early development in Adelaide, her first major printmaking phase from 1963 to 1967 and her second major phase since 1975, yet human society, the relationship between men and women, and their sexuality are consistent themes in Hanrahan's work.

Hanrahan's images are mostly figurative. The recurring images of mothers and babies, Adam and Eve, and more recently her own family and early days in Adelaide are consistently located within a highly patterned, decorative and idiosyncratic pictorial structure.

Many of Hanrahan's devices reflect the influences of her student days in England. The compelling naive of her imagery owes more to Carnaby Street than the earlier influences from the work of the German expressionists. When Hanrahan first moved to London, it was David Hockney, Peter Blake and the English pop artists who allowed her

work to develop its own distinctive mannerisms. Carroll comments on these influences and the remarkable consistency of Hanrahan's work, as some of her most recent prints still display these early influences.

In this book, Carroll concentrates on biographical events as the main references for Hanrahan's work. In commenting particularly on her influences, themes, images and techniques, Carroll acknowledges Hanrahan's help and enthusiasm in writing the book. Much of the information came from conversations and numerous letters between the author and Hanrahan during 1985 and 1986. Through such close contact with the artist, Carroll has been able to gain an insight into Hanrahan's background and personal influences which is apparent in her analysis of the works illustrated. Again, her quotes from Hanrahan's books are well used to 'illustrate' the prints.

This book is profusely illustrated with 81 prints (35 reproduced in colour), chosen by Carroll from the artist's collection. These are a small proportion of the prints made since 1960 and were chosen to focus on "the major themes and images as well as on the physical explorations of Hanrahan's prints."

At first glance, the decorative aspects of Hanrahan's prints are most striking. On a second glance we realise Hanrahan is not simply using naive figures, textured with patterns and lines to make a pretty picture, but to enhance their narrative quality. Her prints are highly sophisticated whilst at the same time, their naivety draws us into their imaginative spaces.

Despite their decorative qualities, Hanrahan's images are often disturbing, many showing men and women naked, genitals distorted and exposed, at their most vulnerable. Strangely, Carroll rarely attempts to explain what these subjects may tell us about the distinctive aspects of women's sensibilities and values. Women artists and their subjects were after all rendered almost invisible by the mainstream culture of the 1960s.

Carroll tells us that a number of Hanrahan's novels are autobiographical in nature, though many aspects of the plot are changed from Hanrahan's own experiences. Perhaps it is in these novels that a greater insight into Hanrahan's reasons for images may be discovered.

Although spending much of her adult years in England, Hanrahan as a prolific, idiosyncratic and accomplished artist deserves more recognition for her contribution to the history of Australian women artists.

This book is well designed and wholly set up and produced in Adelaide. It is not before time that a book such as this should be written to introduce us to the work of Barbara Hanrahan.

Tory Roe

150 YEARS OF STAINED AND PAINTED GLASS, by Peter and June Donovan, Adelaide, Wakefield Press, about \$19.95

A lovely book on the glass of South Australia's churches and other buildings, excellently illustrated in colour and black and white. This neglected aspect of art and heritage is now brought to national attention in an authoritative book which is a lasting by-product of the Jubilee 150 year.

THE ART OF WILLIAM LIGHT, with notes and introduction by David Elder, Adelaide, Wakefield Press, \$75

This is the first time that the art of Colonel Light, the founder of Adelaide, has been given a complete study. Many of his sketches and watercolours are reproduced here for the first time, most in full colour and some in fold-outs.

S.T. GILL, THE SOUTH AUSTRALIAN YEARS 1839-1852, by Ron Appleyard, Barbara Fargher and Ron Radford, Adelaide, Art Gallery of South Australia, \$18.95

An exceptionally well illustrated, documented and researched work on the prolific and popular artist S.T. Gill who provided a wonderful picture of life in South Australia and later, Victoria and NSW, around the middle of the century.

EUGENE VON GUERARD'S SOUTH AUSTRALIA, by Alison Carroll and John Tregenza, Adelaide, Art Gallery of South Australia, \$14.95

Von Guerard visited South Australia in 1855 and 1857. Seventy of his drawings and lithographs, and even a few paintings, are reproduced in this tribute to the artist, many of them for the first time.

LINE, LIGHT AND SHADOW. JAMES W.R. LINTON: PAINTER, CRAFTSMAN, TEACHER, by Anne Gray, Fremantle Arts Centre Press, Fremantle \$15.00

James Linton trained in London and moved to the Western Australian goldfields in 1896. He soon went back to his training, and as well as producing paintings, silver and furniture, he also became an influential teacher until ten years before his death in 1947. His father was a British artist, his son a silversmith who continued his father's tradition.

AUSTRALIAN STUDIO POTTERY AND CHINAPAINTING, by Peter Timms, Oxford University Press, Melbourne, \$45

This book is a critical history of the development of studio pottery and chinapainting in Australia from the beginnings of Technical Education in the 1870s and 1880s to the beginning of the Anglo-Oriental stoneware tradition in the 1950s.



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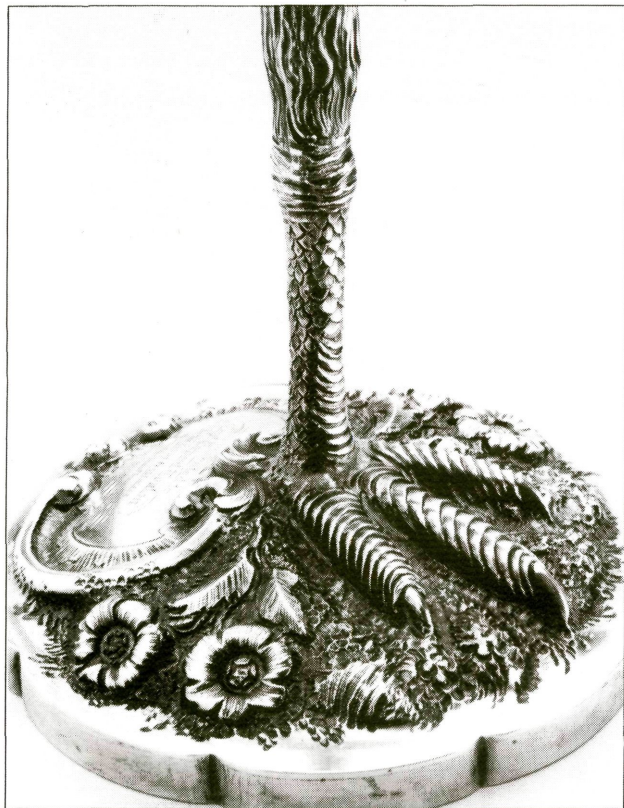
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