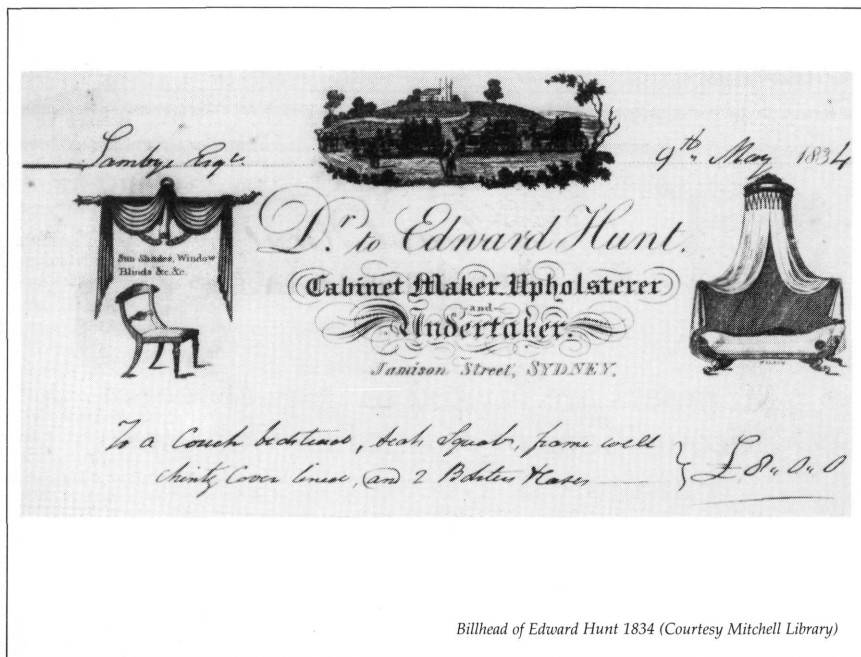


AUSTRALIANA

JUNE 1988



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To simplify the process of written communication with the Society the committee agreed at its last meeting to maintain only a single address for all correspondence, including the submission of material for publication in Australiana. The address for ALL CORRESPONDENCE IS;

c/- The Secretary,
PO Box 288, Lindfield NSW 2070

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Vice-Presidents: Michel Reymond,
David Bedford;
Secretary: Graham Cocks;
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Editor: John Wade
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CONTENTS

36 SOCIETY NEWS

37 ARTICLES

- 37 The Folklore of the Australian Wagga
Annette Gero

- 47 The Hunts' – Sydney Cabinetmakers
Kevin Fahy

- 52 Desirable Disabled Potters On
Marjorie Graham

- 55 Hood Picture Frames
Milford McArthur

61 Exhibitions

62 Book Review

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Society News

Election of Committee Members for 1988 – 1989

Nomination of Candidates

The nomination shall be made in writing and shall include the written consent of the candidate nominated.

The Candidate shall be proposed and seconded by two members of the Society who shall sign the nomination accordingly.

The nomination must be delivered to the Secretary prior to 4th July, 1988 at PO Box 288, Lindfield 2070 to be valid.

Notice – Annual General Meeting

The Annual General Meeting of the Society will be

held on 4th August, 1988 at 7.30pm at The Glover Cottage Hall, 124 Kent Street, Sydney.

Society Auction – August Meeting

Members are invited to submit items prior to the Meeting, 4th August, 1988 for inclusion in the Society's Annual Auction.

Members are advised that only items of Australian interest will be accepted for auction. 10% commission will be charged with a minimum commission per lot of \$2.50.

Please contact the Secretary, Graham Cocks – 560 6022 (business hours) to list items prior to the auction or for enquiries pertaining to the auction.

Letter from the President

As President, I would like to comment on the marked lack of support from members of the Australiana Society to its Journal. While our meetings and outings attract a considerable audience the Journal is the life-blood of the Society. Without the support of articles, letters of commendation, or even condemnation, we can hardly continue to be a forum for the discussion of Australiana.

I beg, in fact plead, for members to write and comment on published articles and contribute whatever they may consider relevant information to fellow members.

Without these contributions the Society will

founder, and cease to be worthwhile. The Journal over the last ten years has played an important role in the study of Australiana. The future rests in the hands of all its members. I do not consider that the committee, and a handful of generous and over-worked contributors, together with our advertisers and financial supporters, are only here to provide "cakes and circuses".

I expect each and every member to attempt to make some real contribution to the Society. That is surely what we are all about. Maybe you disagree – whatever, write and tell us.

Kevin Fahy

AUSTRALIANA

A LEGENDARY COLLECTION

63 Wolseley Road, Point Piper NSW
Saturday, 3rd September, 1988.

The Women's Committee of The National Trust of Australia (NSW) is privileged to give Members and Friends of the National Trust an unique opportunity to view the largest and finest collection of Australiana – colonial antiques, artifacts and pictures dating from 18th to 20th century – set in a superb harbourside residence, designed by well-known Sydney architect, Espie Dods.

Australiana Society members are welcome to participate in this ONCE ONLY National Trust fundraising event.

For tickets and inspection time details please write, enclosing cheque for tickets at \$20.00 each, to: The Secretary, "Lindesay", PO Box 53, Edgecliff NSW 2027.

The Folklore of the Australian Wagga:

Annette Gero

Waggas are the indigenous Australian quilt of the late 19th and early 20th century. They were utilitarian quilts, constructed out of necessity, often extremely crude and used mainly in the country as bed quilts, verandah quilts, by drovers on sulkies, and by swagmen. No country property was without its quota of waggas.

The origin of the wagga is not known but quilts or comforters such as the Pennsylvania hap or the North Country English quilts are known to have similar methods of construction. However, these quilts are documented as being much earlier than the first records of the wagga. It has been reported that Pennsylvanian haps were listed in estate inventories and auctions as early as 1835,¹ and the Heritage Committee of the English Quilters Guild² has made reference to late nineteenth and early twentieth North Country English quilts "of real 'rag-bag' quality most of which have very pedestrian designs..." made by the poorer classes out of necessity, probably from cut down old blankets and worn out clothing. During my travels I have heard of similar quilts in both New Zealand and Canada. As all these places were at one time a British colony, it can be surmised that perhaps the haps and the waggas and these other quilts are all descendants of an early British design.

The word "quilt" is derived from the Latin *culcita* meaning a sack filled with stuffing and used as a covering for warmth and this is exactly the definition of a wagga. The wagga consisted of a stuffing, often food sacks such as chaff bags, or cut down woollen clothing, covered on both sides with pretty cotton fabric such as cretonne often in patchwork, and quilted through the layers to hold it together. They appear to have been made in every state in Australia and by both men and women.

The origin of the word *wagga* remains a mystery but it is thought to be derived from the Wagga Lily flour sacks made by the Murrumbidgee Co-op Flour Milling Co Ltd in Wagga Wagga, New South Wales (NSW) which were used as stuffing. These food sacks were of extremely fine quality, woven closely and warm, thus ideally suited for incorporation into a wagga.³ The *Macquarie Dictionary* defines a *wagga* as:

"n. a blanket made from hessian bags or similar material. Also *Wagga blanket*, *Wagga rug* – from Wagga Wagga town in NSW."⁴

The women's magazine *New Idea* (15 August 1951) contained an article called "Useful Australian inventions for the household – Wagga rugs and Billy cans". (Plate 1.)

Whilst researching old Australian patchwork and waggas I was fortunate to be interviewed on the ABC program *Australia All Over*. I received hundreds of letters from people with waggas or the remembrances of them. The folklore of the wagga is perhaps best expressed by quotations from some of these letters.

A farmer from Gerogery (NSW) describes his method of construction.⁵

In our district the bush blanket was called a *wagga*. It always consisted of the same material. Superphosphate manure was supplied in jute bags. If it was used immediately the empty bags were soaked in the dam for several days and then thoroughly washed. They were opened carefully at the seams, sewn together, and then covered with "cretonne", a cheap cotton material with rather pretty patterns (at 3d per yard). Though heavy they were very warm and lasted for years and us children always had one or two on our beds.

Chaff bags, tops of wool bales and flour sacks were also used as the insides of the waggas. (Plates 2 and 3.)

Blankets and old clothing were also incorporated into the wagga. A farmer from Victoria remembers that they were used as knee rugs in horse drawn jinkers when he was a boy, should one of the children be taken to town to the doctors or visiting church on cold days.

About 1922 I can remember my mother still making them. She would take an old blanket that was too worn to use on the beds, she would then gather together old jumpers, cardigans and other items of knitted wool, and cut them up to produce flat, even pieces of material, even the sleeves would be opened out flat. She would then hand "tack" the pieces to the blanket on both sides until it was completely covered.

Many of the waggas which survive today have been covered and recovered as they were out leaving a myriad of different cotton layers and pretty patchwork patterns.

Useful Australian inventions for the household include—

WAGGA RUGS AND BILLY CANS

WITH the price of wool soaring to such heights it seems that many Australian families will not be able to buy woollen blankets, therefore they will be forced to seek substitutes, possibly in Wagga rugs and Murrumbidgee blankets. Both the Wagga rugs and the Murrumbidgee blanket are purely Australian commodities, and while they were, in the first place, the inventions of bushmen, it was the women of the outback who converted them from crude bush blankets to blankets fit to be seen in use in any home.

There is not a great deal of difference between a Wagga rug and a Murrumbidgee blanket. The Wagga rug (also called the Sydney blanket) merely consisted of two chaff bags or corn bags carefully opened and stitched together. The Murrumbidgee blanket consisted of three or more wheat sacks stitched together without first being opened out, thus giving a double thickness of material.

In pioneer homes, where such blankets were used, many women dyed the bags to make them look more like real rugs, while others worked designs on the bags with rug wool. Some were neatly bound with colored binding, some were given an attractive fringe, while some were even covered with cretonne or other cheap material. In one home I saw Wagga rugs on every bed, but each one had been dyed a different color.

It first came into use nearly 100 years ago when the first gold-rushes took place in Australia. It was some time before the jumper was adopted by women.

One of the earliest inventions of purely Australian origin in the nature of wearing apparel was the cabbage-tree hat. This type of hat was first noted in 1799, when Australia was certainly in its infancy. First worn by men, though made by women, it did not take women



long to make cabbage-tree hats for their own use and for their children, too



2.
Double sided waggia quilt made by Fanny Jenkins (a dressmaker), Daylesford, Victoria, c.1910. Cretonne covered waggia quilted in squares from the centre outwards. The stuffing consists of many layers of blanket pieces and patches of woollen clothes tacked flat. The cretonne is a green floral pattern on one side and red on the reverse. 42" x 50". Collection of the author.



3.

This is the most typical of the waggas as it is covered with a pretty cretonne which would have cost around 3d per yard. Other examples are stuffed with food sacks rather than cut down clothing or blankets.

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The wagga has also been called a 'wooga', 'bush-rug' or 'bluey' and appears in Australian literature as early as the 1890s. Henry Lawson, in two short stories, tells the tale of poor people whose children slept beneath their patchwork wagga quilts.⁶ Both Henry Lawson and Banjo Patterson mention drovers with their wagga rugs. A drover's daughter tells the tale of her father "who did a bit of droving in all kinds of weather and would never camp out unless he has his wagga" and swagmen and the bagmen (nomadic work seekers such as shearers and fruit pickers) are thought to have gained their names by their "swag" or "wagga" that they carried. Albert Dornington⁷ in his story *A Bush Tanqueray* (c.1901) mentions "sleeping in the wet without a bluey" and Mrs Aeneas Gunn⁸ in *We of the Never Never* (c.1908) describes the bluey or bush rug. Even songs were written about the "blueys".

Back to Croajingalong
For that's the place where I belong
Where a sun-kissed maid
Neath a gum tree's shade
Waits for me to go along to Croa-jinga-long;
No longer will I roam
From my old Australian home;
I'll hump my bluey
And I'll shout a coo-ee
Back to Croa-jinga-linga-linga-long.
- Pat Dunlop

Waggas were also a community-made quilt and during the depression and the world wars, such groups as the Red Cross, the CWA (Country Women's Association) and St Vincent de Paul made waggas to aid the needy. A doctor's wife in Maroubra (NSW) recalls in 1924:⁹

The St Vincent de Paul came and asked me could I help ... so I got up a little group ... these people at Happy Valley, some had no bedclothes, the wind used to blow through their tents. We collected all old woollen socks and sewed the good parts on to a piece of unbleached calico, the cheapest we could buy, and we made thirty-seven quilts padded with wool for those little kiddies...

A second form of the wagga is more commonly called the depression rug or quilt. These bed coverings were constructed from samples of men's suiting fabrics (plate 5) obtained from tailors or factories or cut down trousers. These quilts were predominately made during the 1930s depression. Women carried a tremendous burden during the depression. Domestic work was full-time repetitive never-ending labour and, as well, family survival depended on the initiative of the woman and her traditional women's skills. Sheets were made of patchwork, letter paper became steamed off labels from jam jars, children's clothes were made by hand from flour bags, as well as underclothes which were a luxury. Blankets, if one was lucky enough, were depression quilts made from old coats or suiting samples or Waggas. "We had a

partly filled chaff bag for a mattress, and three bushel bags sewn together made a blanket or wagga."¹⁰ One person remembered that:¹¹

Blankets and sheets were out of the question. We didn't have sheets for years. Well, to be honest, we had three bags sown (sic) together and covered them with cretonne. My wife used to get some cretonne for 2s 11d for a dozen yards.

Wendy Lowenstein, in her book on the 1930s depression in Australia, relates a story of a wagga depression quilt which was stolen for its warmth.¹²

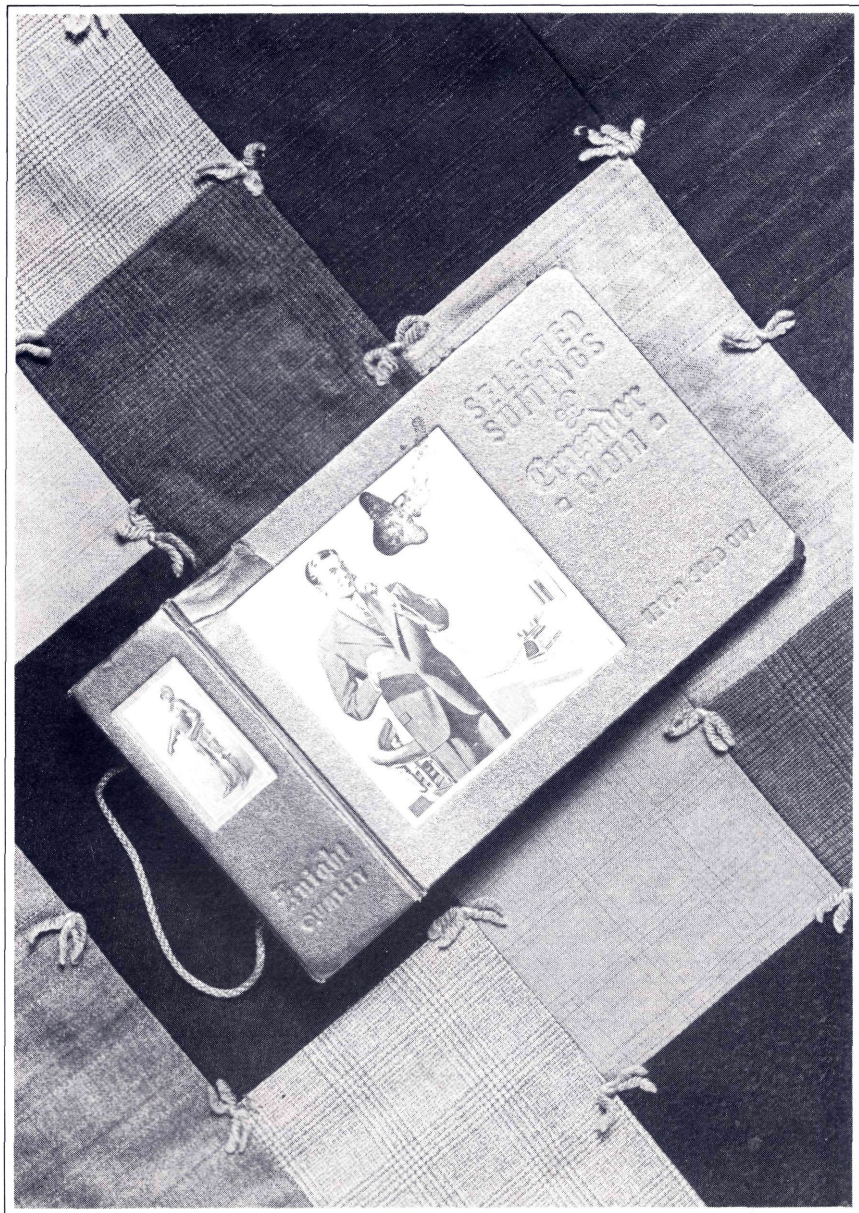
We're walking along in the dark and all of a sudden we hear someone snoring. 'A bloke's asleep on the front verandah,' I said. 'Listen, we're going to die if we don't get some warmth. This feller might have a lot of blankets.' So I snuck up on the verandah and there's a bloke curled up on a bed with a great big wagga rug made of hessian with coloured patches ... That night we found an old A model Ford and curled up in the back seat under his wagga rug...

It was not only unfortunate who made depression rugs. They seem to have been very popular throughout Australia with all classes of people. Despite the humble origins of their fabrics, many of the patterns of their woollen patchwork quilts were artistically designed, stating that they were decorative as well as utilitarian objects.

Elizabeth Blyth (1844-1923) was born in Tasmania, the granddaughter of William Crowther, surgeon of Hobart Town at the beginning of the colony. In 1867 she was married to Joshua Hayes whose father John Hayes was the first white man to be born in Van Diemen's Land (as Tasmania was known then). Elizabeth was a school teacher and taught at the Pontville school in Tasmania. She used to drive a horse and buggy to and from school every day. One of her sons John Blyth Hayes was the Premier of Tasmania from 1922-23.

Elizabeth made her wagga quilt during the war years sometime before her death in 1923. Although she came from such an eminent family, the quilt consists of 498 squares of woollen suiting materials from pieces of her son's trousers which could no longer be repaired. The quilt is machine pieced, but hand worked around the edges and backed with a soft fawn linen or cotton joined in strips of about 24 inches wide. The quilt has served many generations and even Elizabeth's great-great grandchild has had it on her bed as extra warmth recently.

Lillian Head, who is now in her 70s, still has a cupboard full of waggas made from tailors samples and off cuts, which she made together with her mother, grandmother and her aunts (Plate 6). "The back room of our house was turned into a sewing room with two sewing machines. We used to go to Blackmore's Tailors near St. Peters (Sydney) and pick up precut mens vests, which we took home to sew. The tailor often gave us swatches and offcuts from which we produced waggas - we gave many away. They were often lined with sugar bags



4.
 Sample book of men's suiting fabrics, c.1940. The Australian Woollen Mills Pty Ltd, Marrickville, NSW. 10-1/2" x 6-1/2" x 2".
 Catalogue No. 40 in "Wool Quilts Old and New Exhibition Catalogue", Running Stitch, 1985. Collection of Running Stitch.

which we got from the grocers. We were still making them in 1927 when the Duke and Duchess of York (later King George VI and the present Queen Mother), came to Australia to open Parliament House and I remember taking along a box of swatches to sew whilst waiting to see their carriage pass when they opened the Royal Agricultural Show that year. "Lillian Head continued to make waggas until 1947. Many of these waggas also contained the woollen fabric from her father-in-law's trousers, old dresses and old coats.

The third type of wagga is what I have called the "salesman's samples" quilt. This is another folklore of Australian quilting. These quilts were usually made from cottons (from the 1920s to the 1950s) and were made from the pinked edged material samples that were carried by travelling salesmen. The woman who could not afford the fabric for her quilt would wait anxiously for the travelling salesman to arrive, ply him with her freshly baked cake, and hope that he would leave his sample book behind. The samples were all one size, and just the shape to incorporate into a patchwork quilt!

Many medallion quilts made in the late nineteenth and early twentieth century have borders of these salesmen's samples. In fact Sidney Myer, the founder of Myer Emporium (Victoria), started in business as a travelling draper with his cart and horse serving the little towns north of Bendigo.¹³ One lady remembers the travelling haberdashery salesmen from her childhood days in Victoria.

We had travelling salesmen but being in a depression we found them too expensive ... we had two traders call twice a year. They sold everything from material, buttons, pins, ribbons, you name it, they had it. Both traders travelled in wagonettes drawn by two horses and when we would see their wagons coming down the lane my brother and I would rush to open the farm gate. They always rewarded us with lollies so, of course, they were popular with us children.

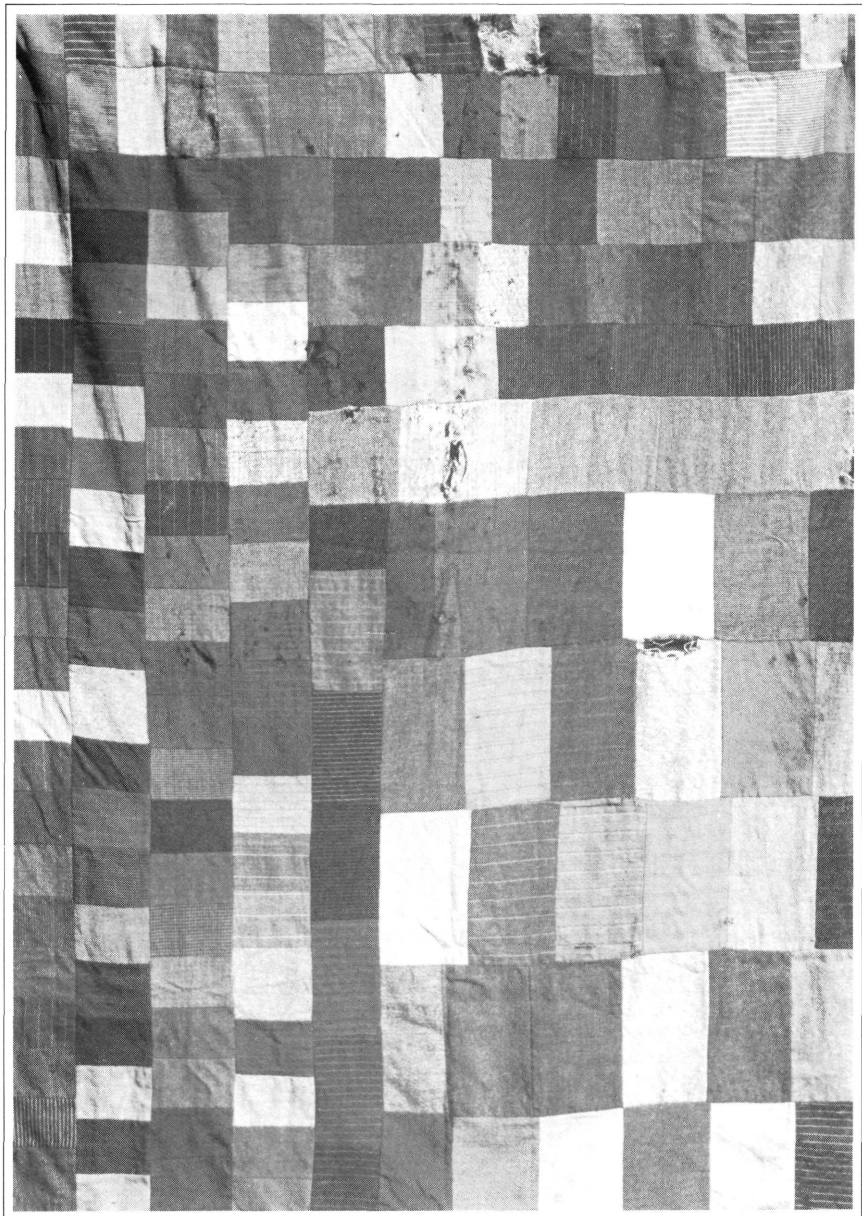
The stories such as these of the waggas, the blueys and the depression quilts are a real part of Australia's folklore. Although Australian women also produced extremely elegant and well made quilts during the nineteenth and early twentieth century (see "Quilts and their makers in 19th century Australia" in *The Quilt Digest* 5, 1987)¹⁴ the waggas seem to evoke a particular emotion and fondness in all those who remember them. Now is the time to collect and document them before they slip away from us for ever. Australia is rich in folk history and yet domestic crafts such as the wagga have only recently begun to be acknowledged and given due status. It is important that we continue to recognise our own history and heritage which is expressed in such domestic needlework.

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5.
Depression wagga, made by Lillian Head, Parramatta, NSW, c.1947. Made from used suiting fabrics from her husband's and father-in-law's trousers and old coats. The backing is made from sugar sacks. Machine-sewn, 36" x 72". Courtesy of Lillian Head.



6.
Late 19th century wagga quilt with embroidered Kookaburra, made by Nina Alice Reed. 50" x 62", stuffed with feathers. Machine quilted and embroidered. Made in Sydney.

The Hunts' – Sydney Cabinetmakers

by Kevin Fahy

Edward Hunt (1792-1866) was born in London, the son of Charles North Hunt, a barrister-at-law, and Mary, nee Place. He arrived in Sydney a free settler by the *Broxbornbury*, 28th January 1814. In June 1821 he was married at St John's Church Parramatta to Hannah Padget Mason (1804-1899). Her father, Martin Mason, had arrived at Sydney in 1798 as surgeon on the *Britannia*. In 1804 he began a medical practice at Green Hills, probably the first private medical practice in Australia. Mason was an opponent of the Rum Corps and returned to England after the Rum Rebellion to give evidence for Governor Bligh on behalf of the Hawkesbury settlers. An account of his life can be found in the *Australian Dictionary of Biography*.

An advertisement in *The Sydney Gazette*, 23 January 1819, announced that Edward Hunt had commenced business in George Street as a cabinet-maker and undertaker, a not uncommon combination among early Sydney cabinetmakers. He was soon to experience difficulty in obtaining good cedar in Sydney at a reasonable price and in 1821 sought permission from Governor Macquarie to obtain quantities of that timber from Newcastle. Although his request was refused he was given permission to obtain it from further north.

Hunt's workshop was of some size. In a memorial to Governor Brisbane in 1822 he mentioned that he had taken several apprentices "which he is endeavouring to lead in the way of Truth". The Muster of 1822 listed his apprentices as Daniel Chalker, William Dalton, and Edward Parsonage. From a report in the *Sydney Gazette*, 12 July 1822, it would appear that they showed a marked reluctance to follow such a course. After repeated complaints about Hunt to the Superintendent of Police the "embraced a favourable opportunity to rebel". For this breach of their articles of indenture they were sentenced to a month's imprisonment. They next sought to have their articles of indenture declared illegal, but with little success, as the Court ordered them to return to their master.

The above mentioned apprentices apparently completed their indentures. The 1828 Census listed William Dalton and Edward Parsons [Parsonage] in business as cabinetmakers in Sydney and Daniel Chalker, a carpenter, at Parramatta.

Edward Hunt's best known apprentice was Samuel Cook who by 1835 had completed his training and commenced business on his own account at Castlereagh Street, Sydney but by 1839 had

moved to Port Phillip where he operated as a cabinetmaker and upholsterer for several years. He was to return to Sydney and other business pursuits and died at Parramatta in 1883.

In the 1828 Census, Hunt was described as an upholsterer at George Street employing Thomas Cherry, an upholsterer, James Const, a turner, Charles Sims, a cabinetmaker, and William Davis, Thomas Kinsall, Charles Kingsley, John Slight, Joseph Smith, George Taylor, and George Thompson as apprentices together with 10 household servants. It is probably that several of the latter were employed in his workshop. By this time his furniture business was the largest in Sydney. Further trouble with his employees is evidenced in the *Sydney Herald*, 4 July 1831, which cautioned the public against harbouring Joseph Smith, a native-born cabinetmaker who had earlier absconded from Hunt's workshop at 92 George Street.

It would appear that Edward Hunt conducted his business for a time in partnership with Frederick Hunt who had also arrived in Sydney on the *Broxbornbury* in 1814. It is likely that they were brothers. In March 1828 the partnership was dissolved and Edward Hunt moved from his former premises at 40 George Street to 92 George Street. The *Sydney Herald*, 4 February 1833, announced his further move to "Cabinet Ware & Shew Rooms" in Jamison Street. The new offices which included a residence were designed by the architect John Verge and are illustrated in Joseph Fowles' Sydney in 1848 captioned "C.N. Hunt Cabinet Factory".

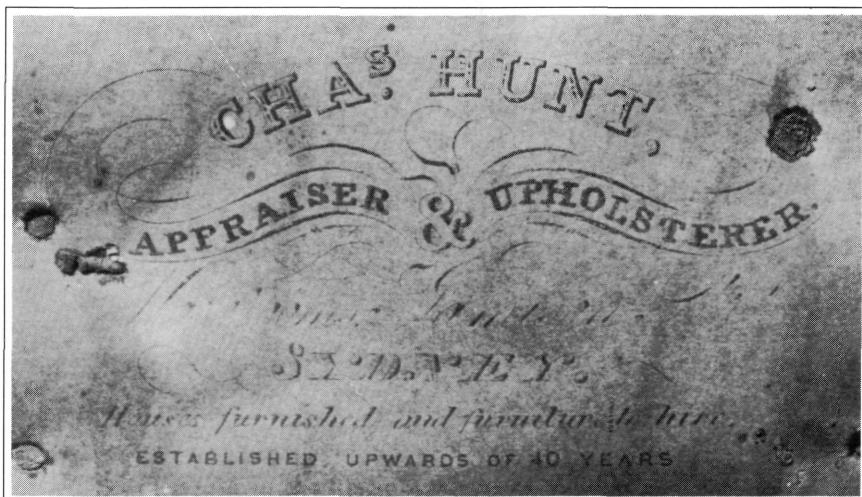
In October 1861 Edward Hunt conducted a successful libel action arising from certain allegations printed in the *Empire*, 9 September 1861. A witness was Charles [North] Hunt (circa 1818-1863) who was described as his nephew. Edward Hunt is listed in directories as a cabinetmaker in Jamison Street between 1833 and 1839 and Charles North Hunt is similarly listed between 1847 and 1857. Both are noted in 1851 and 1855. In 1844/5 the business was described as Hunt & Co. at the same address. Several of their trade labels are illustrated. A billhead used by Edward Hunt dated 1834 is also illustrated. It is an account to Mr Lambie for "a Couch bedstead, Seat, Squab, frame well Chintz Cover lined and 2 Bolster Cases Pound £148.0.0". The billhead decorated with engraved illustrations of a funeral procession and several pieces of furniture is identical to one later used by the cabinet-maker John Hill junior.


By 1846 the business was being conducted by Charles North Hunt. The date of Charles N. Hunt's arrival in Sydney is uncertain. Giving evidence before the Supreme Court in 1859, he stated that he had been an upholsterer in London and Sydney for 25 years and that he had been 19 years in the colony. He was also Edward Hunt's son-in-law.


Edward Hunt also pursued a career in municipal, religious and political affairs until about 1861 when he retired to his residence, *Hampton Villa*, in Balmain. It was here he died survived by his wife,

one son, and five daughters. He was buried at St John's Church, Ashfield. A descendant was the late Australian poet R.D. Fitzgerald.

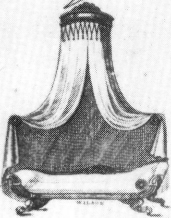
Descriptions of furniture produced by Edward and later Charles Hunt can be found in a number of newspaper advertisements. The *Australian*, 25 November 1824, listed Edward Hunt's "Cabinet Furniture of superior workmanship and made from the best materials" which included "Claw dining tables, cellaret sideboards, chests of drawers, tent and portable bedsteads, was hand stands,



Sunday, Aug 4  *9th May 1834*

 **Sun Shades, Window Blinds &c. &c.**

D. to Edward Hunt.
Cabinet Maker Upholsterer
 and
Undertaker.
Jamison Street, SYDNEY.



tables, &c.". The *Sydney Gazette*, 26 May 1825, was to add "dining, pembroke and portable camp tables, couches, sofas, clothes presses, chests of drawers, chairs, bedsteads..." and also noted "A good Table-maker wanted. An apprentice wanted, security will be given and required for the fulfilment of indentures; premium not an object". A further comment on the work of Edward Hunt appeared in the *Australian*, 3 July 1829:

Amongst the furniture at Mr Hunt's shop in George Street visitors are struck with a splendid Colonial cedar cabinet, elegantly veneered and finished with other woods, all the growth of the Colony. The cabinet is worth seeing. The price asked is fifty guineas.

In the *Sydney Morning Herald*, 1 June 1846, Charles N. Hunt offered "every requisite for the mansion or the cottage" and of his "Rosewood Drawing Room Furniture" the advertisement noted:

Charles N. Hunt has lately finished a most complete assortment of the above furniture, consisting of solid rosewood drawing room chairs, console tables, loo, card and sofa tables, music stools, some beautiful statuary marble glass back cheffioners, couches and sofas at the most reasonable prices.

The *Sydney Morning Herald*, 25 August 1849, announced the sale by John Cohen of the contents of Jules Joubert's residence, *Monte Cristo*, on the North Shore with all its furniture that had been made to order by Charles N. Hunt 18 months before. The same newspaper, 10 September 1849, contained an auction notice by George Lloyd at Mathew Marsh's residence in Jamison Street where the furniture had also recently been provided by Charles North Hunt.

An advertisement in Ford's *Sydney Commercial Directory* of 1851 by Charles Hunt offered "the largest, best and cheapest assortment of Ready-made Furniture of any house in Sydney". His stock included "Portable Furniture, either for shipping

or the country", "Bedsteads and Children's Cots and Cribs, in great variety" as well as the notice "Ships' Cabins fitted up".

Charles N. Hunt's workshop must have been one of the most extensive in Sydney at the middle of the nineteenth century. An auction notice of furniture in the *Sydney Morning Herald*, 27 September 1853, stated: "The whole of the furniture is most *recherché*, in splendid condition, and made after the latest English designs by Mr C.N. Hunt, whose manufacture stands pre-eminent in the colony".

It would seem, though, that from shortly after this time the business went into decline. The reason is evident. In 1862, the year before his death, Charles N. Hunt was called as a witness before a Select Committee of the Legislative Assembly on the petition of his fellow cabinet-maker, Andrew Lenehan. He was questioned by the Chairman of the Committee:

You are an upholsterer and a cabinetmaker? Yes.

And have been so for many years? Yes.

In extensive business in Sydney? At one time it was extensive.

In the course of his evidence he spoke of the period 1857:

At that time it was difficult to get workmen to do what you wished them.

Prices were higher? Yes; and you could not control the men as you could now; there was great anxiety at that time.

Apart from being a manufacturer, C.N. Hunt was a large scale importer and retailer of English-made furniture which he advertised for sale in the columns of several newspapers. In a letter to W.D. Kelman in November 1858 he included sketches for "good mahogany Chairs both light and strong — imported from England and put together in my workshops and stuffed with good English horse-hair — Price in damask 48/-". He also made mention of the use of drab worsted damask stating that



moreen, suggested by his customer, was now rarely used and noted, "The chairs when placed against the wall will not breke [sic] the tops of the backs which many chairs do and in consequence are always likle [sic] to have their tops broken at this point".

Little is known of the operatives employed by Charles N. Hunt except for the advertisement of Joseph Williamson, his former foreman, which appeared in the *Sydney Morning Herald*, 10 July 1852. Williamson, described as "Cabinet-maker, Upholsterer, Paper-hanger, &c.", had moved from Parramatta Street to Grose Street, Glebe and offered employment to "two Cabinetmakers, one Upholsterer, and three or four needle-women who understand making carpets."

Prior to 1849 when he commenced business as a cabinetmaker on his own account G.C. Hayes "one of the best workmen in the colony" had also been employed as foreman by C.N. Hunt as well as by John Cox and Andrew Lenehan.

Despite a business span of over 40 years no major examples of the work of the Hunts' enterprise have yet emerged. Labelled pieces are known but they do not reflect the high level of their work as indicated in contemporary documentation. It is certainly an area for investigation by dedicated colonial furniture collectors. It is likely that in the not too distant future further examples of their

craftmanship will be found and their importance recognised as significant contributors to the story of nineteenth century Australian decorative arts.

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M.R. Sainty & K.S. Johnson, *Census of New South Wales November 1828*, Sydney 1980.

Kevin Fahy, Christina Simpson & Andrew Simpson, *Nineteenth century Australian furniture*, Sydney 1985.

Peter Reynolds, 'From Cameron's Cove to Adolphus street', *Leichhardt Historical Journal*, No.15 1986, pp.49-50.

The author would also like to thank W. Chapman, the late R.D. Fitzgerald, and others.

CURRENCY LADS and CURRENCY LASSES
— a term formerly applied to the native born population of N.S.W. to distinguish them from the immigrant portion of the inhabitants, who were designated as *STERLING*.

AUSTRALIANA SOCIETY COMMITTEE Nomination Form

I _____
hereby nominate myself for a position on the Committee of The Australiana Society for
1988 - 1989.

Signed _____

Proposed by _____

Seconded by _____

NOMINATION OF CANDIDATES FOR THE ELECTION OF COMMITTEE MEMBERS 1988 - 1989

The nomination shall be made in writing and shall include the written consent of the candidate nominated. The candidate shall be proposed and seconded by two members of the Society who shall sign the nomination accordingly. This nomination must be received by the Secretary prior to the 4th July 1988 - P.O. BOX 288, LINDFIELD 2070 - to be valid.

Desirable Disabled Potters On

Marjorie Graham

Just fifteen years ago the late Eric Whatley showed me an insignificant little vase. It had been brought to his shop in The Doctor's House at Windsor, NSW, by a lady who was adamant it was Lithgow. Eric wasn't so sure. Shape and colouring were unfamiliar; and, although there was a mark, it was a bit hard to read, and quite unknown. Being a most polite soul he suggested the piece might not be Lithgow; the lady might care to leave it with him pending enquiries; or, if she preferred to sell right away, then his offer would have to take into account the doubtful attribution. Apparently the seller wasn't so sure either, as a few days later I purchased the vase when the price was the same as that paid – too high for an unsung orphan, but too low for Lithgow. At the time I had not encountered an example from the Disabled Soldiers' Pottery, but the mark 'fitted' what I knew of this short-lived venture. I asked Mr Whatley to look out for similarly marked pieces – he said he would – and I think he was relieved to 'know the score' for future reference.

As The Disabled Soldiers' Pottery had been set up by a responsible body, it was likely that the mark used on their products had been registered; so this was worth checking. A drawing sent to Margaret Klam in Lithgow, brought a reply with the essence of brevity: "Lithgow" pot know not wot." This disposed of the idea that a forgotten pottery had been operating in Lithgow during the 1920s; and, in the meantime, another piece had turned up.

On 16 March, 1921, 'The persons trading as Disabled Soldiers' Pottery, at 110 Walker Street, Redfern, manufacturers', applied for registration of a trade mark. This was a couped cross with 'D' in the upper section; 'S' in the lower, and 'POTTERY' across the centre. (In use, a smallish size was used, but one piece bearing a larger version of the mark is noted.) Although the works was established under the auspices of the Red Cross, when the trade mark was published as 'Accepted' in December, 1921, the stipulation was that the 'cross device' must not be shown in red, as it was now protected world wide as the symbol of the Red Cross. This wouldn't have mattered to the Disabled Soldiers' Pottery – unless they used a paper label, and there is no indication that the mark was other than impressed on the actual ware.

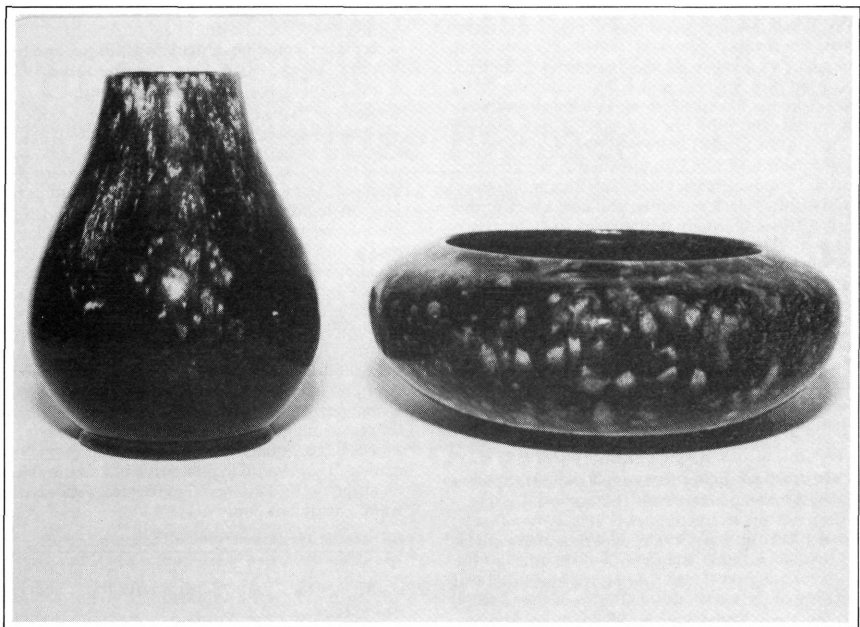
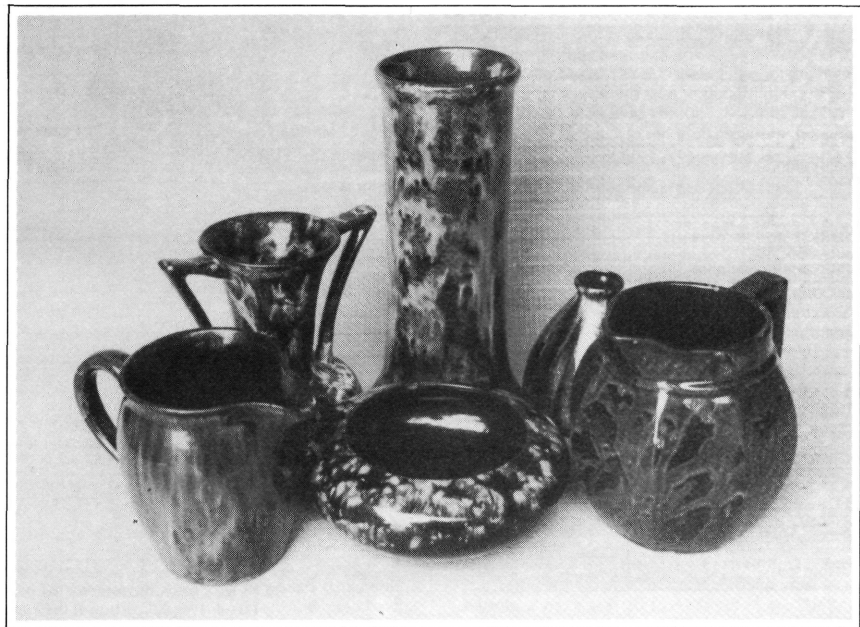
The initial premises in York Street, Sydney, had no facilities for baking and glazing, and the moulded ware was sent out 'green' to Bakewell Bros. at Erskineville, who took it through to completion. It cannot be said how this early production was sold, or marked – if marked at all. After a few months the move was made to Redfern; say, in

March, or soon after. The works were now virtually self-contained; a kitchen with Voluntary Aid help provided a midday meal for the men – many of whom worked from wheel-chairs. Production was around 140 pieces per week until the installation of a second kiln added about 750 to the total weekly output. Appeals for public support and for the maimed 'diggers' had some effect; but, as running costs became difficult to contain, the Red Cross handed over to a small group of backers; who, rather than see the works close and the men be thrown out of jobs they had managed to learn, put in capital; plus technical and commercial expertise. They may have entertained some misgivings; but, as we would now say, the Pottery gained a higher profile, and if sales did not match hopes, then it was not for want of trying. It was also at this time that the men, who had formerly made only ornamental ware, were turning out household jugs, and there was a plan to market tea pots. The idea was for limited profit-sharing – when the works achieved a credit balance, but imports and a changing market did not favour small, labour-intensive potteries, and tea pot making really requires a separate department. Australian housewives may have found the subdued colouring of the local ware unattractive – although the attitude of the present collector is different.*

During 1924-5 'Jenolan' ware, so called from a real or fancied resemblance to the glittering limestone of the Jenolan Caves – was promoted. Available at Beard Watson, the Civil Service Store, and most china departments and jewellery shops in Sydney, excepting Farmer's (now Grace Bros.), the ware was in country shops; representation was gained in Melbourne and Brisbane, and the Pottery's own show rooms had opened at 11-13 Bond Street in the city. In 1924 one hundred pieces were sent to the British Exhibition, and 'Jenolan' ware met with acclaim. The outings – in an all-out effort – were considerable, and with hind sight we can see that the hoped for credit balance wasn't in view.

The works carried on at Redfern during 1925; the extent of production in 1926 is not clear; but in that year the Disabled Soldiers' Pottery ceased to be a commercial enterprise. In fact, it seems to have faded away altogether.

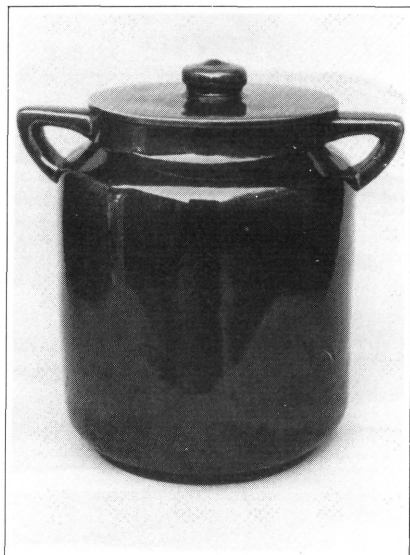
* Footnote: Early in 1935, the buyer of David Jones china and glass department – a man with 25 years experience – pointed out that Australian pottery, although well made, adhered to 'sombre, darkish and brownish' colours. The demand was for lighter colours.



So what sort of pottery was made? By and large it was of good standard; glaze colours were almost predominantly brownish; but tangerine, lime, yellowy-ochre, blues, cream and a good pinkish-red, variously combined with browns, resulted in quite pleasant mottled and streaked effects. The more unusual, all-over shiny, jet black, and rare, equally shiny, dark blue, are perhaps more interesting than attractive. A kitchen jug, solid black inside and out, could have looked rather funereal to the lady of the house. It was a long time since Wedgwood's black jasper had graced tea tables. Black also appeared as a lining for bowls with coloured exteriors. Jugs came in at least four shapes; one of which was stated to be the 'wide topped smooth-sided' style; said to be such a favourite with the housewife. (They do pour well.) Bases may be flat or have a footring, and some may be ground to remove an over-run of glaze. This was not an overwhelming problem, although we do not know the percentage of 'seconds' which did of course, occur. Most jugs, as with all the Redfern output, were made in 'Jenolan' colourings.

The only reference to clay known to the writer, is that it was 'found in NSW', and when ready for moulding, resembled 'rich chocolate'. If you look at unglazed parts of the ware, the clay will be seen to be brownish, or reddish-brown – the latter, particularly so in the case of black-glazed examples. This prompts the question of a possible involvement by Edward Arthur Brownfield, better known for his tenure of the Lithgow Pottery in 1905-7. The note books and recipes of Brownfield are more than interesting. He was a skilled industrial chemist (No – not a good businessman), and he recorded dips, glazes and bodies he developed in the 1920s for Bakewell Bros., Fowler and others. He noted, in 1876, the 'Jet Black Glaze for red ware', made at his family's pottery in Cobridge, Staffordshire; and, in Lithgow he was working on, and did produce black glaze. The Bendigo Pottery used a shiny black on coffee and cocoa jugs of the early 1920s – sparingly perhaps, as such items are not plentiful. Odd examples turn up which are tentatively placed with Bakewell Bros. Brownfield also noted, without a date; 'Body for returned soldiers pudding bowls'. Was this a reference to some work he had undertaken for the Disabled Soldiers' Pottery? – and may there be a connection with the jet black glaze? What is clear from his note books, is that Brownfield was very aware of movements in Australian pottery manufacturing during the 1920s when he lived in Sydney.

The second query concerns the rare pieces covered in deep blue glaze. The body clay is near-white: not any shade of brown. It is known that R. Fowler Ltd., at Marrickville, experimented with an all-over cobalt blue from about 1919; and, by the early twenties produced a range of ornamental and household pottery in this colour; presenting some to the then Technological Museum in Sydney.



However, Bakewell Bros. are not known to have used deep blue as an all-over colouring. If the near-white clay bodies, glazed in deep blue are to be regarded as being among the early productions of the Disabled Soldiers' Pottery. It is intriguing to ponder who devised the glaze. Without a mark such pieces would be difficult to attribute, and two covered jars known in blue, appeared in a 1920s photograph illustration of 'Jenolan' ware.

The Disabled Soldiers' Pottery was set up to provide some support for incapacitated 'diggers' who were trained in the basics of moulded pottery production. As far as can be seen, one trained potter was on hand to do wheel turning on footrings; another was competent to be in charge of glazing, and so on. There was a salesman to 'put the ware on shop shelves' – the best way of defining his work – but, the rest was up the 'diggers'. In seeking to become commercial the undertaking was not favourably placed, and costs continued to outstrip returns. It would be cynical to say the war was over, and by 1925 the mood was one of growing euphoria (short lived as it transpired), and the customer purchased what took the fancy. All those things went against the people at Redfern; and, in practical, cost-effective terms the works, as it was, could not survive. The pots survive, and they form an attractive and interesting group of 'between the wars' Australian pottery.

"Chusan", first STEAMER from England, arrived at Melbourne, July 23rd; arrived at Sydney, August 3rd, 1852.



A Brief History and Chronology of the Hood Family and their Picture Frames

Milford McArthur

Introduction

The aim of these notes is to enable the reader to identify and date some of the picture frames made by members of the Hood family by the styles of the frames and the addresses on the attached labels.

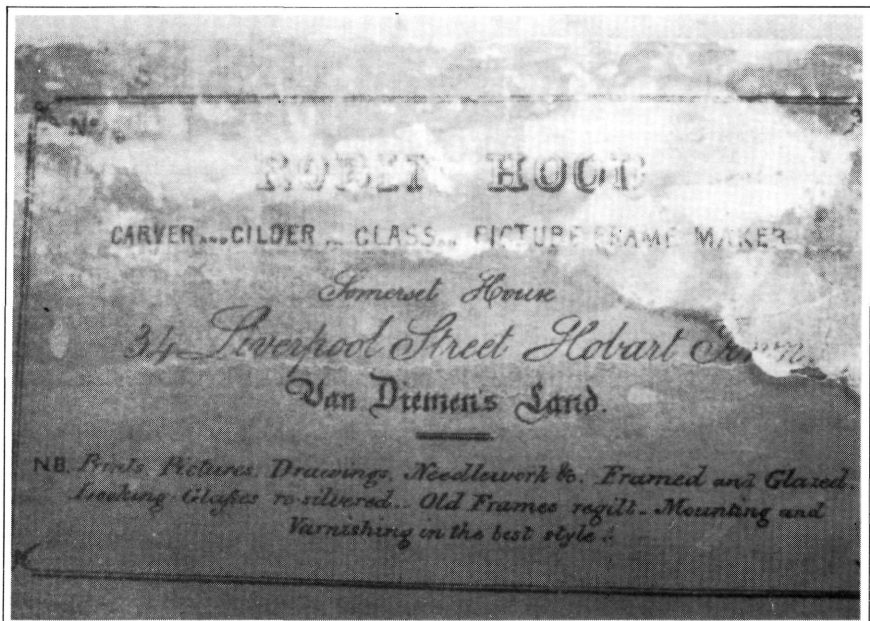
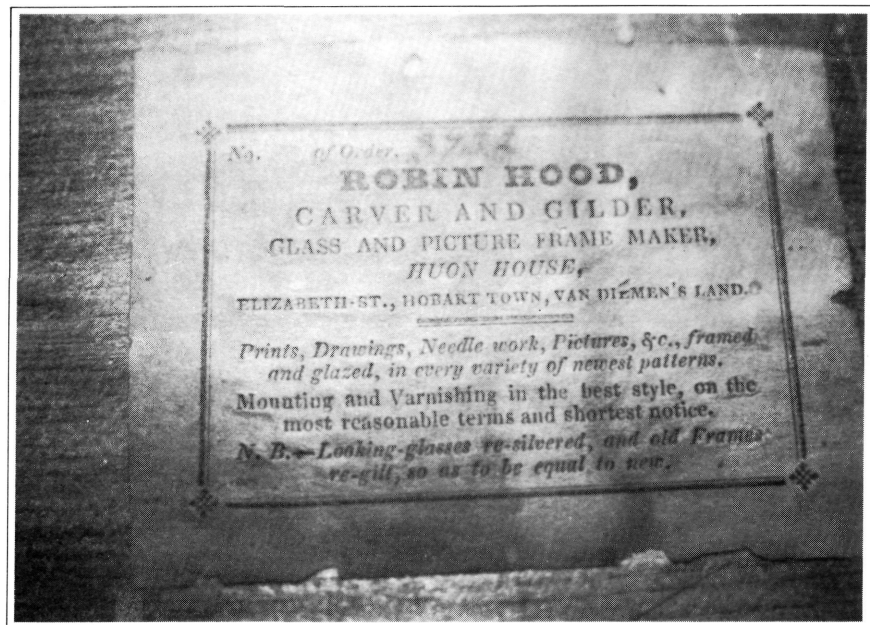
It is not uncommon to find paper labels on Colonial picture frames and in Tasmania the most usual labels are those of Robin Vaughan Hood (who also advertised widely in almanacs of the time¹) and Robin Lloyd Hood.

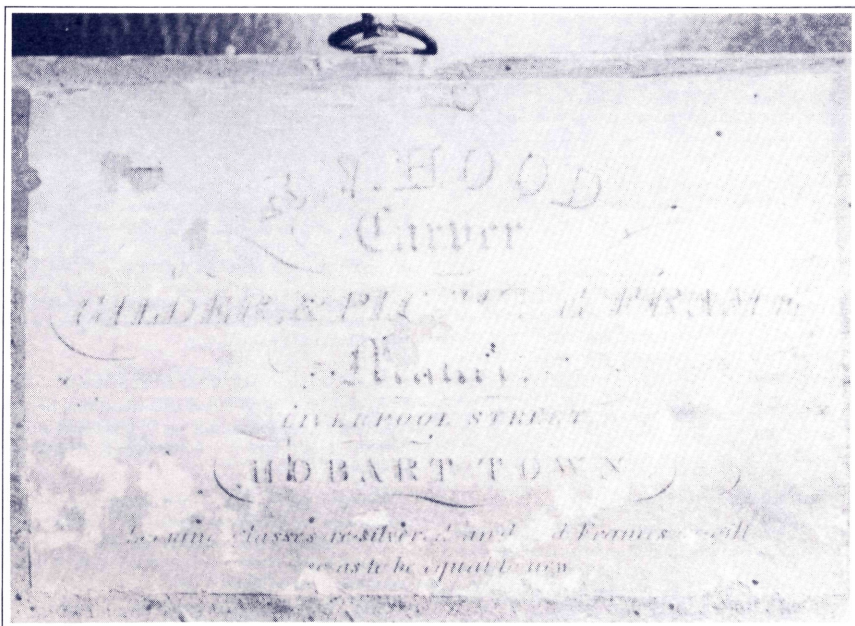
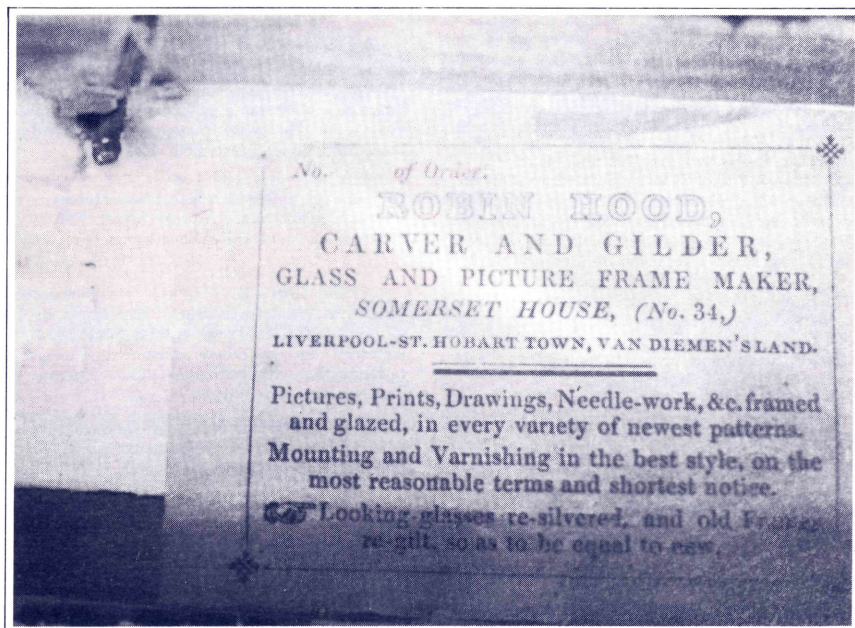
Other framers of the time included Cawston and Shaw and W. Cawston² for whom labels are known (see photos) and G.H. Peck of Hobart Town³ and W. Wilson of Launceston⁴ who advertised their trade but for whom no labels are known.

Brief History of the Hood Family

As noted elsewhere,^{5,6} Robin Vaughan Hood arrived in Hobart Town in 1833 aboard the *Warrior* – a ship of 478 tons, carrying passengers and general cargo and landing at the Old Wharf. R.V. Hood was thirty-one years old and he was accompanied by his wife Sarah (thirty-five), son Robin Lloyd Hood (five years) and step-son Richard Lloyd (fourteen years). R.V. Hood was listed as a carpenter.

In 1841 R.V. Hood applied for the immigration of John Lloyd Hood (nineteen years) a “carver and gilder”, who arrived the same year. R.V. Hood had two daughters and four sons, Robin Lloyd Hood, Major Lloyd Hood (baptised Major William Hood,⁷ John Lloyd Hood, Thomas Lloyd Hood, Mary Anne Lloyd Hood and Sarah Maria Lloyd Hood). Of the sons at least three continued in the same or similar business lines as their father.





R.V. Hood's Sons and their trades

1. Robin Lloyd Hood

He was born in London in 1828 and died in Hobart in 1916. He arrived with his parents in the *Warrior* in 1833. R.L. Hood took over from his father in 1851. In the *Wood's Almanac* of that year, R.L. Hood advertised in his own right stating that ... "R.L. Hood (late R.V. Hood)" was situated at 34 Liverpool Street. R.L. Hood also had several changes of address. The Liverpool Street label is shown in the photo. In the "Art Treasures Exhibition" of 1863 The Hobart *Mercury* reported on a painting exhibited by Morton Allport. The paper stated that ... "The frame of this picture, consisting of a wreath of scrolls and flowers, designed and executed by Mr R.L. Hood, is deserving of commendation as a work of considerable taste and skill." R.L. Hood moved to Elizabeth Street in 1865.

2. Major Lloyd Hood

He was baptised Major William Hood on 12 July 1834. M.L. Hood worked as a lithographer and printer. In *Walch's Tasmanian Almanac* of 1868 he advertised as "lithographer, engraver, copper plate and general printer of Hobart Town at 12 Elizabeth Street." In the 1872 edition he advertised "Maps of Hobart Town and Launceston" on sale. In the *Mercury* of 12 June 1873 there is a description of M.L. Hood's lithographic studio. He also lithographed labels for the tins in which jam was shipped from Hobart.

Major Lloyd Hood's most notable work was the construction of a heavy gilt frame for an oil painting of Sir Richard Dry by Conway Hart. It now hangs in the Members' room of the Tasmanian House of Assembly, and is gilded with Victorian beaten gold. The frame measures 8'10" by 5'10" and cost seventy guineas.

He also printed a lithograph of a tree painted by George Hawthorn at a lecture in lithography.⁸

3. Thomas Lloyd Hood

T.L. Hood had a book shop in Elizabeth Street. In the *Tasmanian Almanac* 13 April 1878 he advertised his "New Literary Depot" and the "opening of T.L. Hood's new establishment at the angle of Elizabeth and Liverpool Street." He advertised writing desks, jewel cases, work boxes, psalm and hymn books and pianos. He died at Braeside, Patrick Street in 1904.

4. John Lloyd Hood

Less has been found regarding J.L. Hood. He was listed as a carver and gilder on arrival in the Colony. He died in 1868 and his death was the subject of a coroner's report suggesting that alcohol was the cause.

Workshops and Premises

After arrival, R.V. Hood established himself as a carver, gilder and bookseller, and by 1836 he was at 1 Murray Street, near Saint David's Church. There he made a large frame in Tasmanian blue gum for the Rev. Dr. Therry.⁹ He may previously have done some more general carpentry work.¹⁰

March 1838 – R.V. Hood advertised¹¹ that he was to "remove" to 108 Elizabeth Street Hobart Town (Huoan House) from 1 Murray Street. The Huon House label is still the earliest I have been able to find.

November 1840 – R.V. Hood's "weatherboarded house" in New Town Road¹² was burnt to the ground. A Mr Cleary responded with the use of his watercart and rendered assistance. The paper reported that without this assistance "much more damage must have ensued!"

1841-42 – R.V. Hood built a shop and residence in Liverpool Street, known as Somerset House. Additions and improvements were made in 1845.

1843 – R.V. Hood advertised¹³ to sell Huon pine ladies' work tables, work boxes and writing desks with secret drawers, at 32 Liverpool Street. Whether he made these pieces as well as selling them is unclear. At least one work table in Huon pine with an intact Huon House label is known, making the piece probably 1838-1840 in origin.

February 1846 – R.V. Hood advertised that the exhibition rooms at Liverpool Street were ready for reception of works of art.

May 1846 – R.V. Hood held his famous exhibition of paintings, some of which were recently displayed by Geoffrey Stilwell at the Allport Library, Hobart. An original catalogue is held by the Royal Society Library at the University of Tasmania.

1848 – With John Skinner Prout's departure from Van Diemen's Land, Hood acquired Prout's lithographic equipment and proceeded to produce a series of lithographs catalogued in Dr Clifford Craig's books on Tasmanian prints.

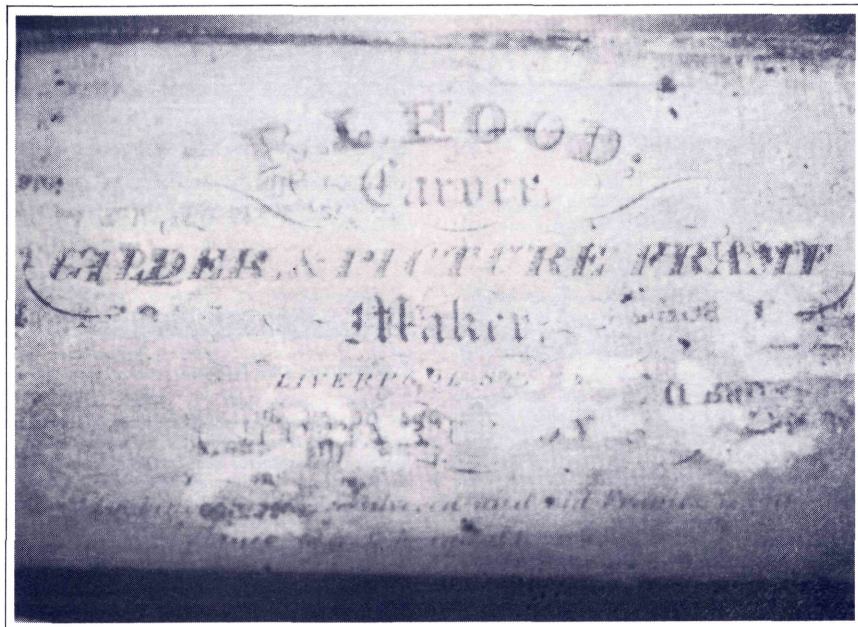
February 1851 – R.V. Hood retired in favour of his son, Robin Lloyd Hood, and went to live at 6 Fitzroy Place in Hobart Town.

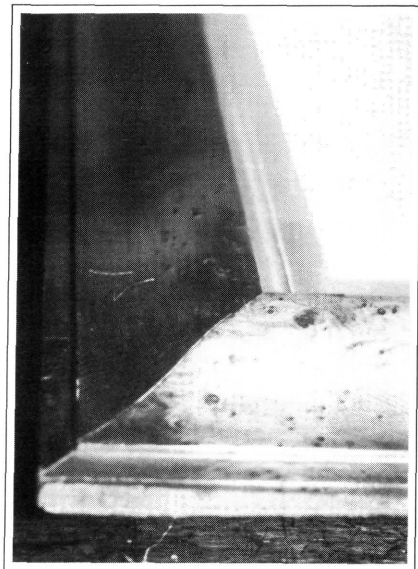
1857 – Sarah, R.V. Hood's wife, died.

August 1861 – R.V. Hood advertised that he was opening a "city restaurant" at 56 Liverpool Street, where food and accommodation could be obtained.¹⁴

February 1862 – R.V. Hood advertised¹⁵ to sell properties in Liverpool Street ... "a substantial brick dwelling of three storeys, eleven rooms, garden and a two storey workshop adjoining." It also comprised the exhibition room.

1888 – Robin Vaughan Hood died in Hobart.





The Frames

Previous research¹⁶ has described two main types of frame.

1. Ornamental gilt frames.
2. Wooden frames. The wood was usually a veneer of bird's eye Huon pine, musk, blackwood or myrtle over imported pine. The frames have gold leaf covered border slips. The gold was worked into leaf by hand and applied to the slips. The descendants of R.V. Hood still have some of his instruments for performing this art. Several moulded varieties seem characteristic of R.V. Hood's work, including that shown here. R.V. Hood sent entries to the 1851 International Exhibition in London and won prizes for his work.

R.V. Hood Labels

1 Murray Street 1836 – 1838 No label found.

Huon House, 108 Elizabeth Street 1838 – 1840 (Photo).

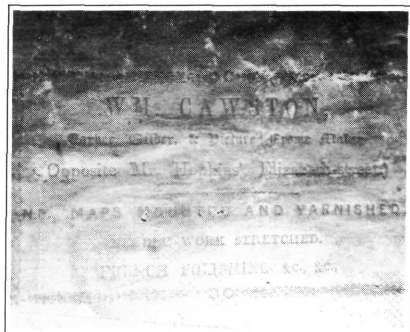
Somerset House, 32-34 Liverpool Street 1840 – 1851 (3 Photos).

R.L. Hood Labels

32-34 Liverpool Street 1851 – 1865 (Photo).

Note the similarity between the Huon House label and the first Somerset House label.

The third Somerset House label and the R.L. Hood label are also similar.



References and Notes

1. *Wood's Almanac* 1850.
2. W. Cawston was a gilder and picture frame maker who later became a professional photographer in Launceston 1860-1891. He advertised in the *Mercury* on 18 July 1856 whilst situated at 100 Elizabeth Street, Hobart Town. He was at 52 Murray Street, Hobart Town in 1859 but moved to Paterson Street, Launceston the same year. In October 1863 he moved to St John Street in Launceston.
3. *Ross's Almanac* 1837.
4. *Wood's Almanac* 1850.
5. Clifford Craig *The Engravers of Van Diemen's Land* T.H.R.A. 1961.
6. File on Hood Family. Archives – State Library of Tasmania.
7. Saint David's Church of England Register of Baptism.
8. George Hawthorn was shipping master for the port of Hobart 1856 to 1905. Some of his paintings were sold at the Craig sale in 1975. Hawthorn may have been a pupil of J.S. Prout, in the author's opinion.
9. Undated letter from Robin Lloyd Hood describing the origins of the firm – in the possession of descendants.
10. Andrea Gerrard. Original article on the Hood Family.
11. *Hobart Town Courier* 5 March 1838.
12. *Colonial Times* 10 November 1840.
13. *Hobart Town Courier* 3 November 1843.
14. *Mercury* 27 February 1861.
15. *Mercury* 17 February 1862.
16. Andrea Gerrard.

Acknowledgements

Special thanks to George Brown, Geoffrey Stilwell and Mrs Margaret Bushby. Other contributors were Peter and Tina Sexton, Rick Reynolds, Richard Watson, De Witt Antiques, Tom Baron, Nevin Hurst and George Burrows. Thanks also to the Trustees of Narryna, V.D.L. Folk Museum and the National Trust house Runnymede.

Exhibitions

Australian History through the eyes of Decorative Arts

As part of its Bicentennial contribution, AUSTRALIAN DECORATIVE ARTS 1788-1988 opens at the Australian National Gallery on 5 November 1988 and runs to 5 February 1989.

The curator of the exhibition, John McPhee, has spent years preparing for this exhibition. "Our aim was simple," explains McPhee. "We wanted to be able to show the very best of Australian decorative arts produced over the last 200 years. I believe we've done that."

The exhibition traces the history of decorative arts from the time of white settlement until today. It includes furniture, silver, ceramics, glass, textiles, costume, jewellery and folk art.

About 1,000 pieces make up the AUSTRALIAN DECORATIVE ARTS exhibition, and they will be displayed through five galleries. A large number have been borrowed from public and private collections including the Australiana Fund, the National Trusts of NSW and WA, the art galleries of SA and WA, and from art galleries, museums and libraries around the country.

The earliest piece in the exhibition is a 1788 Sydney Cove Medallion on loan from the Mitchell Library in Sydney. Sir Joseph Banks commissioned the Wedgewood Pottery in England to make a small clay medallion with a neo-classical figure composition representing: "Hope encouraging Art and Labour under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement." The clay for the medallion had been shipped to Great Britain from the settlement in Sydney Cove. Thus, the first stylish object in what we call Australian art came into being.

Amongst the convicts and free settlers were many artists, artisans and amateurs. Alexander Dick was a silversmith born in Edinburgh. He came to Sydney as a free settler in the early 1820s. His silver teapot (c1828) and an unusual silver dog collar, made in 1834, are superb examples of early Australian decorative arts.

There will be an extensive range of furniture included in the exhibition. It ranges from early rustic furniture made in South Australia at the turn of the century to a chair designed for the Australian Pavilion at Expo 1967 in Montreal.

Costumes and pictorial fabrics also made up an important part of this country's history of decorative arts. An unusual example of printed material comes in the form of Michael O'Connell's Wild Women dating from the 1930s. It is a length of raw

silk printed in soft terracotta and sulphurous yellow colours with a simple repetition of female figures dancing on the beach in a frieze-like Greek chorus. It was probably intended as a wall hanging.

Perhaps the most important and successful range of locally designed seat-furniture the country has seen are the Featherston chairs. In the 1950s a frustrated young designer, Grant Featherston, begrudged the lack of facilities for moulding plywood. So he devised an ingenious method simulating its effect by bending and joining strips of plywood. This discovery formed the basis of his 'countour' chairs. There are several Featherston chairs in the exhibition.

And finally to the 1980s and two of Australia's top designers Jenny Kee and Linda Jackson. Together, in their fabrics and garments, they have created some of this country's most individual and original Australian decorative arts. Their designs show an appreciation and awareness of the peculiar nature of the Australian landscape and of its flora and fauna.

A complementary exhibition at the University Drill Hall Gallery, Kingsley Street, Acton, looks at decorative arts of the past three years in Australia.

Exhibitions in Britain during 1988 to celebrate Australia's Bicentenary.

January-June *The Aborigines of Australia at the Time of European Contact*. Ulster Museum, Belfast, County Antrim

28 March - 30 October *Passage to Australia*. Merseyside Maritime Museum, Liverpool, Merseyside

April-July *Stories of Australian Art*. Commonwealth Institute, Kensington High Street, London W8

April-September *Australian Heraldry*. Herald's Museum, Tower of London, London EC3

June-September *Scotland and Australia 1788-1988*. National Library of Scotland, Edinburgh, Lothian

July-October *Australia and the Wool Trade*. Bradford Industrial Museum, Bradford, West Yorkshire

October *18th Century Marine Instruments*. Captain Cook's Birthplace Museum, Middlesbrough, Cleveland

Shades of Light:

Photography and Australia 1839-1988 is part of the ANG's Bicentennial contribution. It runs until 22 May 1988. This exhibition is one of the first to cover the whole history of photography as art in this country. It includes more than one thousand photographs covering a vast range – tiny daguerreotypes (the French method of photo processing), Holtermann's huge panorama of Sydney in 1875, massive albums of the 1870s, black and white and colour works from the turn of the century, as well as large scale works of the contemporary period. Photographs have been borrowed from public and private collectors in Australia and the United Kingdom.

To complement the exhibition, visiting curator, Gael Newton, has put together a superb book demonstrating the robust vitality and many transformations the medium has undergone since the mid-19th century.

The first photograph known to have been made in Australia was of a view of Bridge and George Streets in Sydney by the captain of a French trading vessel. However, there was little interest in Captain Lucas's view of Sydney; after all, the date was May 1841 and the city was only just 50 years old. But in a little less than a year, photography had made its mark in the form of portraiture. The well-to-do of Sydney were flocking to the studio of George Goodman, Australia's first professional photographer.

By the 1860s, the role of photography had changed. Photographs not only recorded faces but were used to document the country's scenic wonders and the progress of the cities.

A good example of this 'promotional' photography is William Blackwood's Pymont Bridge, 1858. It was included in an album sold to the public entitled; *Australian Scenery*, and catered to local pride and overseas interest in the growth of the Australian colonies.

Many 1880s photographs romanticised the Australian bush and 'bushman'. The Centenary celebrations of 1888 brought out a nationalistic fervour, which was expressed by photographers like Nicholas Caire with his Selector's Hut of c. 1883.

The famous Ned Kelly gang also has a place in the history of photography as their capture in 1880 was one of the earliest 'media' events. J.W. Lindt's *The Body of Joe Byrne* 1880, one of the Kelly gang, is considered to be one of the first 'press' photographs. However, it was never actually published – why is not known.

At the turn of the century, a new type of photography appeared, known as 'Pictorialism'. It was dedicated not to documentation, but to the use of the medium for personal expression.

Pictorialists like John Kauffmann and Harold Cazneaux flourished until the late 1930s. They

made photographs that were meant to draw out an emotional response from their audience and to be appreciated as works of art.

Cazneaux's picture of a giant gum of South Australia – still known as the Cazneaux tree – was made in 1937 and renamed *The Spirit of Endurance* in 1942 after his young son was killed at Tobruk. Photographers took on the role of expressing the national sentiment and spirit.

In the 1940s, many photographers were inspired by the enthusiasm for modernism embodied in the simple bold shapes of contemporary art.

Max Dupain's *The Sunbaker*, 1940 has become an icon of Australia, the relaxed and free way of life.

Documentary photography, photojournalism, was the aspiration of many young photographers of the 1950s and 60s, like David Moore who enjoyed a successful career working for some of the world's best illustrated magazines. His emotional picture of *European migrants arriving in Sydney* in 1960 reflects the emerging multicultural face of Australia.

The generation of photographers who came of age in the 1970s was influenced by the heightened personal and political awareness of the counterculture and movements such as feminism. Roger Scott's picture of hippies *Dancing, Circular Quay*, 1972 and Carol Jerrems's liberated woman in *Vale Street*, 1975, are symbols of their age.

Ruth Maddison's hand coloured photograph of a father and son, *Jim and Gerry*, 1977 well illustrates the free approach to photography in this decade. Maddison has added her own touch to create what she wanted out of the camera's reality.

Book Review

Australian Colonial Furniture – A Guidebook.

John Buttsworth

Colonial Living Press, Sydney 1987. RRP \$40.

This collection of 62 coloured illustrations and accompanying text of 140 pages represents the collecting career of some 20 years by an avid Australian collector.

The furniture described and well illustrated encompasses the period 1830 – 1885 from New South Wales and Tasmania. Labelled pieces include those by Andrew Lenahan, W. Jones & Son, Joseph Sly and Hill & Son of Sydney, H.T. Jones & Son, Parramatta and Norman & Broomfield, Maitland as well as those by Whitesides & Son of Hobart, Tasmania. A number of pieces of historical significance are also included.

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"A Guide to collecting Australiana" Macmillan, 1978, pp 26 Figs 12 & 13
Reference: Juliana and Toby Hooper

One of the items to be featured in our July 1988 Colonial Furniture Exhibition. Colour catalogue available: \$20 posted.

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