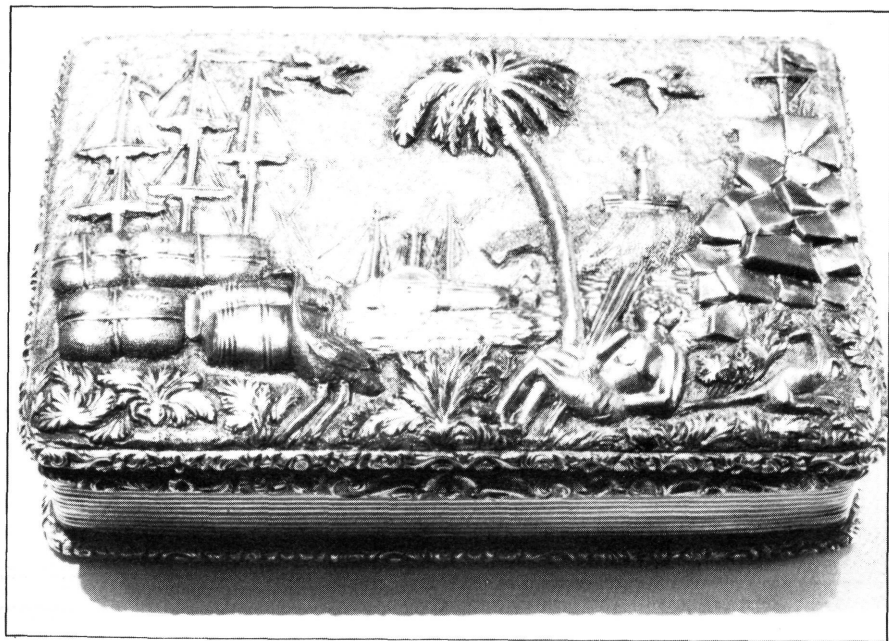


AUSTRALIANA

— NOVEMBER 1987 —



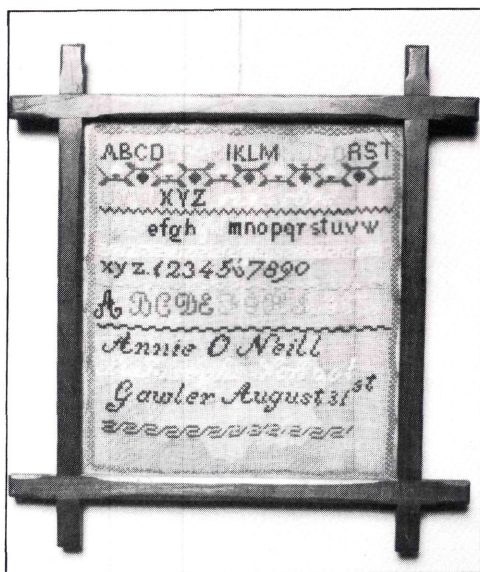
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Vice-Presidents Michel Reymond,
David Bedford;
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Cover: Silver Snuff Box by Alexander Dick presented to Captain T.B. Daniel of the "Hercules" in 1835 (Museum of Applied Arts and Sciences, Sydney).

Society Notices

Members are advised that due to increased costs of printing and postage the committee has been obliged to increase the membership fees for 1988 to:

Single subscription	\$18.00
Household	\$22.00
Overseas & Institutions	\$27.00

Please note that the entire subscription revenue of the Society is spent on the publishing and postage of the Society Journal — *Australiana*.

Members attention is drawn to the additional costs being incurred in postage and printing due to late subscription renewals. To minimise these costs the committee has reluctantly decided that if members have not renewed their subscriptions by the date that the first journal is ready for posting, then

the first journal will not be sent on approval as has been the situation over past years.

Due to the vast differential between the cost of bulk postage and ordinary mail, journals held back because of late renewal of subscriptions will be sent later when bulk postage rates apply.

BICENTENNIAL SOCIETY MEDAL SPONSORSHIP NEEDED

Suggestions have been made that it would be appropriate if the Society could issue a medal to commemorate the Bicentennial of Australia. Because of the costs involved we would need generous sponsorship to do so. CAN YOU HELP?

Suggestions please to the Secretary.

A New Meeting Place for 1988

The Committee of the Society are very pleased to announce that they have arranged A NEW VENUE FOR THE ACTIVITIES OF THE SOCIETY for 1988 and beyond.

We have been fortunate in obtaining the use of the facilities at THE HISTORIC GLOVER COTTAGES, 124 KENT STREET, SYDNEY.

Attached to one of the cottages is a small hall complete with kitchen and toilet facilities and an enclosed courtyard which can be used if the weather is favourable.

The meeting hall is being rented from The Australian Institute of International Affairs, The Glover Cottages being their headquarters and the meeting hall is used for their meetings and functions.

The Glover Cottage is only a short walk from Wynyard station, approximately the same distance as to James R. Lawson.

The rental of the facilities has been SPONSORED by SIX MEMBERS of the Society so that there will be no drain on the resources of the Society, all of whose income is used to finance "AUSTRALIANA".

The FIRST MEETING of the Society in 1988 will be held at THE GLOVER COTTAGE HALL, 124 KENT STREET, SYDNEY ON THE 4TH FEBRUARY AT 7.30 P.M.

We would like to express our gratitude to James R. Lawson for their generosity in the past for making their rooms available for our meetings.

Glover Cottages

The Glover Cottages are National Trust classified and form part of an historic group of buildings which includes the National Trust Centre, the Agar Steps and the recently reconstructed Richmond Villa.

Thomas Glover the builder of the Cottages, arrived in the colony in 1812 as a stonemason and later freed. He worked on Government buildings including South Head Lighthouse, the Hyde Park Barracks and the Church of St. James and, in consequence, received from Governor Macquarie, a land grant of 70 acres on the shores of what was then Cockle Bay, now Darling Harbour. On this grant, Glover erected between 1820 and 1823 some cottages of which the existing pair of cottages survive. They are a unique part of our heritage as they are the first attached houses built in the colony and were the seed from which developed all Australian terrace houses. They are built of sandstone and originally with a shingled roof which has been reproduced.

When Kent Street was built, Glover's widow made a gift of land for this purpose leaving the cottages as if stranded on the top of a solid sandstone cutting and they became known as the "Ark". For many years one of the cottages was occupied by the Glover family. Subsequently they passed to the ownership of the Minister for Education and later to the Minister for Public Works and Ports. They have recently been restored as part of a programme of restoration of significant buildings on and adjacent to Observatory Hill. The work of restoration has reproduced many of the features of the building as originally constructed.

The cottages were two-storeyed but have now been opened up to provide an office-reception and a library-committee room. The upper floor in each cottage has been cut back to provide a mezzanine working area. The furniture has been restored by the Department of Public Works. It is on loan as part of the exhibition on 'open days' and is later in age than the cottages, being mid-Victorian. The library table was a bar table in one of the courts in Hyde Park Barracks building and the bookcase was formerly in a Judge's chambers. These cedar pieces are particularly fine examples of early Australian craftsmanship as are the large desk and cedar chairs. The Biedermeier-style chairs in the library date from the 1830s and are of special interest.

Additional premises were constructed by the Department of Public Works for the present occupants, The Australian Institute of International Affairs, New South Wales Branch, which acquired a leasehold interest to the year 2030.

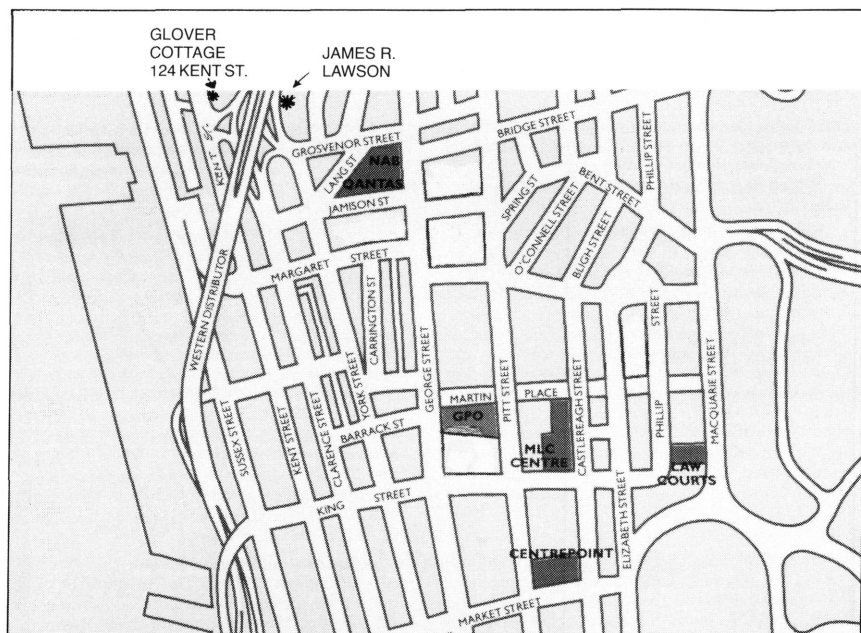
Institute. The Institute is an independent and non-political organization whose purpose is to stimulate interest in, and discussion and understanding of international affairs and foreign policy both among its members and the general public. It provides a wide range of opportunities for the dissemination of information and the free expression of views in this field. The Branch was founded in 1929 and the Institute was established as a federal body in 1933. It has its Directorate in Canberra, branches in the federal capital, state capitals, and several major country centres. It is affiliated with the Royal Institute of International Affairs, at Chatham House, London, and has close relations with similar institutes in Canada, New Zealand, India, Pakistan and Nigeria.

Australia is increasingly involved in every aspect of international affairs. The Institute is thus of interest to all Australians who are concerned to understand the world around them. Through its publications, the Institute also provides to both local and overseas readers a continuing discussion, mainly, from Australian viewpoints, of international issues and affairs.

Membership of the New South Wales Branch is open to any person over the age of 16 normally resident in Australia. Corporate membership is available to companies, firms and other bodies who have an interest in the work of the Institute. Most of the expenses of the Branch are met from individual subscriptions by members. The Institute maintains a useful library for the benefit of members but is also available to the public for research. Lectures, seminars and conferences are arranged with authoritative speakers. On the majority of these occasions, the discussion is private but some gatherings are open to the public. National and regional conferences are held regularly. Study Tours are also arranged by the Branch from time to time.

Enquiries regarding membership should be addressed to the Secretary at the Glover Cottages, 124 Kent Street (Telephone: 27 2709).





NOTICE OF BOAT EXCURSION AUSTRALIA DAY 1988

As previously indicated in the last Journal, the Committee of the Society has booked the Motor Vessel "TWIN STAR" on the EVENING of 26th January 1988 for a HARBOUR CRUISE (7p.m. to 11p.m. approximately) and limited space is still available.

It is envisaged that pick up points out of the city proper will be organised to avoid the inner city chaos on this occasion. NO food or drink will be provided by the Society — MEMBERS must PROVIDE their own food and refreshments.

The COST will be \$25.00 per head — ADULTS AND CHILDREN OF MATURE AGE ONLY.

Members may now invite friends on this occasion if they so wish, reasonable limits per member will be applied. The capacity of the TWIN STAR is ninety persons.

Details and bookings to GRAHAM COCKS — 560 6022 (Bus. Hrs.)

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Australiana November – 103

Charles Jones gives an Encore

S. O'Driscoll

A study of the nineteenth century silversmith, Charles Jones reveals, apart from his long association with his trade, a consuming passion for the theatre. This obsession was to stand him in good stead later in his life when demands for local silversmithing faded for various reasons.

He arrived in Hobart Town after being sentenced to seven years transportation for stealing (shoplifting). He had been in prison before, but had made his escape. Early in his sentence he was in trouble with his master for being "out after hours and galloping a horse about the street". Whilst there is no record of him ever performing as an "escapologist", he was later to display daring feats of horsemanship in the circus.

He obtained his freedom in July 1839 and immediately launched himself into the activities of the local community. He set himself up in business as a silversmith and at the same time accepted acting parts at the Royal Victoria Theatre (now the Theatre Royal). Between July 1839 and his departure for Sydney two years later, he was to take part in a number of plays as well as have two benefits staged on his behalf.

Jones further involved himself in matters theatrical when he married Mary Christina Thompson, one of the actress daughters of Mrs Martha Thompson, a well known and respected English actress who had appeared in the opening play at the Royal Victoria Theatre in 1837.¹ After his marriage in 1841 he left for Sydney with his new wife and her family.

Their ultimate destination was the Royal Victoria Theatre, Sydney, where Jones played various roles in *William Tell* and *Richard III*. Later he was to play opposite Mrs Thompson as her leading man in *Victorine* or *The Orphan of Paris*.

On the same program was the nautical drama *Blackeyed Susan* in which he played the hero William, and one wonders if he performed the Sailor's Hornpipe, as he included this dance in his later repertoire.

It would seem that Jones, when not acting, returned to his trade of silversmithing for we find in Brabazon's N.S.W. *General Directory*, 1843 that he is listed as Charles Jones, Jeweller, Hunter Street and Charles Jones (of Theatre), Exeter-Place. This raises the interesting question as to whether any of his work from these years survives in Sydney to this day.

By March 1844 Mr and Mrs Jones were back in Hobart Town and were included in the company at the Royal Victoria Theatre, where they appeared in Harrison Ainsworth's *The Bell Ringer of St Paul's*. The cast included a Mrs Stirling who was later to

become the mother of famous Australian actress Nellie Stewart.

For the next five years Charles Jones appeared in many roles, the most notable being in productions of *Macbeth*, *Othello*, *Oliver Twist*, and as Mordecai opposite Mary Jones in the biblical play, *Esther or The Royal Jewess*.

He appeared at Radford's Amphitheatre in 1848 in *The Irish Rake* in which he played six different characters. Later he was to demonstrate his equestrian skills when he appeared in *Mazeppa* or *The Wild Horses of Tartary*. It is noteworthy that at about this time, he made a gold snuff box and embossed the lid with a scene from the same saga.²

A changed economic situation in Hobart Town caused a decline in trade and by 1858 Jones had sold up and with his wife and family had moved to Sydney.

There, he was to take up the position of Treasurer of the Prince of Wales Theatre. *Bell's Life in Sydney*, 11 June 1859 records a benefit for him and says — "On Thursday was the Benefit of Mr Charles Jones. He had a bumper house on the occasion, thus evincing the high estimation in which he is held here. Mrs Jones made her first appearance as Ann Musgrove in *Two Loves and a Life*. This lady is a very pleasing actress. Mr Jones as Tom Cringle proved himself "every inch a sailor."

In 1861 Mrs Jones was appearing at the Royal Victoria and later at the Royal Lyceum, whilst her husband was operating as a theatrical agent and later as Treasurer of the Royal Lyceum. In October of that year *Bell's* had this to say — "Next week is fixed the benefit of Mr C. Jones, the popular and worthy treasurer of the Lyceum. This gentleman is so universally known and such a deserving favourite that we need mention only the fact of his intended benefit to ensure him a bumper" — and bumper it was, for he proved to be a very well liked character.

Announcing a benefit for Mrs Charles Jones, *Bell's* describes her "one of the most pleasing actresses to grace our boards", and after the benefit *Bell's* in full flight — "Mrs Charles Jones deservedly received a brilliant ovation; the house being crammed from pit to dome and the dress circle presenting a galaxy of beauty and fashion." Charles Jones was agent for his wife's benefit on this occasion.

The next year Jones was Acting Manager and Treasurer of the Royal Victoria Theatre and *Bell's* considered the Theatre fortunate in obtaining his services.

The family residence in 1863 was 29 Francis Street, just off Hyde Park where it still stands

today, a somewhat embattled survivor from the city developer.

In this same house in June 1864 Charles Jones took his own life. On 18th June, *Bell's* records the following

"Death of Mr Charles Edward Jones

The above well known and respected theatrical agent and Treasurer of the Royal Victoria Theatre committed suicide by stabbing himself at his residence at Woolloomooloo on Tuesday evening last. The long illness of certain members of his family, to whom he was passionately attached, added to great despondency, consequent on the depressed state of theatrical matters, seem to have been the immediate cause of his committing the fatal act."

Thus ended the colourful and vigorous life of a very talented man who overcame many obstacles

during this thirty one years in Australia and showed the same grit and determination to succeed that was the hallmark of our early pioneers.

Mary Jones continued as an actress for some years after her husband's death, and in May 1866, their daughter Rebecca, a pupil of Frederick Lyster, appeared with his Royal Italian and English Opera Company at the Prince of Wales Theatre. Doubtless, the ghost of Charles Jones was well pleased.

NOTES:

1. Michael Roe, *A History of the Theatre Royal Hobart, from 1834*, Hobart, Law Society of Tasmania.
2. B.Y. O'Driscoll, "Charles Jones, convict silversmith of Van Diemen's land", *The Art Bulletin of Tasmania* 1986.

Money Boxes in Australia

George D. Dean

As far as I am aware, history does not record when the first money box, or bank as the Americans call it, arrived in Australia. It can be safely assumed that early examples were of English origin and of pottery, then later china, with the occasional wood or tin item.

Most likely, any that came out did so with our early settlers and were of necessity solid rather than decorative, and well used, unlike the gift store examples of today.

Mass production of money boxes of a novel and durable nature began in the USA in 1869 when the first *mechanical* money box was made of cast iron and brightly painted. Soon other manufacturers caught onto the idea and before long their established hardware lines were joined by banks, still and mechanical, of many and varied designs, sizes and colours. While a cast iron still bank might then cost \$20 to \$90 per gross, good mechanicals were from \$1.85 to \$4.50 each.

This new and popular line was an extension of the Victorian idea of encouraging thrift in the young American, and to a lesser extent, British inventiveness and ingenuity did not take long to come up with some sure-fire sellers that were popular not only at home but in the colonies.

So far diligent research has not enabled me to establish which or what type of bank was the first to be offered for sale by any business house or institution in Australia. From the number of banks that turn up in Melbourne and Adelaide, I feel certain that initially some importer was stationed in one of these cities and actually promoted and sold money boxes as one of his toy or novelty lines.

Though patent papers exist for designs, I have not found records of any manufacturer of banks in Australia before World War II. The earliest adver-

tisement I have spotted so far offering banks for sale was from Anthony Hordens in 1909 — a cast iron Jolly Nigger Bank at 4/9d., quite a tidy sum for that time. This toy was therefore aimed at the children of the well-to-do. In 1946 cast iron Jolly Nigger Banks were offered at 22/6d. each.

Through the local Post Office one could buy red cylindrical pillar-box money boxes at 1d., 2d. and 3d. for small, medium or large sized tins while 9d. bought a tin bank complete with door and key, being an exact replica of a posting box commonly in use. Lacking a trap, the former banks had to be emptied laboriously with a knife or some similar object or by the use of a tin opener (or axe) which afterwards rendered them useless as safe saving receptacles and so banks "as new" are hard to find.

Burnett Limited of London, England, were to the fore in the sale of these pillar-box type boxes and in addition sold rectangular tin safety deposit type bank and gold banks in many sizes.

Perhaps the most common and best remembered tin saving box is that issued by the Commonwealth Savings Bank of Australia. This bank, the patent for which was applied for in 1929, has more or less remained the same shape and size these last 58 years and features a view of the then soon to be completed Head Office in Martin Place, Sydney.

Another familiar bank is that fashioned after the Jolly "Blackfellow" money box first made and patented in the U.S.A. on March 14 (18)82. Incidentally, the bank has this date boldly stated across the small of the back.

This novel mechanical bank, differing from stills in that it does something, has been marketed nameless or bearing any of the following titles — Jolly Nigger Bank, Greedy Nigger Bank (N.Z.),



1. Terra Cotta Pig by Campbell Bros., Brisbane. 2. Jockey capped Bank, probably Lithgow glazed pottery, 1910-30. 3. Ancient glazed pottery Bank, c.1700, found 20 ft. below ground in London late last century.



1. Cast Iron U.K. example of Jolly Blackman. 2. Aluminium U.K. example of popular Jolly Nigger Bank. 3. Australian made aluminium Red Indian Bank about which little is known.



Left to right: 1. Later version of Money Box, Australian Post Office, c.1930. 2. George V Money Box, Australian Post Office, c.1920. 3. Sixpence Coin Saver Money Box. 4. Litho-Tinplate Money Box – Gadsen Toys Sydney c.1920. 5. Razor Blade Disposal – not a Money Box! 6. Registering Post Office Savings Box U.K. c.1930. 7. Tinplate Money Box c.1930-39. 8. Tinplate, Government of N.S.W. Savings Bank. 9. Early (3rd Type), Commonwealth Savings Bank (Tin).

Young Nigger Bank, Little Joe Bank, Piccaninny and Piccaninny Money Bank, Sambo Bank, Jolly Sambo Bank, Little Hi Hat, Bamboula, The African Bank, while the old lady of the same series is simply called "Dinah". The originals clearly carry this name across the back.

The action of all banks (male or female) is the same. Place a coin in the hand and press the lever behind the left shoulder. It raises his arm, lowers (or raises) its eyes and deposits the coin into its mouth as its tongue flips in.

Because of its novelty and simplicity of action, tens of thousands of the bank were made and sold and have been copied, with copies being taken from copies ever since. Each time a bank is reproduced it is smaller in size than the bank from which it was fashioned because of metal shrinkage, with each copy progressively lacking detail.

For those statistically minded, all my Jolly Nigger Banks have been collected in Australia and of the 100 I have gathered, 26 are separate and distinct, one from the other, and not just in metal or colour but with a completely different design or action or in size. This number of types is, I am sure, nowhere near complete.

Regrettably, most dealers upon sighting a Jolly Nigger Bank, with no references on the subject, presume all blackboy banks are the same, are originals and seek a price near the highest they can find from some obscure auction or price guide which is remarkable devoid of necessary details to accurately define which money box actually brought such a high price and why. Only if the date Mar. 14, (18)82 is present *and distinct* are they likely to be originals.

Jolly Nigger Banks have been made (copied) here in Australia. One active establishment was in Randwick, Sydney, in the 1940s while another gent was sighted casting banks in brass from originals in Brisbane in the 1930s. Levinson's Radio of George Street, Sydney, used an 'S. & M.' (Sydenham & McOustra) on base aluminium Jolly Nigger as a giveaway with every console radio bought from them in the 1930s. Their circular transfer sticker on the back makes an otherwise common bank quite collectable.

Another enterprising church group is currently producing a "family of three" in aluminium, cast in Sydney but finished and sold in Queensland.

Jolly Nigger Banks are found in cast iron, pot metal, aluminium, brass and pottery. Anything other than cast iron is obviously copied from the 1882 style original, though some "recent" other than cast iron Jolly Nigger are "original" variations in their own right as are some cast iron examples.

In general, reproduced banks lack smooth finish and action, neat joins and detail in finest areas (e.g. writing, eyes, face) while paint is usually acrylic and not smooth, old and crazed oil paint. Screws are usually new Phillips heads and self-tapping or similar, while originals mostly were riveted, used slotted screws or were turn pinned.

Beware of numerous modern cast iron Taiwanese models. On some of these reproductions, unscrupulous persons have ground out "Taiwan", repainted and otherwise artificially aged the banks to deceive.

One of only two truly Australian designed and made mechanical banks is of pressed metal with aluminium figures and features William Tell and his son outside a castle. Made in 1945-47 in Sydney, it is nothing like the UK cast iron version. The other bank, also in aluminium, depicts a Red Indian and operates with a similar action to a Jolly Nigger. Unfortunately nothing is known about this specimen and the writer would be grateful for any lead.

Any original cast iron banks found here were either brought in from U.S.A. or Great Britain, the bulk of which, I suspect, by tourists returning home.

Our banking institutions have produced a wide range of tin money boxes similar to the Commonwealth Bank type — same size and action — possibly coming from the same manufacturer. These brightly painted boxes usually featured something peculiar to the banks that issued them and are becoming increasingly difficult to find in original cardboard box and/or in all original unused condition. As these items did not have coin traps, they were virtually destroyed on opening, however, if one was returned unopened to the bank of issue a new one was given in its place. This type of box all but ceased to be given out from the early to mid-1960s and nowadays all you receive are "not too fantastic" plastic receptacles, though they do the same job. Upon opening and removing the contents, they too are rubbish bin bound.

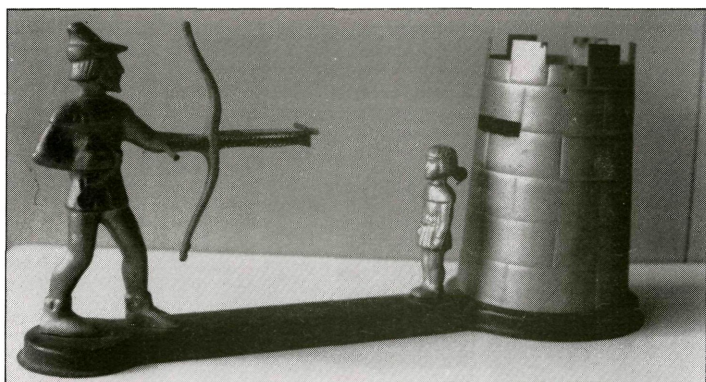
For the historian, these little pockets of history do record a period of great change in our banking industry and the habits of their customers. No longer do we have the C.B.A., E.S. & A., C.B.C. and Bank of N.S.W. etc. but we do have money boxes proudly bearing their names from before amalgamation. All but the Commonwealth Bank of Australia have emerged, been absorbed and/or changed their names, and only the latter still issues free the familiar tin bank. 1986 saw the welcome addition in it of a coin trap, as the plug in the base is called.

To date, I have collected in excess of 3,000 different banks from more than 50 countries and of these no fewer than 350 are truly Australian. As no books on Australian banks are available to the budding collector or dealer, I hope to collate and put out a check list on this aspect of my collection when I feel I have the series well and truly represented.

Any help with information on banks such as when and where issued, made and by whom, also whereabouts of any old or new, complete or otherwise specimens, would be gratefully received by the writer. All correspondence to Australia's most active ARGYROTHECOLOGIST — G.D. Dean, 8 Woolton Street, Tarragindi, Q. 4121. Phone (07) 848 5651.



Left to right: 1. Westminster Abbey, Cast Iron U.K. c.1908. 2. Dreadnought Bank, Cast Iron U.K. c.1915. 3. Rare Policeman (Back) "I Love A Copper" Lady (Front) "Every Copper Helps" Cast Iron Bank U.K. c.1909/10.



Australian Pressed Metal Money Box made in Sydney 1946/7.



Left to right: 1. Wooden Australian Bank, c.1920-30. 2. Papier Mache London Missionary Society c.1930-40. 3. Early Sydney (N.S.W.) Bakelite Money Box, c.1940.



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Alexander Dick – Silversmith

Kevin Fahy

Alexander Dick was a native of Edinburgh. The date of his birth is unknown. His age given variouly in the New South Wales Census of 1828, Presbyterian Church records and from the inscription on his tombstone in the Devonshire Street Cemetery (removed to the La Perouse Cemetery in 1901) suggests he was born about 1800, but among the Colonial Secretary's papers the year of his birth is given as 1791.¹

Little can be found about his early life but from his will made in 1842 it is known that he had at least three brothers — Fraser, Robert and John — the last of whom was then deceased, and three sisters — Margaret Steel, Janet Johnstone and Catherine Dick. It is not known if any followed him to Australia.

By trade he was a silversmith. His trade card (circa 1840) decorated with the Royal Coat of Arms, indicating vice-regal patronage, signified that he was a watchmaker, jeweller, metal gilder, silverplate manufacturer and engraver. In the register of Scots Church and St Andrew's Church his occupation is noted as either silversmith, goldsmith or jeweller.

It is most likely that he served his apprenticeship as a silversmith in Edinburgh but enquiries to the Assay Office in that city failed to produce any information as to his early career. It is possible that he was connected with either the firm Dick & Robertson who were in business circa 1800 or the firm Dick & McPherson who were active between about 1805 and 1812. No record is made of their addresses in Edinburgh.²

On 1 April 1824 he sailed from Leith, the port of Edinburgh, on the Australian Company's ship the *Portland* and reached Sydney 16 October 1824 via Rio de Janiero and Hobart.

Dick was a free settler and probably first took employment with one of the several silversmiths then active in Sydney as it was not until 14 April 1826 that he advertised in *The Sydney Gazette*:

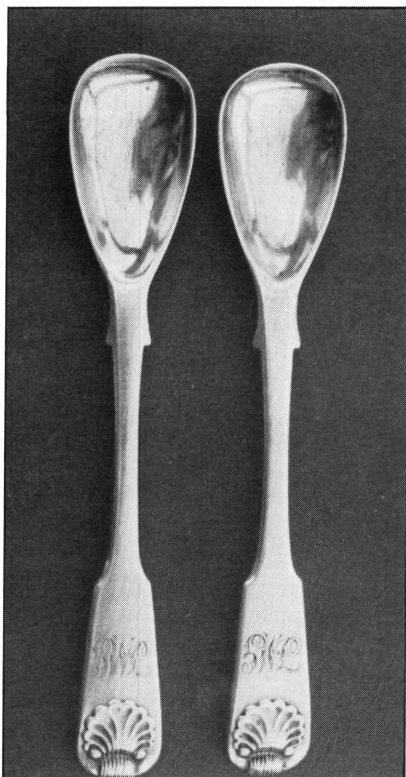
A. Dick Gold and Silver Plate manufacturer, Brass Founder, and Plater No. 104 foot of Pitt-street begs leave to return his most sincere thanks for the liberal encouragement he has received since his commencing business, and hopes to merit a Continuance of their Patronage, by paying the strictest Attention to their Orders. N.B. Gold and Silver Plate made, repaired and exchanged. He has on hand a quantity of ready made Brass Work. Curricule and Gig Furniture plated in Silver or Brass.

An annotated copy of Joseph Fowles' *Sydney in 1848* in the Mitchell Library shows a small cottage on the eastern side of Pitt Street between Hunter

Street and the presesnt Martin Place as being once occupied by Alexander Dick.

On 2 June 1826 his marriage to Charlotte Hutchinson, probably the natural daughter of Abraham Hutchinson and Elizabeth Johnson, born 17 May 1804 (Bigge Appendix, Returns of Births, Deaths and Marriages. Mitchell Library A2130), was celebrated at Scots Church by the Reverend John Dunmore Lang.

Dick appears to have prospered and by the end of 1826 was employing at least one silversmith, an assigned convict named Alexander Robertson, and Andrew Milligan for occasional work as a gilder



Silver Mustard Spoons with Gilded Bowls. Silversmith – Alexander Dick, initials "F.M.G." (Francis and Mary Greenway) c.1825.



Silver Snuff Box by Alexander Dick, presented to Captain T.B. Daniel of the "Hercules" in 1835 (Museum of Applied Arts & Sciences, Sydney).

and making watch cases. In the 1828 Census he was listed as owning 10 horned cattle and employing four assigned convicts — Thomas Butler and Alexander Robertson, silversmiths and Charles John Jones and Richard Nicholls, jewellers. The extent of his business can be seen from the announcement in *The Australian* 6 June 1827:

A silver cup, which is to be run for at the next Hobart Town races, is being prepared by Mr Dick, silversmith of Sydney. The cup is to be large enough to contain about two quarts of liquid. The burnishing and finishing will be performed by a Mr Hudson also of Sydney.

In *Reminiscences of Thirty Years' Residence in New South Wales and Victoria* Judge Therry described George Street on his arrival at Sydney in 1829 as "brilliant with jewellers' shops". He had little difficulty in explaining this phenomenon which he noted had been a feature of Sydney for many years. Plate and jewellery stolen in England were sent to Sydney where it was easily disposable, and the local confederates returned the compliment by melting down stolen silver and sending it to their London associates. "One fellow, however, was caught from not having had quick recourse to this notable expedient. Though for 'the respectability of the trade', as he alleged, he joined a portion of the public in offering a reward for the discovery of an extensive robbery of plate, a sharp constable knew his man too well to trust him. On searching his premises a plate-chest full of the stolen property was found concealed under his counter. The benevolent contributor to the fund for the detection of the crime paid a seven years' visit to Norfolk Island, on account of his participation in the plunder."

While a somewhat distorted version of the facts the above anecdote almost describes the events leading up to the trial of Alexander Dick who on 26 May 1829 was indicted with Thomas Jasper for receiving twelve dessert spoons on Christmas Day 1826 stolen by persons unknown from the residence of the Colonial Secretary, Alexander Macleay. *The Sydney Gazette*, *The Australian* and *The Sydney Monitor* gave the case extensive coverage. The Trial Transcript including a sketch of Dick's mark is held by the State Archives (T/139).

The case was heard before Mr Justice Dowling.

The principal witness for the Crown was Alexander Robertson who had arrived at Sydney in 1823 having been sentenced to transportation for forging the hall marks on English silver. He was assigned to Dick but had previously been employed by the clockmaker and silversmith James Robertson.

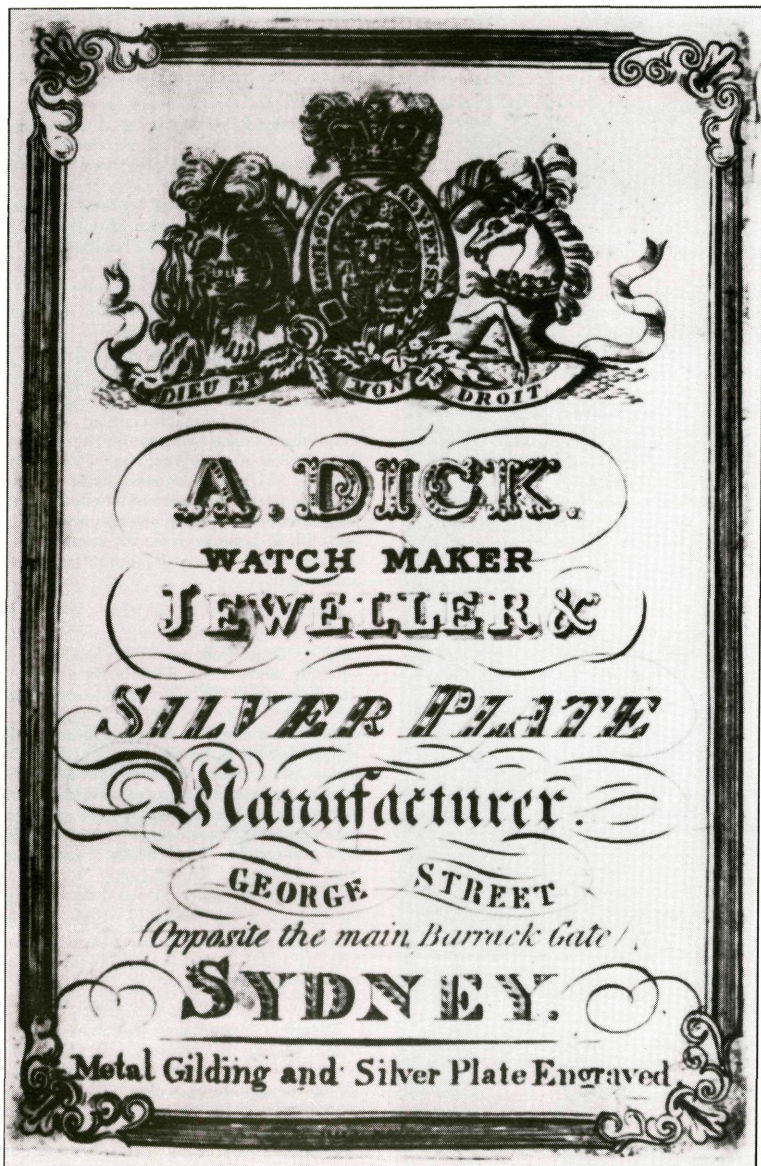
Alexander Robertson testified that while in the employ of Dick he had purchased on Dick's instructions a quantity of spoons and old silver from Thomas Jasper. Dick had recognized the spoons as the property of Alexander Macleay and despite Jasper's suggestion that they be melted down proceeded to alter the handles of the spoons and destroy the identity of the London hall mark by striking his own marks and initials into them. A few days later he sold them to Mr Hyndes, a timber merchant of Sussex Street.

Alexander Macleay gave evidence and identified the spoons as his and Mr Hyndes proved his purchase of them from Dick. Samuel Clayton, the silversmith and Jeremiah Garfield, a constable in the Sydney Police, were both of the opinion that the handles of the spoons had been heated and altered and while Dick's marks were over the London hall marks they had not wholly effaced them. Garfield who had served an apprenticeship as a silversmith in London made the comment "I know the Hall mark well, as I came to this Colony for imitating it".

Dick's counsel, William Charles Wentworth and Robert Wardell, called several witnesses for the defence. James Robertson, the clockmaker and silversmith, and William Roberts, the jeweller, stated that they would not believe Robertson on oath and John Malcolm, an apothecary, claimed he would swear the moon was made of blue cheese if it would suit his purposes. David Myers, a watchmaker and jeweller, reported that Robertson had spoken to him after having received 25 lashes at the instigation of Dick and planned to be revenged. He later told him "I have been the cause of making Mr Dick comfortable, I will be the means of making him miserable". The flogging seems to have awakened Robertson's dormant memory to an incident he was a party to over two years before.

Several prominent citizens testified to Dick's honesty and the judge summed up the evidence on both sides. The jury retired and returned with a verdict of guilty against both prisoners.

Despite a memorial to Governor Darling from Dick's wife he was sentenced to transportation to Norfolk Island for seven years. The memorial contained the signatures of over forty prominent Sydney citizens including that of Alexander Macleay who wrote "In consideration of the unfortunate Situation of the Wife and Child of Alexander Dick I beg leave to recommend this memorial to the favourable Consideration of His Excellency the Governor although I cannot possibly allow that Dick as a convicted Receiver of Stolen Property is deserving of any Indulgence".



Trade Label of Alexander Dick c.1840 (Mitchell Library, Sydney).

He sailed for Norfolk Island on the *Isabella*. A letter from the solicitor George Allen to Dr A.I. Ross, the medical officer at Norfolk Island, is published in G.W.D. Allen's *Early Georgian*: "The bearer — Alexander Dick — is the individual who was tried and found guilty of receiving stolen silver plate — the property of Mr Macleay. I have known him for some time past, and therefore beg to recommend him to any indulgence it may be in your power to afford. He came to the Colony free and has a wife and two young children, and I am of the opinion that any kindness will not be lost if bestowed upon him".

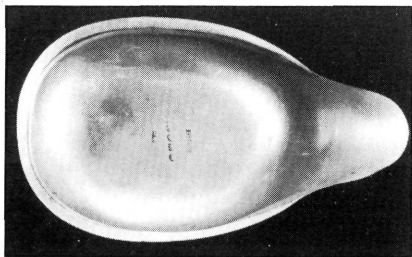
Among the Colonial Secretary's papers are several letters from Dick and his wife asking for mitigation of his sentence and that he be returned from Norfolk Island and assigned to his wife but it was not until 1 February 1833 that he was granted a free pardon by Governor Bourke who stated that "some favourable circumstances have been represented to me on his behalf". The pardon includes a description of Dick — "Height 5'7½" — Complexion fair ruddy and a little pock pitted — Hair sandy brown — Eyes grey — Remarks — less a front tooth in Upper Jaw, Mole right side of Chin, Nose broad and broken".

During his absence his business was conducted by his wife. On his return he soon moved to premises at 6 William Place, George Street, between the present Bond and Hunter Streets.

The Australian 25 April 1834 announced to its readers:

We have just been called upon to look at the Sydney Subscription Cup (value Fifty pounds) for the ensuing Races, and a more substantial and chaste piece of manufacture of the kind we have seldom witnessed. It is a handsome cup with an elegant cover, surmounted with a horse beautifully worked in gold, the handles are superbly chased and surmounted with horses heads of the same material. The cup weighs 84 ounces and stands fifteen inches high. It is manufactured by Mr Dick of George-street and is a splendid specimen of what can be accomplished in Australia — and renders it astonishing that the subscribers to the Hunter's River piece of Plate to Mr Scott should have deemed it expedient to send to England for its execution.

The success of his business is further evidenced by the numerous advertisements in *The Australian* including one offering employment to two jewellers, two silversmiths, a watchmaker and a clockmaker that appeared 7 October 1836. About this time the naturalist John Lhotsky wrote of being in Dick's shop where he witnessed a gold button being made from the first gold discovered in Australia.³ *The Sydney Herald*, 21 December 1835, reported that four "handsome" medals, the workmanship of Mr Dick, were presented to deserving students at Mr Cape's Sydney College and *The Sydney Gazette* 7 June 1836 commenting on the arrangements for a grand masonic ceremony on the occa-



Pap Boat by Alexander Dick, c.1835 (private collection).

sion of the laying of the foundation stone for the new bridge at Parramatta designed by David Lennox noted that the silver trowel to be used was to be made by Mr Dick. Other references to his work at this time can be found. *The Sydney Herald*, 24 December 1835, described a silver snuff box (now in the collection of the Museum of Applied Arts and Sciences, Sydney) made by Dick for presentation to Captain Daniel of the *Hercules*. Depicted on the lid were emblems of the Colony 'the Heads of Port Jackson and the Lighthouse — a Steam Boat — Shipping bales of Wool — Aboriginal Natives — Emus, &c.' it was regarded as 'a first-rate specimen of Colonial workmanship'. The previous month *The Sydney Gazette*, 14 November 1835, noted a gold snuff box presented to Captain Hopton of the *Persian* with a rose, thistle and shamrock decoration 'the chaste workmanship was performed by Mr Dick, jeweller of George street; which reflects equal credit on himself as a workman as also upon this Colony, which in this instance rivals that of the mother country'.

In February 1837 he announced he was selling off all his stock at a 20% reduction and was moving to new premises in de Mestre's Building, George Street. The shop and residence was opposite the main gate of the Barracks opposite the present George street entrance to Wynyard Station.

In June 1838 he obtained the Colonial Secretary's permission to bring migrants into the Colony on the Government Bounty. They numbered sixteen persons who arrived on the *Charlotte* in January 1840. Among them were William Park, a silversmith, Alexander McLeod and Adam Roxborough, jewellers, and John McCall, a watchmaker.⁴ They probably found employment in Dick's workshop although McCall is listed in *The New South Wales General Town Directory & Advertiser* for 1843 as a watchmaker at Castlereagh Street.

Further documentation of his work is found in *The Australian* 28 January 1840 which informed its readers:

We have been favoured with a view of the Prize Cup, to be presented by Mr Wyatt, the Proprietor of the Victoria Theatre, to the winner of the first-class sailing boat match at the Regatta this day. The Cup itself is extremely beautiful



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both in design and execution, superbly chased and elegantly embossed: on the one side is represented a sailing match, and on the reverse a shield for the winner's name, supported by the Kangaroo and Emu. The cover is surmounted by a British Tar, leaning upon an anchor, around which a cable entwines itself, which adds considerably to the effect. The inside is richly gilt, and capable of containing about two quarts. This splendid cup has been manufactured expressly for the occasion by Mr Dick of George-street, and does infinite credit to the colony, showing as it does that we are not devoid of talent even in the finest branches of the arts.

The cup, which was donated by Mr Wyatt, was presented to the fortunate winner that evening at the Victoria Theatre where the evening's performance and presentation was doubly enhanced by Madam Gautrot's rendition of Rule Britannia.

In *The Australian* 26 June 1841 appeared the advertisement:

Lost, a Four-oared Pleasure Boat, with a rope and anchor, from the Bath, Woolloomooloo Bay — painted light colour outside and green inside — *Charlotte* of Vaucluse — *A. Dick, Owner*, on the stern. Any person finding the above and returning it to the undersigned shall receive a reward of Ten Shillings.

During 1834 Dick had twice applied to the Colonial Secretary to purchase land at Vaucluse, Rose Bay. His two requests were refused. The first because the government required the land and the second because William Charles Wentworth had a claim upon it. Wentworth's claim to the land was regularized by grant in 1837 but it would appear he soon sold it to Dick.

In August 1841, a month before the death of two of his sons from scarlet fever, Dick announced in *The Australian* that he was about to retire from business apparently because of ill health. A similar notice appeared in the same newspaper about a year later. His health deteriorated and after a long and painful illness he died at his George Street residence on 15 February 1843 and was buried in the Presbyterian section of the Devonshire Street Cemetery. He was survived by his widow and six of their eight children:

Alexander (b. 5 June 1827; d. 2 August 1867).

William (b. 13 August 1829; d. 24 September 1841).

Catherine Charlotte (b. 21 July 1833).

Margaret (b. 14 May 1835).

John (b. 14 January 1837; d. 24 September 1841).

Charles Sydney (b. 3 May 1838).

Charlotte Eliza (b. 29 November 1839).

Sarah Hannah Jessie (b. 15 July 1842).

He left goods valued at almost \$9000. The land at Vaucluse was left to his wife. In 1867 their son Alexander left it to his wife and in the following year it passed to Edward Mason Hunt. *The Hermitage* in Vaucluse Road, Vaucluse stands on part of Dick's original five acre purchase.

After Dick's death his widow continued the business for a few years. In April 1844 styling herself a jeweller she advertised the George Street premises for letting. In October 1845 she advertised a general sale of watches, clocks and jewellery and in April of the following year the auctioneer Samuel Lyons conducted a sale of the remaining stock which numbered over 600 lots. A copy of the sale catalogue is preserved in the Mitchell Library.

On 12 December 1846 she married Francis Ellard, a widower, who had conducted a music shop adjoining her premises in George Street. She died 11 July 1875 and was buried with her first husband and two of their sons at the Devonshire Street Cemetery.

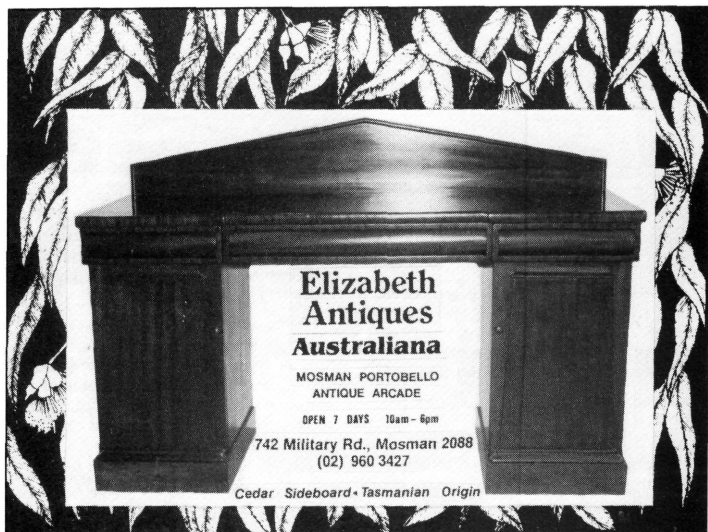
Dick's reputation as the finest of the Sydney colonial silversmiths during the early nineteenth century does not rest only on the documentary evidence, several marked examples of his work are known. While mainly table plate their number suggests he was also the most prolific of the early Australian silversmiths.

A pair of sugar tongs, a snuff box and the engraved dial of a long case clock are in the collection of the Museum of Applied Arts and Sciences, Sydney. A long cased clock, a christening mug, a meat skewer, a pap boat, a salver, a silver trowel used for the laying of the foundation stone of the Royal Exchange in 1840 and numerous pieces of table plate can be found in private and public collections, together with a number of other items in silver and on occasion gold.

While no system of hall marking silver as in England and Europe was ever regularized in Australia several local silversmiths did mark their work during the early nineteenth century with pseudo English or Scottish hall marks. Whether to enlighten their customers or to deceive them is open to some argument. In view of the conditions generally prevailing in the trade at the time and the need to establish to their customers that their goods were sterling silver the latter would seem the more likely.

All known examples of Dick's work are marked. His marks fall into two main groups. The maker's mark is either "A.D.", "A.DICK" or "DICK" used in association with either a castle, the letter D and an anchor, or a pseudo London hall mark of a lion passant, a crowned leopard's head, the letter E and a monarch's head. Variants occur and the mark N.S.W. can be found with and without pseudo London hall mark. The foundation trowel used at the Royal Exchange in 1840 bears the pseudo London hall mark.

His use of a castle, the letter D and an anchor is apparently the earlier mark. At his trial in 1829 reference is made to his using certain marks together with his initials. Identical marks are found on the silver Junius Cup made for the Parramatta Races of 1827, with the initials "J.R." by his fellow silversmith James Robertson. Robertson who arrived at Sydney in 1822 was born at Renfrewshire



in Scotland near Greenock and probably served his apprenticeship in Edinburgh. The town mark of Greenock on Scottish silver is an anchor and that of Edinburgh is a castle. Dick was a native of Edinburgh but did he have any connection with Greenock or later with James Robertson's workshop in Sydney? The use of these marks by two contemporary Sydney silversmiths seems more than a casual coincidence.

Until a full examination of Dick's work can be made and further particulars obtained about his early career these questions must remain unanswered. It is a sad reflection on us all that the worthwhile contributions of early Australian craftsmen such as Alexander Dick have been overlooked for so long. As social documents their work provides evidence of the taste and craftsmanship in the early colony and throws further light on our social history during Australia's formative years.

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The author is indebted to the Mitchell Library, the State Archives, The Historical Records and Library Committee of the Presbyterian Church of Australia, and the Society of Australian Genealogists, and others.

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2. By letter, 27 November 1967.
3. In *a Dark Glass* by H.M.E. Heney, page 188.
4. *Shipping Arrivals*, Vol. 26, page 25, S.A.G. and List of Immigrants, State Archives 4/4784.
5. 'Australian Silversmiths before 1850' in *The Australasian Antique Collector*, Vol. 2 (1967) illus-

trates several pieces of Dick's work including his trade card.

See 'Australian Silver 1800-1900', which also shows 10 variants of his marks. The National Gallery of Victoria and the Australian National Gallery hold examples of his flatware. The latter also has a three piece tea service by Dick that was originally owned by George Allen. A set of four wine labels is in the collection of The Goldsmith's Hall, London.

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The Caarnarvon Ceramic College

Glenn R. Cooke

Small scale ceramics with gilt details have been appearing in Brisbane's second-hand and antique shops over the last few years. The dealers consider them to be of local manufacture but as they are clearly not recognisable products of the Harvey School they are at a loss as to their identity. They are, in fact, the product of Mr Arthur Hustwit's school "The Caarnarvon Ceramic College". The range of the wares produced by this school varied enormously. Although many handbuilt ceramics of an impressive scale and complexity were made at the College by the better students, the bulk of the ceramics was slip cast. The school was in fact the first occurrence in Brisbane of the now widely popular "hobby ceramics".

Arthur Hustwit (1900-60) was born in Keighley, Yorkshire and, although he was inclined to artistic pursuits, he studied electrical engineering at his parents' insistence. He migrated to Australia when in his early 20s and came to work with the South Eastern Queensland Electricity Board. While he was thus employed he undertook a course in art from a correspondence school based in Melbourne. His exhibits of still lives and ship paintings at the Royal Queensland Art Society in 1939 and 1940 were probably the result of this experience. More importantly in relation to this article he also took up the study of pottery with Mrs Daisy Nosworthy some time in the 1930s.

Daisy Nosworthy was one of the most accomplished of L.J. Harvey's students and, as she also undertook the teaching of wheel-throwing, was certainly less rigidly inclined in her teaching methods.¹ She had no set series of exercises to be undertaken as did Harvey but simply guided the students with the objects they chose to make. She was a skilled teacher but her students did not usually aspire to her specialised techniques of inlay and underglaze decoration. It is possible, however, that her facility with the latter form of decoration was the basis for Hustwit's later teaching of china-painting.

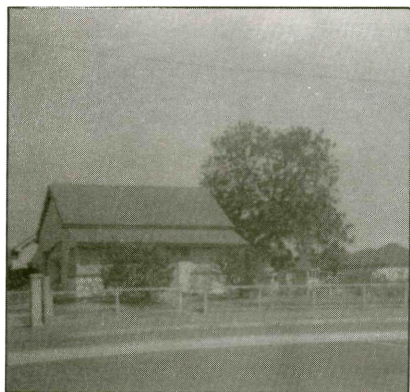
In the time Hustwit spent with Mrs Nosworthy he would have received as sound a grounding in ceramic techniques as was possible to achieve in Brisbane — possibly even more than that given by L.J. Harvey at the Central Technical College. She had her own oil-fired kiln, her own wheel and prepared her own glazes. Hustwit experimented with a wood-fired kiln and subsequently oil-firing and then gas-firing but they were equally unsuitable for his purposes. He then built an electric kiln which was so successful it was in use until the pottery

closed at his death.² He began a commercial pottery, the Caarnarvon Pottery, at his home on the corner of Carl and O'Keefe Streets, Buranda at the end of the Second World War. It was typical of the many such small potteries which sprang up in Australia at this time to supply the shortages which the war years imposed (and which were continuing).

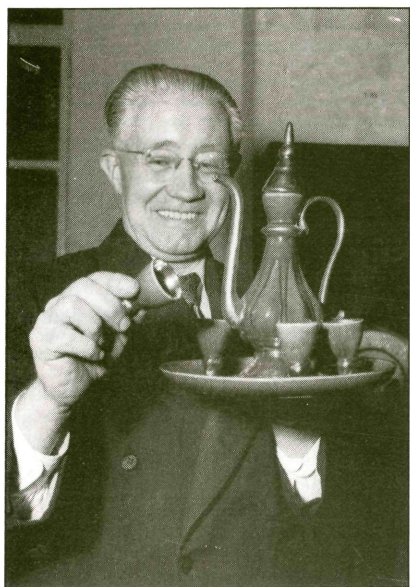
The products of the pottery were largely sold in the southern markets, Sydney and Melbourne. Items such as lamp-bases, ornaments in the form of animals, dishes and vases were made and decorated with the matt glazes typical of the period. According to Hustwit's wife quite a few women who had studied at the Central Technical College worked at the pottery, as did Kitty Breedon, a potter who had trained in Holland and two brothers of the well known pottery identity in Brisbane, Merv Feeny. Mrs Hustwit, together with Miss Norma Beikoff, helped with making the shades for lamp bases. The pottery was in existence for only three years when the bankruptcy of their agent³ forced the potteries to cease production.

There would have been a considerable number of items bearing the incised "Caarnarvon" mark⁴ produced even in this brief time, but only one item has been identified — and that in Mrs Hustwit's collection. It is a straight sided vase modelled with a knot of rope around the rim and glazed matt white and blue. (This shape was also used as a lamp base.) It should not, however, be taken as indicative of the general quality of the pottery as Mrs Hustwit asserts it is one of the "failures" — all the successes were sold.

After the closure of the commercial pottery it was a sensible and practical step to make use of the moulds and equipment to start pottery classes. The Caarnarvon Ceramic College began its first classes in 1948 and the classes proved very popular. Harvey's pottery course at Horseham House was the main competitor in the private market although Harvey, by this time, was quite clearly elderly and his interest in teaching had diminished. His death in 1949 left the field open and Hustwit quickly became the principal private teacher in Brisbane. By 1952 Hustwit was giving classes three times a day, five days a week. However, after a heart attack he reduced them to three days per week, Tuesday, Wednesday and Thursday. The classes were very popular though, at times, his teaching manner was inclined to be abrupt. After Hustwit's death on 16 July 1960, his wife finalised the school which continued for only a few more months.



The workers cottage in Buranda which housed the Caarnarvon Ceramic College.



Mr A. Hustwit with a gilded liquor service he displayed at an exhibition at the Brisbane City Hall in July 1956. The exhibition raised £200 for the Montrose Crippled Children's House. (Reproduced courtesy Queensland Newspapers.)



Large covered vase with a painted panel depicting the Brisbane Town Hall by Mary Darling.

Hustwit did not teach his students wheel throwing – press and slip moulding were favoured by most of the students although some of the most proficient undertook complex handbuilt pieces as elaborately modelled and pierced as anything in the Harvey School. The effect of course, in the different forms and glaze colours, was quite distinctive.

Doris Williams, who had briefly studied pottery with L.J. Harvey in 1921 and china-painting with Alice Bott in 1939, became one of Hustwit's earliest students — for a period of about eighteen months. The work she produced tended towards carved or modelled decoration although one large vase of inverted bell shape (which she called her Symmetry vase) was simply glazed grey with red flashes. A white glazed lampbase with prominent modelled decoration of grape vines and leaves and a two handled vase deeply carved with a scene of Grecian riders are indicative of her decoration. Her most impressive piece is a large ewer which was dipped in a dark green slip and incised with a design of palmettes around the middle.

The first item a student made was a butter dish and knife and then moved on to moulding progressively more complex pieces. The Kelvin Grove Campus of the Brisbane College of Advanced Education has in its collection several items presented by a mature age student, Mrs Jean Bonney which were made when she studied with Mr Hustwit. They give a good idea of the quality of the work. The first piece, an attractive small dish press moulded with flowers and glazed light green is neatly finished. Another piece is a jug modelled with cherubs in the neoclassic taste – which was slip cast after a nineteenth century model — with a clear, light blue glaze. The most interesting piece is a small vase with an intense poppy red glaze decorated with a gilt dragon. Gilt detailing is a noticeable feature of Hustwit's school.¹ The glazing was also distinctive – clear, bright glazes somewhat thinly applied. Hustwit made all his own glazes so consequently the student could be sure of more individual attention to their glazing requirements than Harvey's students ever could at Stone's Pottery. Hustwit, moreover, was very proud of the poppy red glaze as its formula included some uranium salts (obtained from England).

Quite the most prevalent items produced by the school will be found to be small in scale and often elaborately pierced. The ubiquitous shadow-box, which found a place in nearly every 1950s lounge, found a ready source for its decoration. Mrs Hustwit recalls selecting small ceramics at Brisbane gift-shops and department stores which could be suitable models for slip casting; Carlton Ware, Royal Winton, Jema, Gazelle, Villeroy and Boch, etc. all provided forms. These items were frequently used by some of his most dedicated students, such as Mary Darling, for glaze trials.

There would have been many students who attended the school during its duration. Most would have attended for one or two terms but

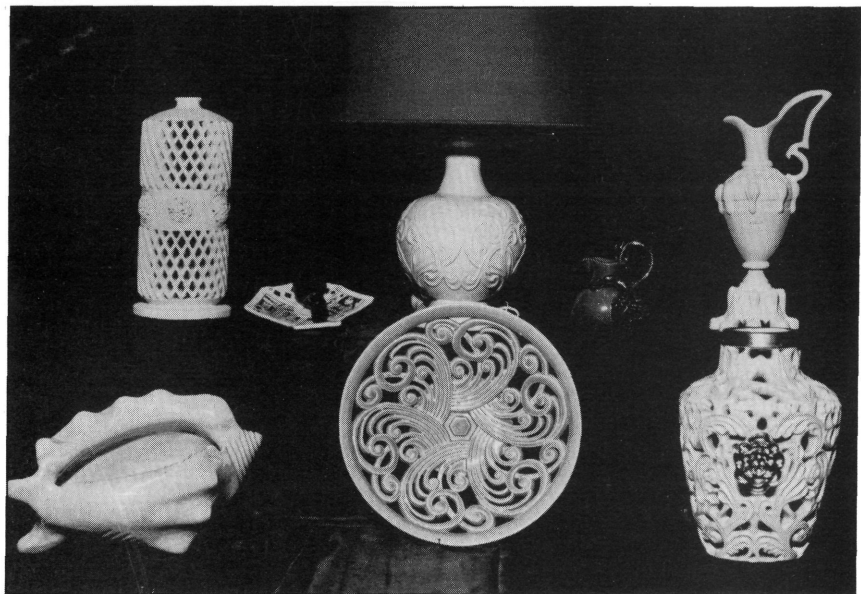
there were others more dedicated. Such students of note include Mrs Jodrell, Beryl Burbage, Doris Williams, Jean Birchley, Mary Brandis, Jean Morgan, Mrs Gunthorpe, Mrs Wilson etc. The most dedicated, it would appear, was Mary Darling. Mary first began studies with L.J. Harvey at Horseham House in 1947 — a small spherical ash tray and one of the exercises are dated to that year. After Harvey's death in 1949, his son Elvin, together with Mrs Norma Howes and Mrs L.V. Spencer, kept the school going for another year. Mary's large vase with a pierced foliate rim, a very competent work, is dated 1950 and is possibly one of the last items produced in the school (and probably fired with Hustwit). She also took china-painting with Harvey. A cup and saucer decorated with a yellow band and a sprig of christmas bells, dated 1947, is especially pleasing.

Her first dated example attributable to Hustwit's school is a lamp-base — the vase shape with conical handles, attractively painted with blue flowers over the white glaze was made in 1950. She stayed with Hustwit until his death and produced a wide variety of work, from an elaborately carved and pierced three tiered lamp base which she regarded as her finest work to simple, small scale bowls. Large fruit-bowls, jugs, pierced lobed bowls, amusing toucan bookends, leaf form dishes, floral candlesticks etc. can be seen among her ceramics. She also continued china-painting with Hustwit. One plaque decorated with a conventionalised wax lipped orchid, is quite charming. It is dated 1953 while other items have been noted dating from 1952 to 1961.

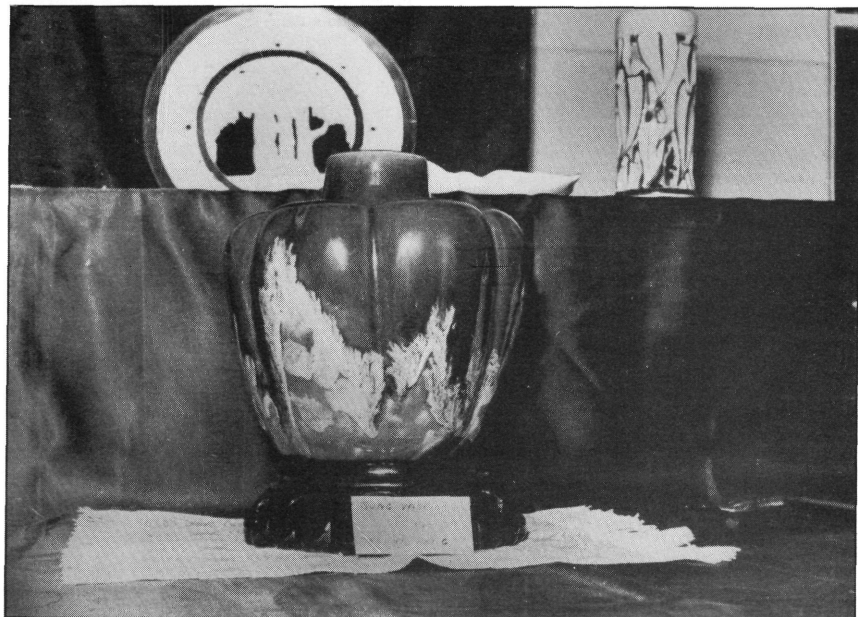
It can be seen from the illustrations included with this article that large and elaborately decorated vases and ewers were favoured by the students. They may seem excessively elaborate to contemporary eyes but they would certainly have been prominently displayed in their respective homes.

Hustwit had a significant influence on the local ceramic scene for a period of more than fifteen years. Rival teachers such as Hutton Beck at the Central Technical College and former Harvey students such as Evelyn Buggy, Sarah and Alice Bott, Norma Howes etc. indicate something of the variety of the Brisbane scene. Although many attractive items were produced the quality of the individual items produced by Hustwit and his students rarely matched that of the Harvey School but clearly serves to demonstrate the importance and vitality of ceramics in Brisbane's craft history. After Hustwit's death, in 1964 the Central Technical College, with the competing styles and aesthetics of Carl McConnell and Milton Moon, because the major source of stimulus in the ceramic medium in Brisbane.

The author wishes to acknowledge the assistance of Mrs G.E.B. Hustwit in the preparation of this article.



This photograph of the display gives some idea of the elaborate piercing favoured by some of the students. The pierced plaque in the centre is by Mrs Jodrell.



Handbuilt melon shaped Sung vase with running glazes by Mrs Kruberg.



Different aspects of display in the basement of the Brisbane City Hall give an idea of both the extent and diversity of the students work. The painting of lilies on the coffee service seems to be of particularly high quality.

ENDNOTES:

1. Miss Doris Williams, a former student, purchased a Figure of Eight Sandwich dish from Hustwit. As it is one of the Harvey school exercises (exercise No.13) it is possible it was made under Mrs Nosworthy's instruction.

2. Subsequently three electric kilns were kept in constant use.
3. Actually a gift shop in Stanley Street, South Brisbane, opposite the Clarence Corner Hotel.
4. A foil label was also used.
5. L.J. Harvey used gilding only for a brief period in the early 1920s.

American Gallery for Maritime Museum

John Wade

In Canberra recently the US Ambassador to Australia, Mr Bill Lane, delivered a letter to Prime Minister Bob Hawke from President Ronald Reagan, announcing a US National Gift for the Australian Bicentenary. The gift is valued at US\$5 million and was contained in legislation passed by both Houses of the US Congress with bipartisan support, which recognised the Australian Bicentenary.

The gift has been earmarked for the development of an American Gallery and exhibit at the Australian National Maritime Museum in Darling Harbour, Sydney. Ambassador Lane, speaking at the ceremony at which the gift was announced, said: "The Australian National Maritime Museum enjoys broad support in the United States. I have hosted Congressional, official and private Americans on visits to the Museum construction site in Sydney's Darling Harbour Redevelopment Project, including Secretary of State George Shultz and Secretary of Defense Caspar Weinberger during our recent bilateral meetings."

The Museum's United States of America Gallery will outline the long history of maritime contact between Australia and the United States.

It will also stress the parallels in the development of the two nations — how, in both cases, the first settlers arrived tens of thousands of years ago; how European explorers arrived, seeking new land and resources within the last few hundred years; how immigrants, predominantly from Europe, came to seek new lives in the new lands, relying on sea links with their homelands and how, eventually, our two countries took on their own independent characters.

The first Americans to visit Australia — Lieutenant John Gore, Midshipman James Matra and a sailor, John Thurmond — came with James Cook on his voyage of discovery in the *Endeavour* in 1770.

After British settlement in 1788, the first foreign trading vessel to visit Sydney was the American brig *Philadelphia*, which brought much-needed supplies to the infant colony in 1792. Governor Phillip bought 569 barrels of American beef for the

Commissariat, while the rum Captain Patrickson carried was sold to officers and others; rum soon became the currency of the colony.

During the early 19th century American whalers and sealers operated in Australian waters, often landing on our coast for repairs and provisions. One of the early landfalls was American River on Kangaroo Island, South Australia.

From 1849, thousands of Australians crossed the Pacific to join the California gold rush. Two years later, the flow was reversed when gold was discovered in New South Wales and Victoria.

Australian-American relations deteriorated in 1865, when the British Colonial authorities allowed the Confederate cruiser *Shenandoah* to refit in Melbourne. After the refit Captain Waddell headed into the Pacific feted and refreshed and captured 38 Union vessels before finally acknowledging, in August, that the Civil War was over. The British Government — which was a declared neutral during the US North-South hostilities — eventually had to pay US\$6.5 million in compensation for the damage *Shenandoah* inflicted on US shipping.

In the 20th century the close contacts between Australia and America were strengthened in two World Wars and by many visits by US ships, both naval and civil, to Australian port.

The fleet visits of 1908 and 1925 were enthusiastically received; and in 1986 the battleship *USS Missouri* drew unprecedented crowds of sightseers in Sydney. The 1908 visit — by President Teddy Roosevelt's Great White Fleet — was instrumental in providing the impetus which led to the founding of Australia's own navy, and produced a whole range of souvenirs, from badges to postcards.

The tradition of US Navy visits to Australia will be continued by a US naval contingent in the Bicentennial Naval Review in 1988.

The Battle of the Coral Sea in 1942, in which aircraft from the US Navy carriers *Lexington* and *Yorktown* turned back a Japanese invasion fleet on Australia's doorstep, and the 1942 air raid on Darwin during which the ageing destroyer *USS Peary*

went down, guns still firing, with the loss of 80 officers and men, exemplify the strong defence links between the two countries.

Then there is the strong sporting connection — including 25 years of tussling over the America's Cup.

Many leading American and Australian museums will assist in developing the gallery by lending or helping to locate material for display. Objects are already coming from far afield: the National Museum of Ireland is being approached for the loan of the flag from the *Catalpa* — an American vessel which rescued Irish prisoners of the British from Fremantle, Western Australia, in 1876 — and in November the US Secretary for the Navy, James H. Webb who is also, incidentally, the author of the best-selling Vietnam war novel, *Fields of Fire*, visited the Museum and presented the engine order telegraph from the cruiser *USS Canberra* — mounted on timber from the 18th century frigate *USS Constitution*, the oldest commissioned ship in the US Navy.

Australian museums have generally done well out of the Bicentennial, especially the Australian National Maritime Museum, which will receive, as well as the generous US gift, the New Zealand Bicentennial gift, the gaff cutter *Akarana*.

The USA Gallery will open in two stages — the first stage with the rest of the Museum in December 1988 and the second stage the following year.

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News

EXHIBITIONS

"The Coming of the Strangers" Life in Australia 1788 – 1822

Major Bicentennial Exhibition opening January 1988 in the refurbished Galleries of the new State Library complex, Macquarie Street, Sydney.

Preparations for "The Coming of the Strangers", a major Bicentennial exhibition which promises to be the finest yet seen in Australia on the first decades of European settlement, are now well under way at the State Library of NSW, Exhibition Manager Baiba Berzins announced today.

Focus of the exhibition is on the dramatic changes which colonisation – the coming of the strangers – brought for the aborigines, the environment and for the newcomers themselves.

The exhibition period is highly significant. With the arrival of the First Fleet, Australian history reached an irreversible turning-point. In the decades after 1788, major changes were set in train. These altered the lives of the continent's indigenous inhabitants, transformed the physical and natural environment, and shaped the society which we know today. By 1822, when Governor Macquarie left Australia, the imprint of change was indelible.

"We want people to look at 1788 'and all that' with their own eyes", said Ms Berzins. "Most of us have acquired many myths and misconceptions about the period; it's time we delved below the surface and explored the truth for ourselves."

"Five key interactions will receive emphasis: Aborigines and Whites; the Environment and its Shapers; Governors and Governed; Women and Men; and the New World and the Old", she said.

The painstaking but essential background research is now in progress and the Exhibition Team has been selecting exhibits for display.

"The beautiful mahogany and cedar Collector's Chest, commissioned around 1815 by Governor Lachlan Macquarie and the only one of its kind in Australia, is one of the priceless Mitchell treasures to go on show", Ms Berzins said.

Others to be featured are Lieutenant William Bradley's original illustrated journal describing the First Fleet's arduous voyage to Botany Bay, convict artist Thomas Watling's "Direct North General View of Sydney Cove ... in 1794" the first oil painting of Sydney, and the earliest known painting of a koala by naturalist John Lewin.

"Lewin's model was probably the first koala captured in the colony and seen at close quarters", Ms Berzins said.

The *Sydney Gazette* of 21 August, 1803, the year of Lewin's painting, reported that 'An animal whose species was never before found in the Colony is in His Excellency's (Governor King's) possession, and went on to describe the animal and its diet of eucalyptus leaves', she said.

In addition to exhibits from the Mitchell collection, *"The Coming of the Strangers"* will feature significant Australiana identified by Ms Berzins during a recent visit overseas.

"I visited over 50 libraries, archives and museums in 10 countries and saw some amazing material, including some we were not aware of", she said.

"For example, the Rijksmuseum in Amsterdam held a signed drawing by Governor Hunter of a kangaroo, dated 1788. This is located in a volume of unpublished watercolours of South African animals", Ms Berzins said.

"The Natural History Museum in Vienna, about 6 months ago, discovered sketches of Australian animals done by Ferdinand Bauer, who accompanied Matthew Flinders on his circumnavigation of Australia. The sketches had been missing since the Second World War", she said.

Borrowing arrangements now in hand will allow Australians to see for the first time some of the unique records of their early history held overseas.

Pictorial History of the New South Wales Railways

State Rail is producing a Pictorial History of rail in New South Wales for the Bicentenary. The work is to be distinctive, celebrating the social and cultural aspects of rail in this state over the past one hundred years.

The work will focus on such issues as the workshops, the Depression, unions, architecture, the Railway Institute, night operations, the refreshment rooms, the farewell to steam, gatekeepers etc. The emphasis is on social and cultural aspects, celebrating the role of people in the railways.

The aim is to produce an interesting, diverse and attractive perspective of the history of rail through the medium of photography. Many "coffee table" books abound with illustrations of steam engines and trains. It is hoped that this book will present real insight into the contribution railways have made to the development of society in this state.

Your assistance is sought in providing photographs that may be appropriate for inclusion in this work. Please remember that the emphasis is upon people, and how the railways affected their lives.

We are sure that many private and historical society collections have unique photographs worthy of inclusion in this book. At this stage, photocopies would suffice, however any original materials forwarded would be returned intact. Appropriate acknowledgement would be given to the source of photographs, and cost associated would be met by

State Rail. Please send any material to the Bicentennial Co-ordinator, State Rail Authority of New South Wales, Corporate Relations, GPO Box 29, Sydney NSW 2001.

Fred Williams: A Retrospective

The largest, most comprehensive exhibition of the work of one Australian artist ever assembled opens in October.

According to the Director of the Australian National Gallery, James Mollison, this Bicentenary project will demonstrate that Fred Williams was Australia's finest painter and one of a handful of truly great artists this century has produced.

Fred Williams: A Retrospective opens at the Australian National Gallery on 31 October 1987 and runs until 31 January 1988. It is the Gallery's major contribution to the Australia-wide 1988 celebrations. After leaving Canberra, a significant portion of the exhibition will travel to all the state and territory capitals during 1988 and the first half of 1989.

The Gallery is proud to announce that the Fred Williams exhibition will be sponsored by the Melbourne-based Computer Power Group Ltd. Computer Power is a wholly-owned Australian company which is developing computer software and services. It has just won a \$30-million contract to provide the computers in the new Parliament House. Without the generous support of Computer Power, the exhibition would not have been able to travel.

Many years ago Fred Williams made two particular requests: he asked Patrick McCaughey, the Director of the National Gallery of Victoria, to write a book on his work ('Fred Williams' was published in 1980), and he asked James Mollison to put together an extensive retrospective of his work one day. When Williams discovered he was dying of cancer, he and Mollison began seriously to plan the retrospective.

Together they mapped out an art exhibition, the like of which has never been seen in Australian before.

"The plan for a retrospective on a grand scale," says Mollison, "came not out of Fred's ambition or vanity but because there are three primary elements in his work and each has to be shown in quantity to be appreciated."

Fred Williams painted sketches in gouache and oil out-of-doors, in the studio he worked to formalise these studies into major works, and he also worked extensively in prints.

When he was out-of-doors, he allowed himself to relax and respond to the countryside around him. These landscape sketches provided him with his raw material. The second phase came when he returned to the studio and began what he saw as the artist's proper task, the formal composition of painting. Here he was the master of every mark, carefully designing the painting, bending the

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strokes and colours to his will. The third, and equally important phase, was his work on etchings. He used all three experiences to feed off each other in order to develop series of works of a particular landscape. He continually reassessed what he was doing, using earlier methods and motives in later pictures to produce an entirely new effect.

There are more than 400 works in this exhibition. James Mollison: "As a general rule, if you make an artist's exhibition big enough you demolish his reputation – the work inevitably looks repetitive. This Fred Williams' Retrospective will surprise the vast majority of his audience who think of Fred's painting as being made up of wriggly marks of trees and rocks. In fact, he was a master of a range of media and techniques covering subjects as diverse and landscapes, seascapes, nudes, portraits and still lifes. There is nothing repetitive about Williams' work."

The diversity surprised even James Mollison, his friend of 25 years. "As an artist he was so generous

and from an art gallery in Texas comes *Green Cl and Owl* 1965-66.

Fred Williams is a name known to all those who care anything about Australian art. This retrospective will show the artist in his true light.

to his visitors, always willing to show you what he had in hand in the studio. Yet after his death we found that his generosity had been coupled with a need to keep some of his work totally private. It was only then that we realised the full range of skills he possessed."

Although a third of the works in the exhibition have been reproduced in McCaughey's book, most have never been publicly shown before. For example, *Summer Snow at Perisher* 1976-77 which has been lent by Williams' estate.

To complement the works on loan from the Estate, the Australian National Gallery has borrowed some major works from both private and public collections: *Burnt Landscape*, *Upway* 1968,

Book Review

The House of Wunderlich

By Susan Bures

Kangaroo Press, Sydney, 1987
Soft Cover. Illustrated. RRP \$22.95

A project that began as a pioneering study in industrial archaeology now appears as a lavishly illustrated book on a company which "reflects in microcosm Australia's social, economic, technological and artistic development" over nearly a century.

In 1979, the Wunderlich factory in Redfern was about to be demolished to make way for a Coles supermarket. In a remarkable demonstration of corporate concern for the industrial heritage, CSR Ltd gave a grant to Sydney's Power House Museum to salvage parts of the factory and research the company history.

Began by three English brothers about 1887, Wunderlich is notable for its impact on our lives mainly through the production of stamped metal ceilings and terracotta roofing tiles.

Author Susan Bures, now Editor of *Australian Jewish Time*, shows how the company developed its products, changing with the fashions of the times, seeking new lines and new markets. Through extensive advertising, a reputation for quality and disdain for competitors, Wunderlich became a household name.

The Wunderlich brothers themselves had a keen sense of history and regularly produced commemorative booklets on their own history. They instilled in the company a sense of tradition and loyalty. They cared for their employees; in the Depression, though many workers were laid off,

wages for everyone, including the Directors, were reduced to the same level of 5 pounds a week.

The company survived the Depression and during the war produced a wide range of functional products. After the war, Wunderlich switched to production of the more utilitarian building materials in demand, such as asbestos sheet, acoustic ceiling panels and eventually, aluminium framed windows. The works producing metal sheeting and terracotta declined; one of the tragedies for Wunderlich was the refurbishment of its splendid Art Deco showroom, and one of the delights for the archaeologists was stripping off the caneite panels to reveal the ornate metal ceiling and glazed ceramic columns with their bronze capitals.

The end of the company is tinged with sadness. But it is brought back to life in the book, which is profusely illustrated and provides a very good read. Many of the company archives — including patterns of the ceiling panels — and some of its products, such as columns and capitals from the showroom, are preserved in the Power House Museum.

John Wade

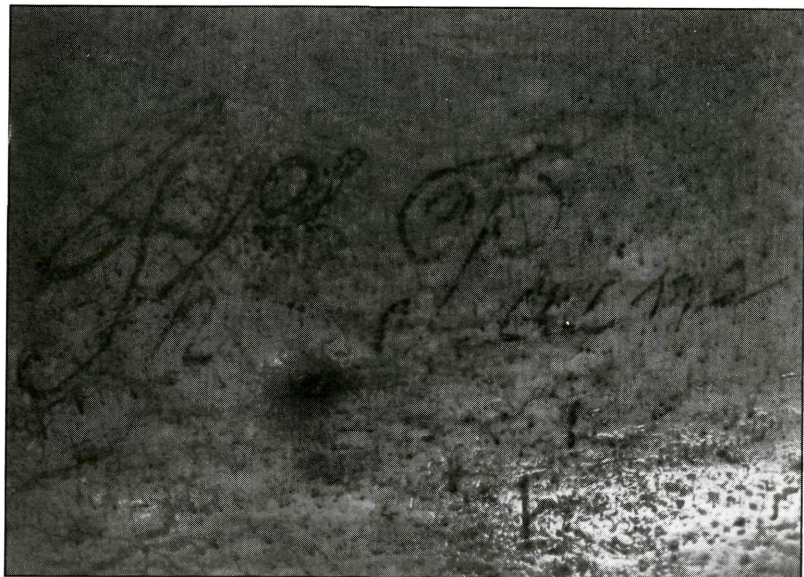
Cultivation of the ORANGE introduced into N.S.W. by Rev. Richard Johnson at Kissing Point, from seeds obtained at Rio Janeiro, when he came out with the "First Fleet".

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Thomas Paine died at Greenwich, New York in 1809 and was buried on his estate at New Rochelle. The body was disinterred by William Cobbett in Sept. 1819, who rightly considered that such an important Englishman, author of "The Rights of Man" and "The Age Reason" should be returned to British soil. His remains were taken back to England by

Cobbett in Nov. 1819, and kept by him on his mantle piece at Normandy Farm, near Farnham until his death in 1835. Cobbett's son then inscribed Paine's name on the skull and various limbs and put them in a trunk. Shortly afterwards he was arrested for debt and the trunk and other Cobbett property was seized by the receiver, who held it until 1844 when the debts were discharged. Payment of these reduced Cobbett Junior to become a farm labourer and Paine's remains then passed to Mr Tilly of Bedford Square, London, who still had them in 1846.

Paine may be considered by default one of the founders of Australia.

He was responsible for drafting the suppressed clause against the slave trade in the American Declaration of Independence and for raising the sum of 2.5 million livres in silver during a trip to Paris thus enabling Washington to win the Battle of Yorktown in 1781 thereby gaining America its independence. With the loss of the American Colonies the United Kingdom had to find a new home for those in penal servitude. The first settlement being made in New South Wales in 1788.

Thomas Paine will be spending the Bicentennial year in New South Wales and attending the Antique Dealers Fair at Lindsay in 1988.

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