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In this Issue

- A Royal Visitor – Victoria and Tasmania
- Kenneth McKenzie, Amateur Cabinet-maker
- Ebony in Early Australian Cabinet-making



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Cover "H.R.H. The Duke of Edinburgh and Suite in mining costume after descending the Band of Hope Gold Mine Ballarat Victoria Dec. 10th 1867." The Ballarat Star notes "The novel sight of his friends dressed in miner's costume and freely bespattered with mud made His Royal Highness think of having a photograph taken by Messrs Roberts Bros." 1. H. R. H. Duke of Edinburgh, K. G. 2. Lord Newry. 3. Hon. Elliott Yorke. 4. Mr. Manners Sutton. 5. Hon. Mr. Verdon. C. B. 6. Major Baker. 7. Lieut. Haig, R. E. 8. Lieut. Rothwell, R. E. 9. Commander Campbell, R. N. 10. Mr. O. W. Brierly, F.R.G.S. 11. Mr. Paget. Mitchell Library, State Library of NSW.

THE AUSTRALIANA SOCIETY

PO BOX 1782, STRAWBERRY HILLS NSW 2012



— SOCIETY PROGRAM —

MEETINGS — 1999

Thursday

2 September 1999

7.30 pm

Annie Wyatt Room
National Trust Centre

'These are a few of my favourite things'

Collector and former ABC-TV set-dresser Robert Hutchinson will illustrate his talk with slides and objects from his richly decorated High Victorian period house *Aberdour* and from his mountain retreat.

Thursday

4 November 1999

7.30 pm

Annie Wyatt Room
National Trust Centre

'Historic Mount Wilson'

Mary Reynolds from the Mount Wilson Historical Society will discuss the famous houses and gardens of Mt Wilson, including *Wynstay*.

Annual General Meeting

The Annual General Meeting will be held in conjunction with the Society Meeting on 2 September. Nominations for the Committee can be forwarded to the Secretary, Australiana Society, Box 1782 Strawberry Hills NSW 2012 or made at the meeting.

The election of office bearers takes place at the first meeting of the new committee on 7 October.

SOCIETY MEETINGS

Society meetings are held on the first Thursday of
March, May, July, September (A.G.M.) and November.

They are held in the Annie Wyatt Room of the National Trust Centre, Observatory Hill, Sydney.
Ample parking available.

Drinks served 7.30-8.00pm, followed by Australiana showcase.
Bring your Australiana treasures along for general discussion.
The lecture will commence at 8.00pm.

A Royal Visitor

The Duke of Edinburgh K. G.

1867-68, 1869, 1870-71

Part 2: Victoria & Tasmania

John B. Hawkins

After three weeks in Adelaide and the South Australian hinterland, Australia's first Royal visitor Prince Alfred moved to the booming city of Melbourne and then the goldfields. The Duke's South Australian hosts had set the pattern of banquets, fireworks, parades, lavish presents and interminable expressions of loyalty from civic dignitaries. In the second part in this series, JOHN HAWKINS catalogues the gifts presented to the Prince by Victorian and Tasmanian worthies. Victorians, flush with the wealth of the goldfields, were especially eager to prove their colonial cities equal to English provincial cities. The Prince eventually sold his Victorian gifts for £1,036 – double that from the other Colonies combined.

Victoria

On Wednesday, 20 November 1867 the electric telegraph brought news of the Prince's departure from Adelaide on HMS *Galatea* for Melbourne, where he arrived in Port Phillip Bay on Sunday 23rd. The Royal Reception Committee headed by the Mayor James Butters met him at the old Town Hall (1854) for a Civic Reception the following day.

The Civic Reception provided the first Royal presents and they are described as follows:

"Two morocco cases for the address to be presented by the corporation of Melbourne to the Duke of Edinburgh, have been prepared by Mr W Detmold, of Collins-street. These cases are got up in the most superb style, and are splendid specimens of the bookbinder's art. The first one, which is intended for the address to be presented on the Duke's arrival, has a St George's cross on one side and the cross of the Garter on the other, in red gold. The rose, shamrock and thistle are gracefully traced

in gold at the top and bottom, and a richly ornamented border completes the decoration of the case. In the front of the case is a raised shield, with the words - 'To His Royal Highness the Duke of Edinburgh, K.G. from the Corporation of Melbourne, 1867.' The second case, which is intended for the address to be presented on the laying of the foundation stone of the Town Hall, is got up in an equally superb style." ¹

The addresses presented by the City Council were contained in a special box shaped like a book and made by the billiard table manufacturing firm of Henry Upton Alcock, of 132 Russell Street:

"... a box shaped like a book, each side of which is composed of inlaid specimens of the best of our colonial woods. These are set so as to radiate from the centre, occupied on one side by a golden shield bearing the inscription, 'Addresses to H.R.H. Duke of Edinburgh, K.G., from the Corporation of Melbourne'. The

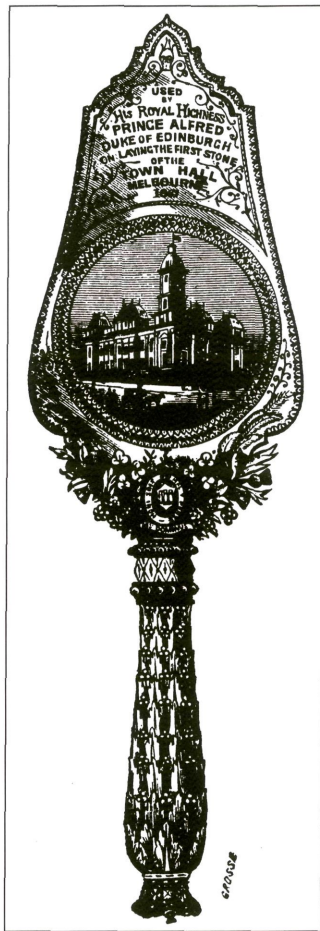


Plate 1. The Melbourne Town Hall Trowel, Illustrated Australian News, 27 December 1867, p. 4. Though this report states that the trowel was manufactured by Brush and Macdonnell, they were in fact retailers (see J. B. Hawkins, *Australian Silver*, vol. 1, p. 266-270) and the trowel was manufactured by William Edwards. State Library of Victoria.

manufacture is exquisite and considering that the order was only given a week since, and that 100 pieces of wood are used, it is wonderful. It was made by H. U. Alcock and Co., of 132 Russell-street ... The woods represented are:- Wattle, swamp oak, Tasmanian musk, honeysuckle, silverwood, ironbark, Huon pine, tulipwood, myall, sandalwood, redgum, cherry, she oak, blackwood, boxwood, heoak, myrtle, Victorian musk, plain myrtle, and Tasmanian muskwood. The box is at present exhibited in the shop of Walsh Brothers, jewellers, Collins-street. We are informed that the gold trowel to be used at the laying of the foundation stone of the new town-hall to-day, and afterwards presented to the Prince, was designed by Mr Ralph Wilson, of the firm of Crouch and Wilson, architects."²

A GOLD TROWEL, enamelled and jewelled: presented by the City of Melbourne on the occasion of laying the foundation stone of the Town Hall of that City, the 29th November, 1867.

£120

The laying of the foundation stone of the new Town Hall in Swanston Street was one of two major civic events arranged as proud bookmarks to the first Royal visit to Victoria. This magnificent trowel (Plate 1) is matched by the sumptuous trowel for laying the foundation stone at the Alfred Graving Dock, his last Victorian function on 4 January 1868, which fetched £200. The exquisite gold trowel presented for laying the foundation stone of the Sydney Town Hall on 4 April is its only rival.

"His Royal Highness and the Governor, with their suites, having arrived, were conducted by the mayor (Mr J. S. Butters), aldermen, and councillors to the foundation-stone where the Mayor made a short speech. For the purpose he was pre-

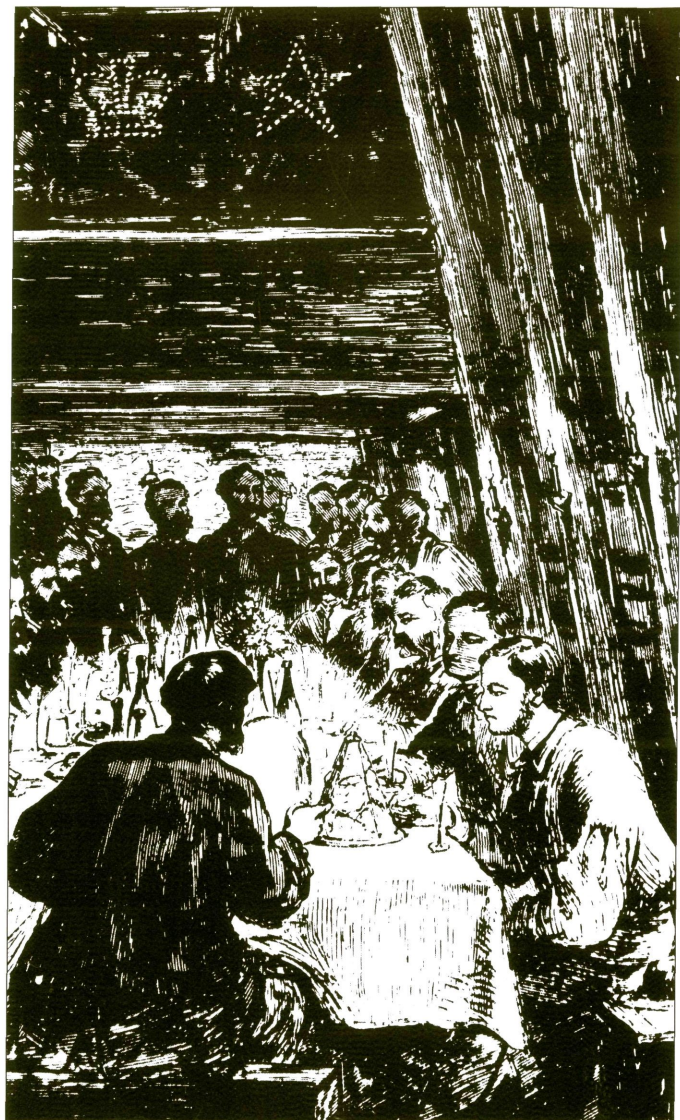


Plate 2. Lunch in the underground chamber at Latham and Watson's mine, Bendigo. The gold pyramid of nuggets may be seen on the table. State Library of Victoria.

sented with a magnificent gold trowel, which had been made for the purpose by Mr W. Edwards, goldsmith of Collins-street. The trowel was of gold twenty two carats fine, or in other words, of the same quality as sovereigns, and weighed nearly twenty four ounces. The top of the handle was

formed of a ducal coronet, enamelled in crimson, and decorated with strawberry leaves. The coronet was set around with diamonds, emeralds, and rubies, and its cushion was enamelled to represent ermine. The handle itself was of laurel leaves and berries chased in gold, and round its base was

a row of pearls and turquoises. The whole was exquisitely chased and engraved, and was indeed a beautiful specimen of goldsmith's and engraver's art. The value of this work of art, for such it may be called, is about £200. The ceremony ended with three cheers for the Prince, who then drove home to *Toorak*,"³ then Melbourne's Government House.

The Prince was to make an expedition to Geelong, Winchelsea, then across the plains of the Western Districts to Ballarat and Bendigo before returning to Melbourne. In Geelong he received:

AN OBLONG BOX, of ivory, mounted with silver, containing the address of the Geelong Corporation of Victoria.

£30

Then on to *Barwon Park*, home of Thomas Austin, whose claim to fame was the introduction of the wild rabbit into Australia. He wanted a piece of England, so his brother James Austin took down to the port of Liverpool in England 72 partridges, five hares and 24 wild rabbits which were put aboard the clipper *Lightning* and arrived on Christmas Eve, 1859 at Gellibrand's Point, Victoria.

At first there was pride in the flourishing rabbits. Austin recorded his kills by the month and they were noted in Victorian newspapers. In January 1867, seven years after their arrival, Austin was able to shoot 14,250 rabbits at *Barwon Park*; they were later to spread across Australia. The Duke opened the Winchelsea Bridge prior to staying at *Barwon Park* and shooting over 600 rabbits. The following year he returned and in three and a half hours the party shot 1,200 rabbits, the Duke accounting for 325 with a further 300 the following morning.⁴

A SILVER TROWEL, with ivory handle: presented by Thomas Austin, Esq., on behalf of the Coun-

cil of the Shire of Winchelsea, on the occasion of laying the cope stone of the bridge at that place, the 3rd December, 1867.

£6

"Mr. Thos. Austin at their head; an address was presented, and then the great event of the day took place. The Prince duly laid the copestone of the bridge, amid a storm of hurrahs, having been presented by the President with a handsome silver trowel, suitably inscribed, for the purposes of the ceremony."⁵ It is not known who made this trowel.

Having crossed the Western Districts the Duke visited Ballarat, the largest inland city on the Australian continent. In many ways equal to Adelaide or Brisbane in terms of size and population, only Sydney and Melbourne were richer.

A GOLD TROWEL, with wooden handle: presented on the occasion of laying the foundation stone of the Victoria Temperance Hall at Ballarat, and made from gold given by the Albion and Prince [of Wales] Mining Companies, the 11th December, 1867.

£30

The Duke's visit to Ballarat commenced with a municipal address bound in scarlet morocco and faced with a plate of Ballarat gold. In the *Clarence House* sale, the Temperance Hall gold trowel is the only goldfields item given to the Duke not associated with a gold mine. Interestingly, a Ballarat goldsmith, J. T. Sleep,⁶ made the trowel. The trowel is described as "manufactured by Mr Sleep from gold, given by the Albion and Prince of Wales Companies. The trowel was enclosed in an elegant box of colonial wood, carved by Mr Thompson of Mair Street, in coils of rope and anchors, on the cover of which was a gold plate bearing the arms of the Prince ... the trowel had a blackwood handle, with cords of gold, the end of

the handle having a Ducal Coronet as a [final] ornament."⁷

It was to view the source of Ballarat's wealth that visits to the mines were made on 10 December 1867. The Prince descended the Band of Hope mine in a costume of boots decorated with thistles, hand knitted socks and a white flannel suit. The Prince and his suite made the descent of over 600 feet to the first landing, then along the deepest and longest drive, a distance of over 1000 feet.

"On each side of the drive were several horses quietly munching their oats and evidently as much at home as their more fortunate brethren who have the privilege of seeing daylight. These horses always remained below ... are capitally trained to the work and are wonderfully docile and tractable."⁸ Three or four light wooden trucks were dragged by the horses to the face, where the party was invited to dig at a bank whereon "the wild gold grew."⁹

"Before he ascended, the Underground Manager surrounded by a number of the miners, presented his Royal Highness with some dozen or a score of selected nuggets, the value of which had they been sold has been variously estimated at 150 to 200 pounds.... The Prince was greatly pleased and he sent a letter of thanks by his equerry... together with a present of 20 pounds for the men."

This resulted in a most awkward misunderstanding for Prince Alfred was obviously not aware that the miners were partners and shareholders, and the gift was a result of their own personal endeavours. "The men on receiving the innocent, yet offending, 20 pounds immediately met in conference; and next morning sent to his Royal Highness a small bag of gold dust, the exact value of which they had ascertained to be 20 pounds, with the men's compliments." The remnants of this gift may be the 2 oz of

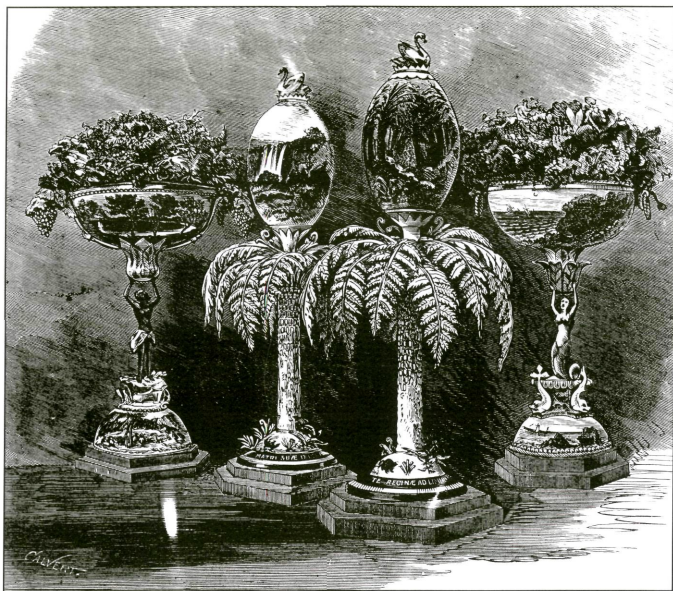


Plate 3. 'The presents for the Queen', The Illustrated Melbourne Post, 15 August, 1868, decorated by Mrs Gray of Nareeb Nareeb. State Library of Victoria.

gold dust in a glass tube in the Clarence House sale.

The *Ballarat Star* of 11 December 1867 provides a very full description of the presentation of the Band of Hope Nugget:

"A ceremony of considerable interest was about to take place. Most of our readers have heard of the handsome nugget, weighing some 24 ounces, found many weeks ago, and which so soon as it was brought to the surface was appropriated as an intended gift to His Royal Highness. Mr Caselli, the Chairman of Directors of the Company, in making the presentation, remarked that as Chairman he had the honour to present to His Royal Highness a nugget of crude gold obtained from the Company's mine. Mr Caselli then handed the nugget, set in a handsome case, to His Royal Highness who passed it to the Hon Mr Verdon." At this point the photograph must have been taken and Mr Verdon is shown holding the box containing the nugget which sold

for £60 in the Clarence House sale (Cover Plate).

The *Ballarat Star* notes the occasion of the taking of this photograph as "The novel sight of his friends dressed in miners costume and freely bespattered with mud made His Royal Highness think of having a photograph taken.... This was afterwards done by Messrs Roberts Bros., on the truck road leading from the brace, and they obtained two really excellent pictures."

AN ADDRESS FROM THE GERMANS IN VICTORIA - in silver mounted case.

£5

That evening the Duke visited the theatre and on its conclusion the German population led his carriage in a torchlight procession back to his hotel, where on the steps they presented him with an address written in German, to which he replied in German. The address was contained "in a very beautifully finished box

made of colonial lightwood, and composed of over five hundred different pieces, and bearing a suitable inscription on the gold plate inside. The box was the work and donation of Mr Schrieber, Mair-road."¹⁰

The next and only other claim visited that day was that of the Albion Company, but this time no underground expedition was made. The works were inspected and "an interesting presentation of a handsome nugget was made. Mrs Charles Seal had been requested to hand to the Royal visitor a nugget weighing about eight ounces ... just at this moment Mr Smith, the head sluiceman, brought up the last dish of gold, and in it a nugget weighing about three ounces, which His Royal Highness was also pleased to accept."¹¹

The Prince of Wales and the St George mines at Sebastopol were due for a visit on the 10th; this was held over through lack of time till 12 December, and the Duke received from "Mr Tatham the manager a very handsome nugget in which some pieces of white quartz set off the rich colour of the gold."¹² The Directors of the St George Mine had at one time intended to spend several hundred pounds in welcoming the Prince, but repairs to the shaft having necessitated an almost total stoppage of other works, the idea was abandoned.¹³ However, he was duly given his nugget.

The Royal visit to Bendigo was not a success. A model of the *Galatea* on a float in the procession burnt to the ground causing the deaths of three small boys, while the Alfred Hall, site of the Royal Ball, was destroyed on the evening of the event as a result of the decorations catching fire.

The visit to Latham & Watson's Mine resulted in another nugget presentation. After descending the mine and cutting out some quartz, the

Prince was conducted to a specially hewn chamber where he was served nuts, cheese and wine (Plate 2).¹⁴ The managers of the mine had intended the Prince should choose several small nuggets, but in what may have been a miscalculation of a monumental kind, the Prince chose the pyramid of nuggets to the value of almost £1,000. The shock to the management was well concealed, though one of the owners remarked to the press that 'the Prince had chosen rather freely'.¹⁵

In the *Clarence House* sale the

Bendigo Mine nuggets fetched £210, which tends to confirm parts of the above report. Mr Joseph, the Bendigo jeweller, presented His Royal Highness during a visit to his shop with a gold ring faced by a shield of the Royal Standard finely engraved, which when touched by a spring was thrown back revealing tiny boxes containing specimens of gold marked with the names of the various districts from which the gold originated. The acceptance of this ring gained for Joseph & Co. the Royal Warrant and Letters Patent.¹⁶ The *Clarence House*

Catalogue lists these gold nuggets as:

SPECIMENS OF GOLD

SPECIMEN OF NATIVE GOLD IN QUARTZ, weighing 22 oz.: presented by Mr. Casselli on behalf of the Band of Hope Mining Company, on the occasion of His Royal Highness descending their Mine at Ballarat, the 10th September [December], 1867.

£60

SPECIMEN OF NATIVE GOLD: presented by the proprietors of the Albion Mine, Ballarat, the 10th December, 1867.

£28

SPECIMEN OF NATIVE GOLD IN QUARTZ: presented by the proprietors of the Prince of Wales Mine, 13th December, 1867.

£30

AN ENGRAVED SILVER BOX, containing about 6 oz. of Australian Gold.

£25

ABOUT TWO OUNCES OF GOLD DUST, in a glass tube.

£7

A PIECE OF QUARTZ CONTAINING GOLD.

£2

THREE PIECES OF GOLD QUARTZ.

£50

SPECIMEN OF NATIVE GOLD IN QUARTZ: presented by the proprietors of the St. George's Mine, Ballarat, the 10th December, 1867.

£15

SPECIMEN OF BALLARAT GOLD IN NUGGETS, twenty eight pieces.

£36

SPECIMENS OF GOLD FROM THE BENDIGO MINES, arranged as a pyramid presented by Messrs Latham and Watson, the 19th December, 1867.

£210



Plate 4. A pair of vases decorated by Mrs Gray of Nareeb Nareeb for Queen Victoria, now at Osborne House on the Isle of Wight. That on the left shows Femtree Gully, on the right Wammon Falls. The tree fern fronds are no longer as luxuriant as they were shown in the 1868 engraving. Reproduced courtesy of the Department of the Environment, U. K.



Plate 5. A pair of tazzas decorated by Mrs Gray of Nareeb Nareeb for Queen Victoria, now at Osborne House on the Isle of Wight. That on the left shows colonial scenery, that on the right HMS Galatea entering Port Phillip Heads. Department of the Environment, U. K.

Mrs Charles Gray of the Western Districts property Nareeb Nareeb near Dunkeld 135 km west of Ballarat, acting in a private capacity, gave the Prince a superb pair of vases which appear in the sale as:

A PAIR of VASES, formed of egg-shells, decorated with native scenes, and mounted in silver: executed and presented by Mrs Gray, of Nareeb Nareeb.

£20

The second edition of the South Kensington Museum exhibition *Catalogue* describes these vases under items 50 and 51 as "A pair of vases formed of eggshells, decorated with native scenes and mounted in silver, executed and presented by Mrs Grey

[sic] of Narib Narib [sic]. They are illustrated in the third edition of the 1872 South Kensington Museum *Catalogue* (Plate 6).

This pair of vases is closely related to the elaborate suite given by Mrs Gray to Queen Victoria. The *Illustrated Australian News*, 5 August 1868 gives a description of the pair given to Queen Victoria and bearing many similarities to those previously given by Mrs Gray to the Duke of Edinburgh:

"During the Prince's sojourn to this colony, this lady presented his Royal Highness with ornaments of a nature similar to these, and it was at his request that Mrs Gray has made further presentation of a similar nature to Her Majesty. The presents

consist of two vases executed in frosted silver. The bases of these are composed of blackwood, surmounted by eggs, on which are sketched views of interesting and illustrative colonial scenery seen by the Prince during his stay in this colony. On one of the tassoes [tazzas] a blackfellow supports the half of an egg, which is also etched with colonial scenery, and this is filled with a most choice collection of seaweed, collected at Queenscliff. The view at the base of the second tasso [tazza] represents His Royal Highness' ship the *Galatea*, entering Port Phillip Heads. This is surmounted by the figure of a mermaid supported by dolphins. She upholds another cup, on which is given a view of Buckley's Cave. There are also two drawing room ornaments, composed of black swan eggs, on which there are etchings of the Lower Wannon Falls and Fern-tree Gully. The bases are of frosted silver, supporting fern trees, and around them there are some beautiful representations of the native animal and floral productions. The mottoes inscribed on them are, on the one, 'Matri Suae Delectissimae,' and on the other, 'Te Reginae ad Limina Perfer.' "

A second account of these presents for Queen Victoria appeared in *The Illustrated Melbourne Post*¹⁷, (Plate 3), and finishes with a lofty statement of colonial aspirations:

"Our readers will doubtless remember that during the visit of the Duke of Edinburgh to this colony, Mrs Charles Gray of Nareeb-Nareeb Station, presented to His Royal Highness two very handsome vases, made from the eggs of the black swan, on which were etched by Mrs Gray herself some highly finished sketches of natural history. So pleased was His Royal Highness with the tasteful present that he requested Mrs Gray to make another pair for presentation to the Queen. The request was, of course, granted, and Mrs Gray has



Plate 6. Emu egg mounted vase from the 1872 Exhibition at the South Kensington Museum, London. There is no caption relating to this photograph in the 3rd edition of the 1872 Catalogue, so it is impossible to ascertain whether this is the gold mounted emu egg, listed in the text as item 49, but it would be unlikely to be illustrated if it was not. The flanking vases are the pair of silver-mounted black swan egg vases, listed in the text as items 50 and 51, decorated with bush scenes, presented to the Prince by Mrs Gray. Reproduced courtesy of the V&A Picture Library, Victoria & Albert Museum.

made a pair of beautiful vases, and two tazzas, made of black swan and emu eggs, which have been handsomely ornamented in silver by Messrs Kilpatrick & Co, of Collins street Melbourne, and are now exhibited in the shop window of that firm. The first have a base of richly polished blackwood and are surmounted by a flower basket. The sketches on these are very elegantly executed, and display a high degree of artistic talent. They embrace views of the *Galatea* making up to the pilot vessel outside of Port Phillip Heads; of the same vessel entering the heads; of Mount Sturgeon; and one particularly graphic and picturesque sketch of a scene in the Western District.

The two tazzas represent each a fern, the leaves of which are most delicately wrought in frosted silver, surmounted by an egg; on one of these is etched a view of Fern-tree Gully, and on the other a view of the Wannon Falls. The black swans are manufactured in oxydised silver, and the ornamentations, in frosted silver, are emblematic of the colony. With the vases is a choice collection of seaweeds of variegated colours artistically arranged. These were gathered by Mrs Gray at Queenscliff.

This handsome present to Her Majesty will be sent home by the *Somersetshire*, and will convey to the Queen an idea of the refinement and taste which are not unfrequently to be found in the Australian bush, and for the possession of which the mother country does not always give us credit."

This suite was taken to England on the *Somersetshire* which sailed for England on 5 August for London carrying the new Agent-General for Victoria, the Hon. George Verdon, C.B. and his family, who presumably presented it to the Queen. Both Mrs Gray's pair of vases (**Plate 4**) and her pair of tazzas (**Plate 5**) found their way to the Queen's summer residence, *Osborne House* on the Isle of

Wight, where they are displayed in the State Apartments.¹⁸

George Verdon also made a private gift to the Prince:

A COMPASS, mounted as a charm, the case formed of a native quandong, set in gold: presented by G. Verdon, Esq, Melbourne.

£5

Mr Verdon, the large thick-set man on the Duke's left hand side, may be observed holding the gold nugget in its case in the photograph taken by Mr Roberts at the Band of Hope Mine (**Cover Plate**). As Treasurer in the Victorian Government, he had recently managed to gain approval for a Melbourne Branch of the Royal Mint in London. In the context of Australian silver he is remembered for the centrepiece made by William Edwards in 1868 and given to him by the inhabitants of Williamstown.¹⁹ The Williamstown Dock gold trowel by Edwards provides another link with Verdon, and I suggest that Edwards was the maker of the compass. Verdon is also recorded as presenting some "rough pieces of gold which are neatly mounted as a pair of sleeve-links." These were exhibited at South Kensington in 1872, being item 53 in the catalogue.

On his return to Melbourne the Prince had two official functions to perform, that at the Mechanics Institute, East Collingwood, and prior to his departure to Tasmania the opening of the Alfred Graving Dock, Williamstown.

A SILVER TROWEL, with mother o'pearl handle: presented on the occasion of laying the foundation stone of the Mechanics' Institute at East Collingwood, the 27th December, 1867

£7

"East Collingwood Mechanics' Institute. Laying of the Foundation Stone by the Duke of Edinburgh. The trowel employed by His Royal Highness was made of silver, by Walsh Brothers."²⁰

A GOLD TROWEL, enamelled and jewelled: presented on the occasion of laying the memorial stone of the Alfred Graving Dock, Williamstown, the 4th January 1868.

£200

This massive gold trowel is described in detail:

"The golden trowel which is to be presented to the Duke of Edinburgh, when he completes his last public act in Victoria by laying the memorial stone of the graving dock at Williamstown, has just been completed by Messrs Kilpatrick and Co., of Collins-street, and it is certainly a very remarkable piece of workmanship. The blade has as its principal ornament the Victorian Arms standing in domed relief, beautifully enamelled in colours, surrounding which is engraved four of our Australian flora – the *Asplenium fabellifolium*, *Correa speciosa*, *Gleichenia dicarpa*, and *Geranium dissectum*. Rising from the blade and forming an admirable and graceful connexion with the handle is a cluster of fern fronds. The handle itself is a remarkable as well as excellent result of the goldsmith's art. Its pattern, including tridents and anchors in bold relief, surrounded by rope borders and between them enamelled laurels, is clasped by the *Galatea's* pennant, which twines gracefully from top to bottom. On either side, and pinned on to the laurel, is the letter A, and the handle is terminated with dolphins, surmounted by the coronet of a Royal Duke. This is a triumph of jewellery. Fleur de lys and Maltese crosses show well against the crimson enamel of the cap, and the ermine enamel in its turn assists the circle of diamonds and rubies which surrounds the coronet, and give an admirable finish to the design. The weight of the trowel is between forty and fifty ounces designed and manufactured by Messrs Kilpatrick & Co."²¹

This was the heaviest gold trowel presented on his Australian visits, which would account for the selling price of £200, the highest realised for any of the Prince's Australian gifts.

A VASE, formed of an emu's egg, mounted in gold: presented by the Reception Committee at Melbourne on behalf of the Government of Victoria, December, 1868

£125

I can find no trace of the presentation of this gold mounted emu egg. The Prince on his second visit was not in Victoria until the early part of 1869. The catalogue of the 1872 exhibition at the South Kensington Museum contains one photograph of Australian objects (Plate 6), and the central emu egg vase, with two handles ending in bearded Aboriginal heads, must be that illustrated. It is described in the second edition as:

"Item 49. The vase made from an emu egg is a modest artistic work placed in juxtaposition with the before named silverwork. The gold mounting upon it is judiciously applied and harmonises well with the rich dark green colour of the egg."²²

William Edwards obtained high praise for supplying gifts to the Duke of Edinburgh in 1867 and it is fitting that he was honoured by the Royal Appointment in that year. His greatest achievement was the Town Hall trowel. I am sure that he manufactured the gold trowel for the Graving Dock for Kilpatrick & Co. and the vases for Mrs Gray of *Nareeb Nareeb*. He also made a special gold chain for Walsh Bros for presentation to the Mayor and described as follows:

"The gold collar which a number of the citizens of Melbourne had caused to be prepared as a gift to Mr Butters, the mayor, was presented to him yesterday afternoon, at the Melbourne Club-house, by H.R.H. the Duke of Edinburgh."²³

Two days later *The Argus* elaborated:

"It consisted wholly of gold, twenty carats fine, and is composed of thirty four links, in the centre of each of which is the city coat of arms, also of gold. Attached to it is a golden pendant, which is studded with five diamonds. It bears Mr Butters' arms - an arm shooting a bow, surrounded by the motto. 'Diriget Deus.' The collar and pendant together weigh more than 20oz, and cost £150. H.R.H. the Duke of Edinburgh has expressed his willingness to present the gift. Messrs Walsh Brothers, of Collins-street, are the makers of the collar, which as a work of art is really very handsome."²⁴

Many presents were given by Colonial firms with the hope of gaining the Royal Warrant, or were commissioned by the Duke as a result of his hunting exploits. Just before leaving South Australia on 8 November 1867, in the Mount Lofty Ranges the Prince managed to shoot 52 possums in one evening, 43 of these were skinned and may be those referred to as being "at the shop of Mr Gardner, furrier Collins-street west. It is an opossum rug of the softest fur, and prepared in the cunningest way, the scarlet lining of which is deftly embroidered with needlework in coloured silk. The rug we have described is formed from the Victorian opossum; but there is another magnificent one, composed of upwards of 100 skins of the Tasmanian grey opossum, which H.R.H. will be asked to accept if he prefers it."²⁵

The shooting of his first kangaroo probably resulted in the following paw being mounted.

FORE-PAW OR PAD OF A KANGAROO, mounted in silver - on marble stand.

£5

ONE KANGAROO SKIN

As a separate listing in the catalogue under Skins and Rugs we have only one Australian entry, which may be that referred to. "Of the many

presents which H.R.H. the Duke of Edinburgh will carry away with him from the colony, none perhaps will be more interesting than a couple which he yesterday received from Mr. Green, furrier of Swanston-street. One is a kangaroo skin, tanned and lined with scarlet cloth, the head and claws of the animal having been added in a most ingenious manner. The Prince will doubtless attach all the more value to this present from the fact that the kangaroo from which the skin was taken was shot by himself. The other article which we refer to is a fire-screen, made from the wings of a pelican, beautifully prepared and mounted."²⁶

Other manufacturers with specialist skills who supplied the Prince in Melbourne are recorded as:

"Mr E. Whitehead, stationer, of Collins-street east, has received, through the Hon. Eliot C. Yorke, a handsome acknowledgment by the Prince of the receipt of a box of stationery, presented to His Royal Highness as an illustration of the perfection to which the art of embossing crests, &c, on paper is carried out in this colony. The chief feature of the present was the notepaper and envelopes, on which appeared in the proper places the Prince's crest - a ducal crown - and monogram done in red, blue, mauve and gold. The workmanship was first rate and naturally gave great satisfaction. The same letter also acknowledged the present of "Whitehead's Map of Victoria."²⁷

"We mentioned some time since that Messrs H. U. Alcock and Co., of Russell-street, the billiard table manufacturers, were preparing a case of billiard-cues for presentation to H.R.H. the Duke of Edinburgh, as specimens of the value of our colonial woods, and also of the mode in which they were applied to ornamental purposes, by a firm confessedly the foremost in this particular utilisation of colonial timber. The case and cues

having been completed, were forwarded yesterday to the equerry-in-waiting for presentation to the Duke; and they are worthy of his acceptance. The case is made of handsome grained blackwood, the edge inlaid with Huon pine and the interior fitted up to hold two cues and ivory chalk holders. The compartments are lined with superfine billiard cloth, and the cues themselves are inlaid with a variety of carefully selected woods, viz:- Myrtle, Huon pine, rosewood (from Brisbane), musk, tulip, myall, red gum and blackwood, the whole presenting a really beautiful appearance. The butt of one of the cues is mounted with a gold plate bearing the following inscription:- 'Presented to His Royal Highness the Duke of Edinburgh, by Alcock & Co., Melbourne, 1867.'²⁸

Alcock also supplied the private apartments of the Duke, at Government House *Toorak*, with a billiard table, to which he gave the name the Duke of Edinburgh Table, for which he was not paid, and for which he took the Government to court. "Alcock, in answer to advertisements of the Board of Land and Works, tendered for the supply of a billiard table at *Toorak*, for the Duke of Edinburgh's use. His tender was accepted, and he performed the work at the price stipulated. To obtain payment he had to sue Her Majesty, under the Crown Liabilities and Remedies Statute."²⁹

The table is described effusively:

"It is not likely that a finer piece of furniture was ever manufactured in Victoria - if we except the famous sideboard exhibited at the last Exhibition - than the billiard-table just made, to the order of the Government of Victoria, for the Duke of Edinburgh, at *Toorak*, by Alcock and Co., of Russell-street. To Mr Alcock is due the credit of being the first to fairly show that colonial blackwood was one of the finest woods in the world - so much so that in order to

get the wood for use he has had to procure for himself the trees, simply cut into lengths, instead of being roughly-shaped and the best grained portions adzed off, as was usual before he entered the market. He has, however, never developed the qualities of this beautiful wood better than in the structure of this new billiard table, which in other respects is of the best make and colonial material. It is so rich in colour, in pattern and is so well defined, and of surface so finely mottled, that it looks like tortoiseshell. A cue-rack to suit is also being prepared; and among the cues is one for presentation to His Royal Highness, the handle inlaid with the best colonial woods - myall, eucalyptus, myrtle, blackwood, musk, &c., including tulip wood, which as an ornamental wood is almost unknown. The legs of the billiard-table are a curiosity in their way, being 'canted,' not by hand in the ordinary fashion, but by a machine invented and patented by the firm, which cuts flutes into the turned legs at the rate of one minute fifteen seconds per flute."³⁰

The *Argus* gives a long list of other appointments as suppliers to His Royal Highness:

"Messrs. Mowbray, Lush & Co. of Collins-street have received information through the Hon. Eliot Yorke, that His Royal Highness the Duke of Edinburgh has been pleased to appoint them his silkmercers, drapers and upholsterers, in Melbourne. The formal appointment will be forwarded from England by the earliest opportunity. This firm were entrusted with the fitting up of the apartments occupied by His Royal Highness at *Toorak* [Government House].

"Mr Henry Watts, perfumer, of 71 Bourke-street east, who has done so much to introduce perfume of colonial flowers and manufacture into the Victorian market, and to whom a medal was awarded at the last Intercolonial Exhibition, has received

the gratifying appointment of perfumer to His Royal Highness the Duke of Edinburgh. The appointment will be forwarded from England as soon as possible.

"Mr R. Urquhart Miller, confectioner, Collins-street who catered so well for the guests of the late fancy dress ball, has received a compliment from H.R.H. the Duke of Edinburgh, which is alluded to in the following letter:-

'Toorak,

Melbourne

Thursday, January 3.

Sir, - I am desired by H.R.H. the Duke of Edinburgh, K.G., to inform you that His Royal Highness has graciously been pleased to appoint you cook and confectioner to His Royal Highness.'

"Amongst the various presents which His Royal Highness the Duke of Edinburgh has been pleased to accept from their donors there is a collection of stereoscopic slides of Victorian scenery, and an album containing views of Melbourne, the latter taken by the instantaneous process by Mr Chuck, photographer, lately of Daylesford but now practising his art here in Melbourne. The album manufactured by Mr Detmold, 'is bound in green morocco.'

"Mr Stanley, military tailor, Collins-street east, has been appointed tailor to the Duke. The Prince on his late visit to Ballarat, it will be remembered, was photographed by Messrs. Roberts Brothers, as he appeared in his working clothes - dirty and draggled as he came up from the workings of the Band of Hope Mine. The picture has since been enlarged and coloured, and appropriately set in gold and framed in dark wood. It is a very pleasing performance. A copy has been accepted by the Duke, who has appointed Messrs. Roberts Brothers his photographers."³¹

Chevalier finally gained permanent employment on this and the second visit of the Duke. "We have here-to omitted to mention that Mr Chevalier, the artist, formed one of the Prince's suite during the Royal tour through the Western District. We are glad to know that by this means His Royal Highness will be able to carry away with him some permanent memorials of the beautiful lake scenery of the Western District."³²

Prior to the Duke's second visit in 1869,

"A most kind autograph letter to M. Nicholas Chevalier, the well known artist, from Prince Alfred, has been received by the mail, informing him of His Royal Highness's intention to leave England very shortly on his second voyage, and inviting M. Chevalier to meet him at Galle, where he hopes to arrive about the 1st February, and to accompany him thence to India, China and Japan and back to Australia, taking sketches for the Prince en route. Seeing the large choice open to the Duke of Edinburgh, it is pleasing to find that His Royal Highness should have elected one whom we are justified in calling a Victorian artist to accompany him on his interesting expedition."³³

The second visit of the Duke to Victoria was a private one except for the laying of the foundation stone of the Alfred Hospital, commemorating the attempted assassination at Clontarf, NSW. The first intimation of an itinerary for the second visit is to be found *The Argus* in December. "The Duke is now to visit Western Australia, after leaving the Cape of Good Hope - the geographers, we presume, having been able to satisfy His Grace of Buckingham that the *Galatea* will find safe anchorage in King George's Sound, if not in the roads off Fremantle. From thence the Duke will follow his old track, visiting Adelaide, Melbourne and Sydney."³⁴

A GOLD AND SILVER TROWEL, presented on the occasion of laying the foundation stone of the Prince Alfred Hospital, Melbourne, the 6th March, 1869.

£20

"The trowel used by the Prince during the ceremony was presented to the committee by Mr Edwards, jeweller, Collins-street. The handle was of gold and the blade was of silver, beautifully chased and bore the following inscription:- Presented to His Royal Highness the Duke of Edinburgh on his laying the first stone of the Prince Alfred Hospital, Melbourne, 6th March 1869. A vacant space was left on the lower portion of the blade, which it is intended to fill up with a design of the hospital inlaid with gold."³⁵ It is good to see Edwards acting in a charitable fashion by making and presenting the trowel, for he had benefited greatly from the previous Royal visits to Victoria.

On a social note³⁶ the Duke was befriended by the Commissioner of Police, Captain Frederick Standish,³⁷ who was employed to be of service to the Prince. The day after the *Galatea* arrived in Melbourne, two of the Prince's suite, Lord Newry and the Hon. Eliot Yorke dined with Standish at the Melbourne Club. Afterwards he took then to visit Mrs Fraser, who conducted the most sumptuous and well appointed brothel in Melbourne. He was later to arrange the introduction of a lady called Psyche, the Incognita to the Duke, who visited Sydney at his request. Standish had to settle the Duke's gambling debts on his departure; one night he lost over £600 at cards, half his annual salary. The 23 year old Prince was having an enjoyable time, so much so that on his return the British Parliament was requested to vote the sum of £3,500 as compensation to Prince Alfred for the additional outlay on this and his second voyage, a fact re-

corded in a book of poems written by J. F. Blanche and published in 1879, recording Prince Alfred's visit to Australia.³⁸

Tasmania

The visit of the Duke of Edinburgh to Tasmania took place from Monday 6 January 1868, when he arrived in the Derwent River from Victoria, to his departure less than two weeks later on Saturday 18 January, bound for Sydney. The first official occasion was the presentation of an illuminated address in a silver mounted case from the Corporation of Hobart.

A CYLINDRICAL EIGHT-SIDED CASE, of polished wood, silver mounted, containing an illuminated address from the City of Hobart Town, the 7th January, 1868.

£2

AN ADDRESS FROM THE CORPORATION OF HOBART TOWN - in silver mounted case.

£5

The presentation address in its silver mounted case was designed to go into the casket and they were presented to the Duke on his ceremonial landing opposite the Ordinance Stores in Salamanca Place on the morning of Tuesday 7 January.

The address on vellum was decorated by Mr Frank Dunnnett of the Survey Department.³⁹ The casket is described as "being manufactured by Mr L. Pearson, of Elizabeth-street, and is a plain octagonal case mounted with silver. The case is of cedar most beautifully veneered with Tasmanian lightwood⁴⁰ richly polished, and is lined with velvet. The ends are ornamented with a shell and scroll in silver, and the edges of the case are mounted with sprigs of forget-me-not in silver. On the upper side, or lid, is a ducal coronet in silver, and a plate for the Prince's arms. The seal of the Corporation is to be attached to the address by ribbon, and enclosed in a



Plate 7. The Address Container made from Tasmanian timbers labelled by Leonard Pearson, cabinet-maker Hobart, with silver mounts by Charles Gaylor. Inscribed "To H.R. Highness, Prince Alfred, Ernest, Albert, Knight of the Most Noble Order of the Garter &c &c; / The Ancient & Independent Order of Oddfellows Friendly Society / Hobart Town / Tasmania, 1868." A similar address container made by the same manufacturer was presented by the Corporation of Hobart Town. Private collection.

richly chased silver case bearing the arms of the Duke. The silver work is being executed by Mr Gaylor."⁴¹

A similar case for a presentation address is illustrated (**Plate 7**). The case bears the maker's label of Leonard Pearson (**Plate 8**),⁴² presumably silver mounted by Charles Albert Gaylor,⁴³ and probably engraved by William Rose Bock.⁴⁴

A SILVER TROWEL, with wooden handle: presented on the occasion of laying the foundation stone of the Cathedral Church of St. David, Hobart Town, the 8th January, 1868.

£5



Plate 8. Leonard Pearson's maker's label for the address container illustrated in plate 7. Private collection.

The Cathedral gained its name from David Collins the first Lieutenant Governor of Tasmania, who was buried in St David's cemetery in 1810. The trowel is described as being "designed and executed by Mr Charles Gaylor of Liverpool-street, is of solid silver, and a most creditable piece of workmanship. The blade is of the ordinary form, and springs from a handle of Tasmanian lightwood encircled with fern leaves in frosted silver, a silver rope entwines the handle at the top of which is a handsome rosette in frosted silver. The whole trowel has been most elaborately engraved by Mr W. R. Bock in a style which we have seldom surpassed, even from England. The front is surrounded by a square Grecian border, and in the centre is a rose, shamrock, and thistle, around which are entwined a garter which bears various appropriate devices, and the inscription; 'Presented to H.R.H. the Duke of Edinburgh on the occasion of his laying the foundation stone of the Cathedral Church of St David's, Hobart Town.' On the reverse is a beautifully engraved representation of the Cathedral, with the motto 'Nisi dominus frustra.' This is enclosed in a neat border of fleur de lis. Altogether the trowel is a very beautiful specimen of the silversmith's and engraver's arts, and is creditable to the city."⁴⁵

The trowel was contained in a box: "The trowel with which the Prince is to lay the foundation stone of the new cathedral has been enclosed in a beautiful case, manufactured from a knotty piece of Huon pine, by Mr. Smith⁴⁶ of Liverpool-street. The case is surmounted by a silver coronet. It is now at Mr Gaylor's, Liverpool Street."⁴⁷

The balance of the tools are described as "a beautifully designed level of Tasmanian lightwood, in the form of a triangle, having a lion couchant at either end of the base, an implement was designed by Mr. H Hunter, and executed by Messrs. Hamilton

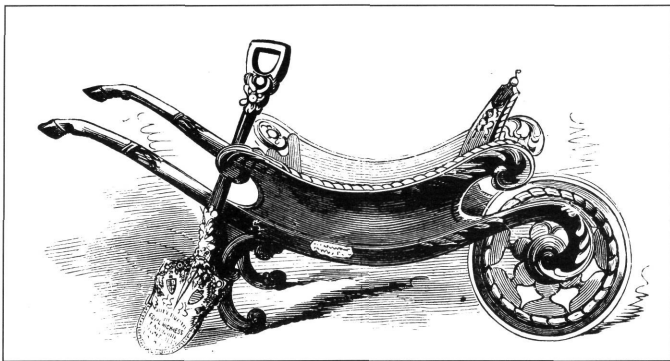


Plate 9. The wheelbarrow and spade, original engraving *The Illustrated Melbourne Post*, 29 February 1868 p. 29. State Library of Victoria.

and Sons.⁴⁸ There was also a mallet of she-oak wood highly polished, turned by Mr Powell of Collins-street. Henry Hunter was the local architect and superintendent of works at the Cathedral.⁴⁹

A SILVER BOUQUET HOLDER, of fern-leaf pattern: presented by the Native Residents of New Norfolk, the 10th January 1868

£3

AN ADDRESS from the Municipality of Oatlands, Tasmania.

This address was unsold at the sale for no price is given. It was presented to the Duke on 13 January as he travelled through the Oatlands Municipality on the way to Launceston, and contained in a simple Huon Pine case.⁵⁰

AN ISLAND WOOD CASKET, mounted with silver gilt, containing an address from the Town of Launceston, Tasmania.

£2

The address and the casket were presented to the Duke as he entered Launceston on the Wellington Road on the morning of Tuesday, 14 January 1868.

"The address is enclosed in a handsome casket 11 inches in length, 6 inches in width and 4 1/2 inches in depth, from the establishment of Mr Jas Sadler.⁵¹ It is manufactured from colonial woods which were wrought

into fantastic devices, and altogether formed a good specimen of the timber indigenous to Tasmania. In addition to the effect produced by the grouping of the woods, further beauty was secured by the elaborate ornamentation of the lid in the two stars of about three inches in diameter, made of Macquarie River blackwood, and an admirably shaped anchor of the same material, with the letters A. and E. on either side. Within, it was cushioned and lined with crimson silk velvet. This fine specimen of the cabinet maker's art was made by Mr John Woods,⁵² whose exhibits at the Intercolonial Exhibition of Victoria were favourably mentioned; and the principal woods employed in its construction were Huon pine, musk, myrtle, blackwood, she-oak, honeysuckle, tea tree, blue gum, sassafras, silver wattle, olive, wormwood, iron bark, gorse, beef box, cherry tree, and beech - the whole being native to the colony. The casket was mounted in gold, in all 4 ozs., being the production of the Fingal diggings. Covering one of the stars above mentioned was a gold shield chastely engraved by Mr A Bock,⁵³ of Hobart Town, and surmounted by a ducal coronet. Two clasps fastened down the lid, and to the four lower corners of the casket were affixed the rose, shamrock and thistle elegantly finished in frosted gold - indeed the hinges of brass form the only other metal used. The whole

of the mounting is the work of Mr W Davey,⁵⁴ jeweller, Brisbane-street."⁵⁵

A SILVER SPADE, with carved wood handle: presented on the occasion of turning the first sod of the Launceston and Western Railway the 15th January, 1868.

£25

As to the spade (Plate 9) "it is of silver, and contains some 40 oz of that metal, the whole of the labour in connection with which, together with the design, was the work of Mr W. Davey, and the more credit is due to him from the fact that he has, unaided, executed the whole of it, whereas several branches of the silversmith's trade is comprised in it. The implement was shovel shaped and highly polished throughout. Descending from the handle and trailing upon each side of the blade was a elegant floral wreath in frosted silver, the very best work of the kind yet turned out here, and representing the rose, shamrock, thistle and fern - the latter having a colonial significance. Mr A. Bock of Hobart Town, was commissioned with the work of engraving the blade but failed to complete the same, returning it partially engraved and otherwise roughly finished off. An offer has been made by Mr Jarman⁵⁶ to complete the design and lettering.

"On the base of the handle was a ducal coronet in frosted silver, with an anchor beneath it. The crest of his Royal Highness the Prince of Wales and that of his Royal Highness the Duke of Edinburgh have yet to be engraved on either side of the base. The handle of the spade was another good specimen of the work turned out by Mr Jas Sadler, and was composed of blackwood wrought into the form of two branches of the oak with a profusion of the leaves of that royal tree, Upon the shield, although in an unfinished state, was the following inscription:- Presented to / His Royal Highness / the / Duke of Edinburgh /

on his turning the first sod / of the /
Launceston and Western Railway."

57

The spade was presented together with a ceremonial wheelbarrow, made and elaborately carved by James Sadler (Plate 9), which remains in Tasmania in the Queen Victoria Museum, Launceston.

A BOX, containing stereoscopic views of Tasmania.

£1

Footnotes

- 1 *The Argus*, 23 November 1867 p. 5.
- 2 *The Argus*, 29 November 1867 p. 4. For a detailed description of the work of this firm see J. B. Hawkins, "Henry Upton Alcock and Billiard Tables in the 19th Century", *Australian Antique and Fine Art Dealers' Fair*, Sydney, May 1996, pp. 11-15. The box survives in a European royal collection.
- 3 *The Argus*, 27 December 1867 p. 1 of supplement.
- 4 Eric Rolls, *They All Ran Wild*, 1969, p. 28-32.
- 5 *Geelong Advertiser*, 6 December 1867 p. 3.
- 6 David Senior, "Joseph Thomas Sleep: Jeweller &c, Ballarat" *Australiana* February 1996 pp. 19-21 and John Houstone, "Further notes on Joseph Thomas Sleep Silversmith, Ballarat" *Australiana* May 1996, p. 54.
- 7 *Ballarat Star*, 12 December 1867.
- 8 *Ballarat Star*, 18 December 1867 p. 3.
- 9 This descent is described in *The Gentleman's Magazine*, vol 5, published London 1870, pp. 685-687.
- 10 *Ballarat Star*, 10 December 1867.
- 11 *Ballarat Star*, 11 December 1867 p. 3.
- 12 *Ballarat Star*, 13 December 1867.
- 13 *Ballarat Star*, 11 December 1867.
- 14 Brian McKinlay, *The First Royal Tour 1867-1868*, Adelaide 1970, p. 114, where the pyramid of gold may be seen on the table.
- 15 *ibid*, p. 112.
- 16 J B Hawkins, *Australian Silver*, Antique Collectors Club, Woodbridge, 1990, Vol 1 p. 341.
- 17 15 August 1868, p. 128
- 18 *Catalogue of the Principal Items on View at Osborne House*, HMSO 1965, p. 7, nos. 360 & 369.
- 19 J B Hawkins, *op.cit.* p. 247.
- 20 *The Argus*, 28 December 1867 p. 5.
- 21 *The Argus*, 2 January 1868 p. 4.
- 22 *A Guide to Works of Art and Science collected by Captain His Royal Highness the Duke of Edinburgh K.G. during his five-years' Cruise around the World in H.M.S. Galatea (1867-1871) and lent for exhibition in the South Kensington Museum, February 1872*, John Strangeways, London, 3rd edition.
- 23 *The Argus*, 20 December 1867 p. 4.
- 24 *The Argus*, 23 December 1867 p. 5.
- 25 *The Argus*, 27 November 1867 p. 5.
- 26 *The Argus*, 4 January 1868 p. 4.
- 27 *The Argus*, 3 January 1868 p. 4.
- 28 *The Argus*, 25 December 1867 p. 5.
- 29 *The Argus*, 4 December 1867 p. 4.
- 30 *The Argus* 2 October 1867.
- 31 *The Argus* 4 January 1868.
- 32 *The Argus*, 13 December 1867 p. 5.
- 33 *The Argus*, 7 December 1868 p. 1 of supplement.
- 34 *The Argus*, 22 December 1868
- 35 *The Age*, 8 March 1869 p. 3.
- 36 Paul de Serville, *Pounds and Pedigrees, The Upper Class in Victoria 1850-80*, 1991, pp. 62-69.
- 37 J B Hawkins, *op.cit.* Vol. 1 page 258 for the Standish gold casket by Edwards & Kaul.
- 38 The Prince's visit was also recorded in J.G. Knight, *Narrative of the Visit of His Royal Highness the Duke of Edinburgh to the Colony of Victoria, Australia*, Melbourne.
- 39 *The Mercury*, 26 November 1867 p. 2.
- 40 Lightwood was the term then used for Blackwood.
- 41 *The Mercury*, 3 January 1868 p. 2 col d.
- 42 Kevin Fahy & Andrew Simpson, *Australian Furniture, A Pictorial History and Dictionary 1788-1938*, Sydney 1998, q.v. 'Pearson, Leonard'.
- 43 Anne Schofield & Kevin Fahy, *Australian Jewellery 19th and 20th Century*, Sydney 1990, p. 193.
- 44 William Rose Bock and Alfred Bock were sons of Thomas Bock; see Diane Dunbar, *Thomas Bock: Convict Engraver, Society Portraitist*, Launceston 1991; Joan Kerr, *The Dictionary of Australian Artists*, Melbourne 1992, pp. 77-80
- 45 *The Mercury*, Friday Morning 27 December 1867 p. 2.
- 46 Fahy & Simpson, *op.cit.* q.v. 'Smith, Samuel'.
- 47 *The Mercury*, Friday Morning 3 January 1868 p. 2 col d.
- 48 William Ormsby Hamilton made furniture for Mona Vale where the Duke stayed on his way to Launceston, see Mary Cree, "Early Furniture in Van Diemen's Land", *Australiana*, May 1995 p. 54.
- 49 *The Mercury*, 9 January 1868, p. 2. col d.
- 50 *The Mercury*, 16 January 1868 p. 2 col. d.
- 51 Fahy & Simpson, *op.cit.* q.v. 'Sadler, James'.
- 52 Fahy & Simpson, *op.cit.* q.v. 'Wood, John'.
- 53 See note 44; Kerr, *op.cit.* q.v. 'Bock, Alfred' p. 77f.
- 54 Schofield & Fahy *op. cit.* p. 169
- 55 *The Launceston Examiner*, Thursday 16 January 1868 p. 2 col. f.
- 56 Kerr, *op. cit.*, q.v. 'Jarman, Richard' p. 399 - the same Jarman of 46 Murray St Hobart Town, who engraved the plate on the foundation stone of St David's Cathedral.
- 57 *The Launceston Examiner*, Thursday January 16 1868 p. 4. cols d & e.

Kenneth McKenzie Amateur Cabinet-maker

Sally Webster

SALLY WEBSTER uncovers some of the buildings in the Shoalhaven area, on the South Coast of NSW, designed by mining engineer Kenneth McKenzie (1836-1922). In 1886 he built Meroogal at Nowra, which is now operated by the Historic Houses Trust of NSW as a women's history place. There, some of the furniture he made for his sisters and nieces is displayed.

The reviews were not kind when Kenneth McKenzie (Plate 1) welcomed in the 1880 New Year singing "Grandmother's Cat". The *Nowra Telegraph* was blunt: "He possesses a sweet, flexible, though not a strong voice and it seemed a pity that he should condescend to use it for the rendition of music and words so utterly ridiculous."¹

McKenzie often performed in the Cambewarra School of Arts, which he designed and built in 1879. Although not fond of his singing, the *Telegraph* reported the school's completion with words of praise: "The excellence of workmanship exhibited in the finish of the building...is highly creditable to the builder and architect [sic], Mr K. McKenzie, of Cambewarra."²

McKenzie's love of music was coupled with an unwavering commitment to his local community. His displacement as a three-year-old child, when he and his family sailed from Scotland to the Shoalhaven district on the southern coast of NSW in 1839, may have contributed to his strong sense of place. Ironically, McKenzie's career as a mining engineer ensured that he spent much time out of the district far from family and friends.

Gold discoveries at Yalwal, southwest of Nowra in 1872 proved to be a great boon to his career and McKenzie prospered. By 1886 he was able to retire at the relatively young

age of fifty. Upon retirement he returned to the Shoalhaven district to live with his parents at the family home *Fairfield* in Cambewarra. McKenzie chose not to marry and free from traditional familial duties he pursued a range of personal interests that he had held at bay during his professional life. They included architecture, design and carpentry.



McKenzie's first architectural commission had come from his sister Georgina and her husband Samuel Mathews when he was thirty. *Argyle House*, a modest, single storey dwelling was built c. 1865 in Cambewarra. The house still stands but has had substantial alterations. It is an amateur work and much less resolved in its internal design than his later houses. While the formal rooms are generous and elegantly laid out with large windows overlooking the verandah and garden, the bedrooms which lead off the hall appear almost as an afterthought. *Argyle House* is perhaps McKenzie's only commission that reveals his lack of formal architectural training.

Georgina and Samuel's shop once stood in what is now the front garden of *Argyle House*. Their increasing good fortune may have encouraged them to build again, further away from their workplace, just outside the small

Plate 1. Photograph of Kenneth McKenzie. Private collection.

township of Cambewarra. McKenzie also received this commission.

Their new house *Llanthony* (1867) is an impressive two storey wooden dwelling with decorative barge boards, a bay window at the front and two balconies. A southern elevation of *Llanthony* bearing McKenzie's stamp survives and shows a competent draughting hand. *Llanthony* survives and is now run as a bed and breakfast.

The Mathews' reaction to *Llanthony* must have been positive. In 1885 McKenzie designed and built *Meroogal* in Nowra for his other sister Jessie Catherine and her four unmarried daughters. *Meroogal* echoes the design of *Llanthony* with a few adjustments possibly in response to family suggestions. The positioning of the staircase has been moved away from the front door to run at right angles to the hall. The bedrooms are more intimate in scale, while two smaller balconies have replaced the large upstairs balcony that is a feature of *Llanthony*. Both houses enjoy a northeasterly aspect.

McKenzie's parents had both died by 1892 and in the following year he built a cottage for himself in the grounds of *Llanthony*. After his death in 1922 the cottage was moved and has become an almost unrecognisable fragment of the tearooms perched on top of Mount Cambewarra.

McKenzie accepted many commissions throughout the district before and after his retirement. They included the Union Church in Cambewarra and the Presbyterian manse in Nowra.

Meroogal remained in family hands until its acquisition by the Historic Houses Trust in 1985. It is now open as a house museum. If *Meroogal* had not survived as a family home with its accumulation of family possessions from the four generations of women who lived there, Kenneth McKenzie's other talent may have gone unrecognised, swallowed and hidden by family movement and dividing generations, like the work of so many other amateur craftspeople.

Instead, the collection at *Meroogal* holds a fascinating record

of Kenneth McKenzie's other passion, his work as a cabinetmaker. Contemporary sources are scattered with references to his work. His obituary in *The Shoalhaven Telegraph* recorded "When Cambewarra and other district soldiers returned from the war, it was a hobby with him to present each with a walking stick made with his own hands."³

Another obituary in the *Nowra Leader* noted "[Kenneth McKenzie] was particularly handy with carpenters' tools, and did some very fine work; at the Nowra School of Arts is a very fine collection of Australian woods which he presented to the Institute."⁴

McKenzie was passionate about the Shoalhaven district. A great naturalist, he spent many hours bushwalking, particularly in the Cambewarra Ranges where he had spent much of his childhood. He was often accompanied on his ramblings by Professor William Bauerlin, a botanist. McKenzie's niece Kennina, known as Tottie, frequently mentions Bauerlin in her diary, written when she and McKenzie were both living at *Fairfield*. Her use of his first name suggests not only a younger man but also a familiar visitor to their home. *The Wildflowers of NSW* by William Bauerlin and Gertrude Lovegrove published in 1891 is part of the *Meroogal* collection.

McKenzie was particularly interested in Australian timbers, collecting samples as he walked and Bauerlin's profession as a botanist would certainly have aided him in this pursuit. His interest in botany led him to use the woods for marquetry, a difficult and precise craft.

McKenzie's marquetry skills are evident in his work that remains in the *Meroogal* collection. An inlaid cutlery box (**Plate 2**), once in constant use on the dining room side-



Plate 2. Cutlery Box made by Kenneth McKenzie, *Meroogal* Collection, Historic Houses Trust of NSW. Photograph by John Storey.

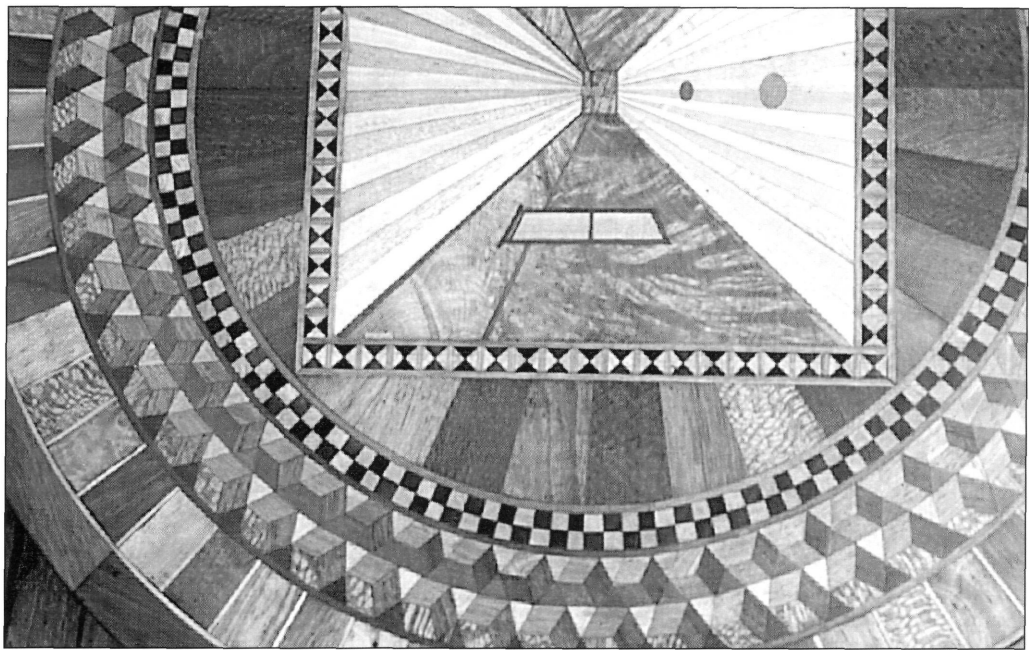


Plate 3. Table-top (detail) made by Kenneth McKenzie, Meroogal Collection, Historic Houses Trust of NSW.

board, housed the family's best silver. While the silver has been dispersed among family members, the cutlery box remains. It displays a regular but quite intricate pattern of six-pointed stars and cubes encircling a central rectangular shield. McKenzie's use of woods in this piece is carefully considered with the lighter providing a dramatic background to the darker timbers.

Cutlery boxes were a favoured item for McKenzie and seemed to hold particular significance for him. His great, great niece Mrs June Wallace recalls that he made one for each of his nieces when they got married.

Four tables in the *Meroogal* collection stand out as excellent examples of McKenzie's skill. They illustrate his ability to understand not only form and function but also an ability to respond to aesthetic challenges.

His most intricate work is a circular table-top (Plate 3) on a pedestal base which is most likely of commercial construction. Over eleven different timbers have been identified in the table including local timbers such as red cedar, rose mahogany, silky oak, blackwood, honeysuckle and musk. McKenzie recorded the list of woods used in the construction of the table, listing both their common and botanical names. His handwritten list survives at *Meroogal*.

McKenzie also experimented with perspective in the marquetry design on this table-top. He created a visually arresting pattern that draws the viewer into the body of the work with a long passage that finishes with a closed door. McKenzie responded to the natural tone of the timbers that he had collected, allowing fine specimens to dominate, with lesser ones used in the background of the design. It has been suggested that the design

draws from Freemasonry imagery but no evidence has been found to support this claim.

The table was originally used by the family for games, although it is unlikely McKenzie made it with this specific use in mind given the functional quality of so many of his other pieces. The table was also useful when extra company came around, as family history reveals that it doubled as a tea table.

At some point the function of the table changed completely. The base was relegated to the china pantry and the top became a firescreen, sitting in summer before the dining room fireplace, where it remains today. Mrs Wallace recalls that the seasonal changeover at *Meroogal* occurred each year on 27 April, a date decreed by Jessie Thorburn, McKenzie's elder sister who lived at *Meroogal* from when the house was built in 1886 until her death in 1916.

A games table in the sitting room leaves no doubt as to its function. A wide band of decorative marquetry surrounds its central chequerboard. Completely serviceable, the table-top has been designed with sufficient overhang to make sitting at it for extended periods comfortable. A drawer and a lower shelf allow discarded game boxes to be placed out of the way. The simplified cabriole legs lend this table a particular elegance.

On top of the games table is displayed a small whistle flute or flageolet that belonged to McKenzie, for along with singing, he enjoyed playing the flute. McKenzie also spoke Gaelic and endeavoured to keep the language alive within his family. Mrs Wallace recalls that McKenzie was the favourite relative of her mother Margaret Macgregor and sister Elgin, who were children in the early part of the twentieth century. They found he had a lively disposition and "would go to considerable lengths to entertain, amuse and instruct botanically his two little great-nieces."⁵

A circular table with a bold central geometric design on a pedestal base with cabriole legs is a bedside table in the little bedroom upstairs at *Meroogal*. A simple two-tiered hall

table with a central diamond motif remains in the downstairs hall, where it has always stood with a ceramic plate sitting on top for visiting cards. Wooden picture frames of his making hold a selection of prints and photographs and hang throughout *Meroogal*. A small, plain, two-door cabinet purposely designed to hold sheet music also sits in the downstairs hall, no doubt a response to a plea from a family member for somewhere to store a growing collection of music.

The cabinetmaking and marquetry work of Kenneth McKenzie is evident in almost every room in *Meroogal*. As with his architectural work, McKenzie's cabinetmaking and marquetry skills attest to a talent that was able to flourish within this close community, despite a lack of formal training.

McKenzie died in 1922 after a short illness. His obituary⁶ in *The Shoalhaven Telegraph* was titled "The Passing of the Pioneers. The tragic death of Mr. K. McKenzie." and described his life's achievements at some length. Specific instructions were made in McKenzie's will about his toolbox. The box and its contents were left to his niece Tottie.

A picture survives of McKenzie taken at Shoalhaven Heads, in the *Meroogal* collection. He wears a swimming costume, a helmet and is draped in seaweed. With one arm raised, the other on his hip and with the surf swirling at his feet, one could imagine King Neptune emerging from the sea. McKenzie boasted, for the benefit of his great nieces, that he was a pioneer surfer. Reflecting upon the diversity of his life one might not be so sure in calling his bluff.

McKenzie's furniture can be seen at *Meroogal*, corner West and Worrige Sts, Nowra NSW 2541, telephone (02) 4421 8150, open Saturdays from 1 pm - 5 pm and Sundays 10 am - 5 pm.

Footnotes

- 1 *The Telegraph*, Nowra, 1 January 1880.
- 2 *The Telegraph*, Nowra, 28 July 1879.
- 3 *The Shoalhaven Telegraph*, Nowra, 6 December 1922.
- 4 *Nowra Leader*, Nowra, 8 December 1922.
- 5 June Wallace, 'Memories of Four Great Aunts.' Unpublished ms., 1986, held by Historic Houses Trust of NSW.
- 6 *The Shoalhaven Telegraph*, Nowra, 6 December 1922.

Our Authors

Bob Fredman is a Queensland-based collector and researcher of early Australian furniture, whose main interest is in the origin of styles and their adaptation to Australian cabinet making.

John B. Hawkins was born and educated in England, attending the Royal Military Academy Sandhurst, and commissioned

into the Middlesex Regiment in 1962. Resigning his commission he emigrated to Australia in 1967 to open his well-known antique business. In 1973 he compiled a book cataloguing an exhibition held by the National Trust (NSW), titled *Australian Silver 1800-1900*. He has written three further books *Thomas Cole and Victorian Clockmaking* (1975), *The Al Tajir Collection of Silver* (1985) and *Nineteenth Century Australian Silver* (1990), and many important

articles for Australian magazines and journals. He lives at *Whitley* in the Southern Highlands and is acknowledged as having assembled some of the foremost collections of antiques both internationally and within Australia. He has been President of the Australian Antique Dealers Association since 1993.

Sally Webster is a Curator with the Historic Houses Trust of New South Wales.

Ebony in Early Australian Cabinet-making

R. A. Fredman

Furniture made in this country during the first quarter of the nineteenth century mirrored the contemporary British styles with which settlers were familiar. The extraordinary isolation of Australia and its early primary purpose as a penal settlement meant local cabinet-making should have been characterised by lack of finesse. Yet one of the more refined cabinetmaking practices, ebony embellishment, was practised in the colony. BOB FREDMAN examines this practice and looks at examples of its application.

Ebony embellishment, in its broader context, can refer to the following practices:

- the inlaying of the black timber ebony (*Diospyros* sp.) which is found in various countries of the world
- the inlaying of another timber or of bone that has been ebonised (stained black)
- the ebonising of elements of the timber carcass e.g. painting with an opaque black coating.

Diospyros and ebonised timber were used in Australian furniture for stringing, edging, escutcheons, corner insets and knobs. Elements of furniture highlighted by ebonising have generally been ring turnings, either on table legs or applied paterae, and mouldings.

An analysis of the examples of furniture which feature ebony illustrated in K. Fahy and A. Simpson's text *Australian Furniture: Pictorial History and Dictionary 1788-1938*, henceforth AF, show that they range in estimated date of manufacture from 1803 to 1830. Examples in K. Fahy, C. Simpson & A. Simpson's earlier publication *Nineteenth Century Australian Furniture*, henceforth NCAF, range from 1803 to 1835. The earliest piece known is the King cabinet from 1803, described in the former as having "a local ebony for cockbeading" and in the latter as "unidentified ebonised wood". Similar slight variation in description oc-

curs when describing a c. 1810 sofa table (AF plate 535) with AF referring to the stringing as "ebonised pine" and NCAF referring to "stained stringing". Most black timber inlay in either text is described simply as "ebony", and is used to varying degrees. Some pieces, such as a clothes press c. 1820 (NCAF plate 103) have extensive ebony stringing in the manner of English provincial decorative craft. In contrast, the elegant Sheraton-style pieces of the 1820s have ebony stringing and edging as an ad-

dition to accentuate rectilinear lines, occasionally using the Greek Key pattern in corners (Plate 1). Ebony continued to be used in the 1830s and beyond with diminishing frequency. Some cabinetmakers used ebony quite prodigiously, as in a cypress pine games table (NCAF plate 464). However, during this period pine or ash stringing was more commonly used than ebony because it was more easily accessed and possibly gave a better contrast against the dark cedar colour.



Plate 1. Cedar chest of drawers with Greek key ebony string inlay on the drawer fronts, Tasmania c. 1835. Private collection, K. Fahy & A. Simpson, *Australian Furniture* pl. 201.

Plate 2. Cedar table with ebony stringing and edging on the aprons, and ebonising painted on the leg turnings, c. 1825. Private collection.



Plate 3. Cedar table, detail.



In 1832 Quaker missionary James Backhouse, writing about observations he made in Tasmania, stated that "the black substance form-

ing part of the stems of tree ferns, is used for reeding, in inlaying, for which purpose it is superior to ebony"¹. However, no furniture incorporating

tree fern inlay has yet been documented. An examination of timber samples in the extensive collection of the Queensland Forestry Research Institute (Q.E.R.I.) reveals that the heart in the stem of a tree fern, including the Tasmanian species, is a low-density fibrous black material interspersed with solid black nodules. A wood scientist² advises that tree fern would be most unsuited to being cut into lengths for use as stringing, nor hard enough to be incorporated in a finished surface. Hence it seems unlikely to have been used in furniture embellishment, other than in very small pieces.

Examples of *Diospyros* sp. in the Q.E.R.I. are very hard, dense and dark brown to black. Occasional specimens are characterised by lighter brown bands. Strips cut from some of these samples would cross these bands, thereby incorporating obvious patches of brown in the resultant stringing. Australian ebony strung furniture sometimes shows this characteristic.

True Australian ebony *Diospyros ferrea* var. *humilis* is found only in north Queensland. This timber would not have been available to cabinetmakers until the later 19th century, so the *Diospyros* found in pre-1850 Australian furniture must have been collected on the trade routes between Britain and Australia.

Diospyros has been used for inlay work since the 16th century, but in Regency times stained timbers were often substituted due to the cost of importation from the countries where it was found. Acid was often used then to stain timber black, and as a result this "ebony" tends to become quite brittle with time. *Diospyros* on the other hand retains its strength but is prone to becoming detached from its parent piece because the glue does not adhere well to it. It is therefore not unusual to find stringing missing from *Diospyros*-strung pieces.

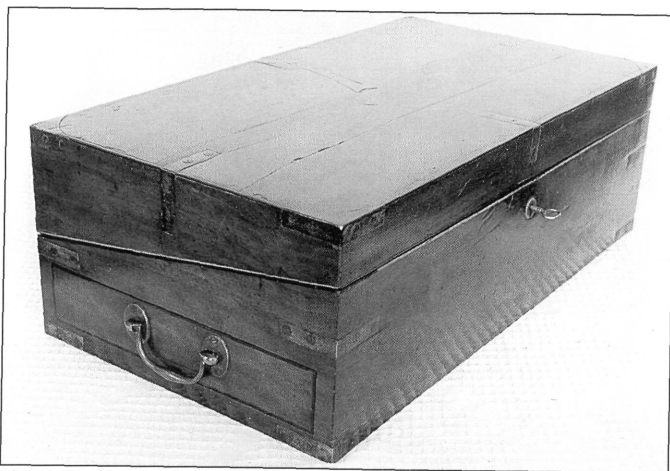


Plate 4. Brass-bound rose mahogany laptop writing slope with ebony edging, c. 1825. Private collection.

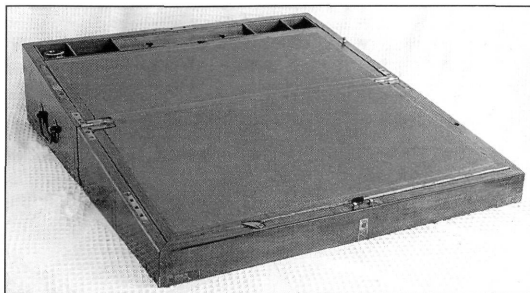


Plate 5. Brass-bound rose mahogany laptop writing slope with ebony edging, c. 1825. Private collection.

“Ebony” stringing today can easily be purchased from cabinetmaking suppliers for repair or reproduction work. It is normally black-stained boxwood that is slightly grey in tone and similar to the stained boxwood or pear wood encountered from time to time in old English furniture.

When early cabinetmakers required special effects with black rings on turnings or mouldings, they ebonised the carcass timber by painting it with black japan. Black annular rings on the paterae of a breakfront wardrobe c. 1815 (NCAF plate 101) show this practice. Other local examples include a chest with ebonised rings on the feet (*Australian Antiques: First Fleet to Federation* plate 25), and ebonised rings on legs of a table (AF plate 515). This practice was uncommon, but it must have had a special appeal to a select clientele at the time.

Two authentic pieces of early Australian furniture in a private collection are good examples of the application of ebony and ebonising. The

first is a c. 1825 sectional table (**Plate 2**) in the Sheraton style forming a round table 1350 mm diameter. It is made of red cedar (*Toona ciliata*) with select cedar veneer on the apron and fine tapered legs with bunched turnings. The timber, turning and cabinetmaking are of a very high quality and the condition is largely original. It once had a centre leaf, evidenced by sliding leaf supports. The edging and stringing in the aprons (**Plate 3**) are in a conventional late Georgian format and are most likely *Diospyros* sp. A positive identification cannot be made without cutting out a piece of the timber for analysis of the end grain, although the surface under magnification suggests *Diospyros*. The ebonising originally painted on the leg turnings is faded and worn, but still discernable. These three black rings when originally applied would have given this table a unique appearance.

The second piece is a brass-bound laptop writing slope (**Plates 4**

& 5) which is original except for minor repair, and hence is a very rare surviving example of travelling furniture from the 1820s. Rose mahogany (*Dysoxylum fraserianum*), commonly used at this time, is the primary timber. It is lined with red cedar and edged with *Diospyros* sp.³ on the exterior edges, and with *Diospyros* sp. and silver ash on alternate internal edges. The ebony internal edges juxtapose with the ash when the slope is closed, thus creating a joint of contrasting timbers. An interior drawer (**Plate 6**) is *Diospyros* edged and has an intricately carved *Diospyros* knob which, because of the fine detail in the workmanship, may have been manufactured in another country by a specialist craftsman. The rule and stop are blackwood and rosewood respectively and the fine bail handles are brass. The ebony knobs on the rule stop do not match the intricately carved knob and are an old addition to make the stop easier to remove.

Two well-known pieces of furniture attributed to the time of Governor Macquarie (1810 – 1821) have some similar characteristics to this writing slope, including the extensive use of rose mahogany and ebony. These are the collector’s cabinets known as the Strathallan cabinet (AF plate 63) and the Dixson cabinet (NCAF plate 177). The Strathallan cabinet has been comprehensively described in *The Strathallan Chest*. The wood technologist’s report in this book describes the black edging as “most likely ebony” and the light stringing as silver ash. Both cabinets have ebony edging juxtaposed with ash edging on closing-together hinged sections, as does the writing slope; a most unusual characteristic. The ebony in the Dixson cabinet shows distinct brown patches, the result of brown banding in the original timber as mentioned earlier. These brown patches also occur in the *Diospyros* identified in the writing slope and

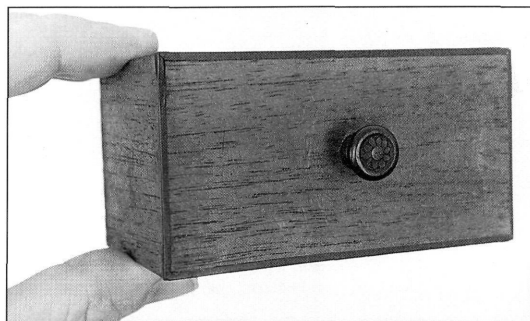


Plate 6. Writing slope, interior drawer with ebony edging and knob, c. 1825. Private collection.

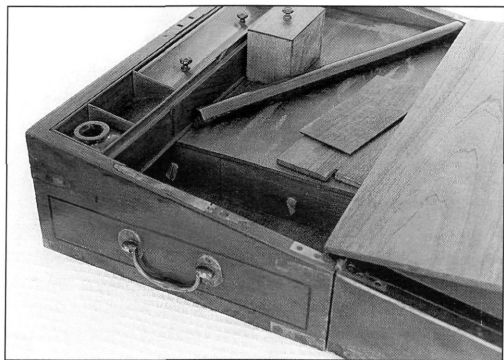


Plate 7. Writing slope, showing concealed drawers, c. 1825. Private collection.

lead one to question whether the *Diospyros* used in this furniture came from the same source.

The writing slope has the hallmark of quality, an observation reinforced by further special features. Two beautifully concealed drawers are accessible only by a "secret" three-step process that would take an unwelcome visitor some time to discover. They retain their original cotton pulls (Plate 7). A hinged post enables the

lid to be held open at an angle for use as a lectern, while the pin which ensures the external drawer can only be opened when the slope is unlocked has traces of gold plating. The provenance for the slope is yet to be established.

Kevin Fahy
in *The Strathallan*

Chest suggests the chest could have been made by William Temple who arrived in Australia in 1814. It has also been suggested⁴ that registered cabinet-maker Thomas Shaughnessy was the pre-eminent worker in ebony in the colony, due to a connection between an ebony-strung chest and Shaughnessy's descendants. There is no other evidence of any one cabin-et-maker in either Sydney or Hobart specialising in ebony work. Both centres of early Australian cabinet-making produced a variety of inlaid furniture, using both "pine" and "ebony".

The two items of furniture examined here show high style and refinement for their time. They demonstrate that our earliest cabinet-makers used imported ebony where necessary to achieve that "special" effect. Collectors and institutions are called upon to have their ebony-embellished pieces critically examined so that wider knowledge can be gained of the use of ebony, or perhaps discover the use of an Australian substitute. The sharing of this knowledge will further benefit the appreciation of our furniture heritage.

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3. K. Fahy & A. Simpson, *Australian Furniture – Pictorial History and Dictionary 1788 – 1938*, Casuarina Press, Sydney, 1998.
4. D. Ell (ed.), *Australian Antiques: First Fleet to Federation*, Golden Press, Sydney, 1977.
5. A. McCormick (ed.), *The Strathallan Chest*, Hordern House, Sydney, 1991.

Footnotes

1. James Backhouse, *Narrative of a Visit to the Australian Colonies*, London, 1843, pp 48-9.
2. Advice of Senior Woods Scientist M. Cause M. Sc.
3. Certified M. Cause M. Sc. Exact species unknown.
4. Kornelia Vidler and Graeme Dodd, "Strung in Ebony – the Shaughnessy Factor" *Carter's Australian Antique Trader*, November/December 1989.

Australiana Writing Awards

Sponsored by
Peter R Walker Pty Ltd
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Peter R Walker Pty Ltd, Dealers in Fine Art, are sponsoring a cash award of \$250 for the best article submitted to *Australiana* this year and next.

Articles appearing in *Australiana* Volume 21, 1999 are eligible to receive the first award, to be presented at the Australia Day Dinner in 2000. Members and non-members, including students, are encouraged to submit entries. The Society Committee is considering the best method of selecting the winner.

IN COMING ISSUES ...

John B. Hawkins

A Royal Visitor Part 3:
New South Wales

Garry Smith

Manning Valley Furniture of
the 19th Century

John Wade and Patricia Miles

The Steamship Owners'
Association Cricket Shield

Paul Hundley

Chinese Punch Bowls Reunited

Robert Hutchinson

Diana, a Pottery of Charm

Alan Landis

Dinner services for Parliament
House

John Wade

A Database for your Collection

Australiana News

The Search for *Endeavour*

Australia is recognised internationally as a leader in underwater archaeological research, and the Australian National Maritime Museum has been invited to take part in a project of breathtaking national importance - the archaeological search for Captain Cook's *Endeavour* in Newport, Rhode Island.

Captain Cook is a familiar historical figure in Australia and the Pacific - observing the Transit of Venus at Tahiti, mapping New Zealand and the east coast of Australia in 1768-71, before being killed at Hawaii in 1779. His achievements are commemorated in many monuments including the replica bark *Endeavour* built in Fremantle and now roving the world, and many other monuments.

The National Maritime Museum already displays the sternpost of a ship originally thought to be *Endeavour*. In 1997, Australian researchers Mike Connell and Des Liddy showed that this is from another Cook ship, *Resolution*, which ended its days abandoned and aground on the Newport waterfront in 1793, after a second career as a French whaler.

Now an American researcher, Dr Kathy Abbass, has helped explain the initial confusion by tracking down both of Cook's exploration ships, *Endeavour* and *Resolution*, to graves in Newport, Rhode Island - scene of *Australia II*'s America's Cup victory in 1983.

Dr Abbass' research shows that after *Endeavour* was paid off, she was renamed *Lord Sandwich*. While several ships were named after the famous gambler, *Endeavour* is identical in several dimensions to the prison ship *Lord Sandwich*, scuttled in August 1778 during the War of Independence.

Lord Sandwich was one of ten transports scuttled by the British to blockade Newport's outer harbour against the marauding French. Only three of these ships were of similar size to *Endeavour*'s 368 tons; two of them have been found while the third, located by remote sensing, is expected to be identified and dived on in 1999. One of them has to be *Endeavour*.

Dr Abbass invited the Australian National Maritime Museum to collaborate in the project. Australian National Maritime Museum curator Paul Hundley dived on one 18th century shipwreck in March with Dr Abbass' Rhode Island Marine Archaeology Program (RIMAP). The wrecksite consists of about 24 metres of timber hull and two iron guns, partly covered by silt, in 4 to 6 metres of water. This is a strong contender for the bark *Endeavour*.

Three divers from the Museum will join Dr Abbass' team next August. The three Australians - archaeologists Paul Hundley and Kieran Hosty and conservator Sue Bassett - will provide extra maritime archaeological, materials conservation and site conservation experience.

The goal this year is to explore the wrecks, and to test the theory that one of these is really Cook's *Endeavour*.

Four weeks of archaeological fieldwork will be undertaken into the shipwrecks in Newport Harbor from 14 August to 13 September. The team will determine the extent of the site, both the artefact distribution as well as the extent of remaining hull structure, survey the wreck site and accurately record the construction features of any hull remains.

Both Cook's ships - *Endeavour* and *Resolution* - were the distinctive, bluff-bowed Whitby colliers. This

may help the identification. At the end of this investigation it should be possible to confirm if the shipwreck really is Cook's *Endeavour*.

After the excavation season, Dr Abbass will report on her research at the National Maritime Museum on 18 September. She will be speaking at the Museum again on 6 October and at the Classic and Wooden Boat Festival the following weekend. This coincides with the opening of the new Maritime Heritage Centre at Wharf 7, where *Endeavour* samples and artefacts may be conserved and visible to the public.

Virtual *Endeavour*

In 1997 London's Natural History Museum exhibited a 'virtual gallery' based on a 3-dimensional digital replica of *Endeavour*. Two large screens allowed up to ten visitors to navigate inside a 3-D reconstruction, using a joystick. This experiment was designed to test visitor reaction to virtual reality museum galleries, and can be seen on the web at www.nhm.ac.uk.

Gifts and Bequests now more attractive

The Prime Minister announced on 26 March that the Federal Government is making several changes to tax laws (*Income Tax Assessment Act 1997*, subdivision 30A) to make it more attractive for taxpayers to make gifts of cultural material and property to museums.

Two significant changes to the "Cultural Gifts Program" (formerly Taxation Incentives for the Arts Scheme) will help donors and further encourage gifts of books, art works, artefacts and other items of cultural significance to museums, art galleries and libraries.

- Gifts of cultural items under the Cultural Gifts Program will be exempt from Capital Gains Tax. Donors will be able to claim the full agreed market value of their gift against their taxable income, without having to deduct any CGT appreciation since they acquired it. (Items acquired before 20 September 1985 are CGT exempt).
- Secondly, the tax deduction can now be apportioned over a period of up to five years, instead of having to be claimed in the single year the gift was made.

Formerly, the need to pay CGT on items acquired after 19 September 1985 and to claim the deduction in a single year were a disincentive to donors. Now a donation can provide a valuable reduction of taxable income over a period of years.

Three other general changes will apply in the new taxation arrangements.

- Gifts to private charitable foundations will now be tax deductible.
- Donors to charitable and cultural institutions can claim income tax deductions on gifts of assets, such as shares or real estate, valued at more than \$5,000, regardless of when they were acquired.
- Bequests to charitable and cultural institutions will be exempt from CGT, removing the need for your estate to pay tax on appreciation of these assets, and maximising the value of your bequest.

Bequests can also be tax deductible if accepted under the "Cultural Bequests Program" introduced in 1998 for a trial period of three years. Under this scheme, donors can bequeath items of cultural significance, gain exemption from CGT, gain a tax deduction for the market value and maintain custody of the items in their lifetime. The catch is that the value of donations under the scheme is capped at only \$5 million each year, so the process is competitive.

These changes came about through lobbying from the Prime Minister's Round Table on Business and Community Partnerships, and the Taxation Working Group chaired by businessman David Gonski. The Department of Communications, Information Technology and the Arts (www.dcit.gov.au) administers the programs and can provide further information.

RAHS Conference

The Royal Australian Historical Society will hold its annual conference this year at the University of Western Sydney – Nepean, Rydalmere Campus on 23 and 24 October. The theme, unsurprisingly, is that history is 'just the story of what has gone before.' Details, RAHS (02) 9247 8001.

Maritime Conference

The Australian Institute for Maritime Archaeology is holding its 19th conference in Sydney at the Australian National Maritime Museum from 18 to 21 September. The theme is 'Pacific Rim – Trade and Migration'. Key-note speakers from the USA are Dr Kathy Abbass, leader of the Rhode Island Archaeology Project, who will report on the search for Captain Cook's *Endeavour*, and Sheli Smith, speaking on the maritime highways of the Pacific gold rushes.

For details call David Nutley or Tim Smith at the NSW Heritage Office on (02) 9891 4688, email nutleyd@heritage.nsw.gov.au.

Rouse Hill estate opens

One of Australia's most culturally important historic properties, Rouse Hill estate, home of the related Rouse and Terry families, opened in June.

Rouse Hill estate, occupied by six successive generations of the one family, is a collection of artefacts, furnishings, buildings and gardens, reflecting the lives, tastes and fortunes of the family over 185 years.

The property was originally the

home of Richard Rouse, Governor Macquarie's Superintendent of Public Works at Parramatta but in the 1890s the family's rich lifestyle began to fade.

Formerly 1200 acres, the now 12 hectare property northwest of Sydney, comprises a substantial, richly furnished Georgian house in a large garden and 18 surviving outbuildings - the most impressive being the 1870s stable designed by architect J. Horbury Hunt. The slaughterhouse, piggery, abandoned farm machinery, 1940s cars, latticed summer house and personal memorabilia show how the family lived. The rambling country garden, the place for many family picnics and croquet mornings, is one of the earliest surviving gardens in Australia.

Rouse Hill estate has not been restored to its hey-day. 'The estate is an undisturbed record of the social, rural, cultural and architectural history associated with one family ... we have decided to manage deterioration, rather than to hastily restore the property to reflect a particular period,' said curator Lynn Collins.

Rouse Hill estate, 980 Windsor Road, Rouse Hill (access via Guntawong Road) is a 50 minute drive from Sydney via the M2. Open Thursdays and Sundays 10 am- 4.30 pm, tours hourly (last tour 3 pm). Adult \$6 concession \$3 family \$15.

Another Lord McAlpine Sale

Phillips will auction the contents of Lord McAlpine's former Perth residence, The Bishop's House, in Sydney on 11-12 August. Lord McAlpine bought the dilapidated house, built in 1859 for the Anglican Archbishop, in 1984 and restored it. Australiana items in the sale include an emu egg centrepiece, kangaroo clock, four engravings after Pellion's sketches on the Freycinet expedition, a copy of Governor Davey's 1816 proclamation to the Aborigines and furniture.

Australiana Exhibition Calendar

Plan your leisure or travel around these current and future exhibitions. For news on photography exhibitions around Australia, try the Maxwell Photo webpage, www.maxwell.com.au. Please send news of forthcoming exhibitions to the Editors.

ACT

Canberra

National Gallery of Australia
Parkes Place, Parkes ACT 2600
Tel (02) 6240 6502
www.nga.gov.au
10-5 daily
Free entry

Till 21 November, *Landscapes in Sets and Series, Australian Prints 1960s-1990s*.

National Library of Australia

Parkes Place, Parkes ACT 2600
Tel (02) 6262 1279
Fax (02) 6273 5483
www.nla.gov.au
9-9 Mon-Thurs, 9-5 Fri-Sun
Free entry

Till 17 October, *Terre Napoléon: Australia through French eyes - the explorations of Captain Baudin 1800-1804*, 46 watercolours and sketches of natural history specimens, portraits of Aborigines and topographical views from the Lesueur Collection at Le Havre, expanded in Canberra with another 50 items from the NLA collection. The French expedition was particularly interested in marine life, as well as a strategic assessment of the British settlement at Port Jackson. Glorious catalogue. Curator: Sue Hunt. Sponsor: BNP.

National Portrait Gallery

Old Government House, King

Georges Terrace, Parkes ACT 2600
Tel (02) 6270 8222 fax 6270 8181
www.portrait.gov.au
9-4 daily

NEW SOUTH WALES

Sydney

Elizabeth Bay House

7 Onslow Ave, Elizabeth Bay 2011
Tel (02) 9356 3022
10-4.30 Tues-Sun
\$6 adult, \$3 concession, \$15 family
4 December - 30 April 2000, *The Doll's House*.

Hyde Park Barracks

Queen's Square, Sydney 2000
Tel (02) 9223 8922
10-5 daily
\$6 adult, \$3 concession, \$15 family

Till 26 September, *Demolished! Houses of Sydney*. Evocative black and white photographs of grand houses, cottages, streets and suburbs now demolished, including Wynyard Square, *Woollahra House*, *The Vineyard* at Rydalmere tragically destroyed for a Rheem factory carpark, and *The Rangers* at Mosman. Curator: Joy Hughes.

16 October - 2001, *Convicts! A new look at the story of Australia's 160,000 convict men and women and their place in world history*, shown in the former convict barracks.

Museum of Sydney

Phillip & Bridge Sts, Sydney 2000
Tel (02) 9251 5988
www.mos.nsw.gov.au
10-5 daily
\$6 adult, \$3 concession, \$15 family

Till 5 September, *Art Deco*. Celebrating the enduring influence of

Art Deco of our photography, art and architecture, from our pubs and cinemas to our homes, blocks of flats, monuments and skyscrapers. The style expressed the change from British imperial city to modern metropolis. Seminar 'Inside Art Deco' at the Museum on Saturday 21 August. Sponsored by Tress Cocks & Maddox, curator Caroline Butler-Bowdon.

18 September - 5 December, *Unhinged! The Yuendumu Doors*. A travelling exhibition from the SA Museum, showing twelve of 30 Yuendumu School doors painted by the Warlpiri people of the Tanami Desert.

Powerhouse Museum

500 Harris St, Ultimo 2007
Tel (02) 9217 0111
Fax (02) 9211 0932
www.phm.gov.au
10-5 daily
\$8 adult, \$2 child 5-15, \$3 concession, \$18 family, <5 or >60 free

Till 17 October, *Fired with Enthusiasm*. Celebrating the 50th anniversary of the Ceramic Collectors Society with an exhibition of 300 pieces. A chance to see what members of this Society have collected, including a rare Daniel plate c. 1825 painted with Australian native plants. A full-day ceramics seminar is planned for Sunday 12 September.

SHErvin Museum

Observatory Hill, Sydney 2000
Tel (02) 9258 0123
www.nsw.nationaltrust.org.au
11-5 Tues-Fri, 12-5 Sat-Sun
\$5 adult, \$3 concession
2-9 August, *Phillips auction viewing of the contents of The Bishop's House, Perth*.

20 August-4 October, *Love Magic. Erotics and Politics in Contemporary Indigenous Art*.

15 October-14 November, 37th *Portia Geach Portraiture Award*.

State Library of NSW

Macquarie St, Sydney 2000

Tel (02) 9273 1414

Fax (02) 9273 1255

www.slnsw.gov.au

9-5 Mon-Fri, 11-5 Sat-Sun

Free entry

Till 12 September: *Ivor Hele: The Heroic Figure*. An exhibition from the Australian War Memorial of the work of this official war artist, the academic realist Sir Ivor Hele (1912-1993). Red crayon drawings best display Hele's skill as a draughtsman. Larger paintings tend to be monotonous, monotone and lacking pictorial focus, while the surfaces he depicts are undifferentiated, as if everything is covered uniformly in dust or mud.

The Picture Gallery: Australian Paintings pre 1880, with 45 major portraits and landscape paintings, four bronze medallions and two marble busts, from the outstanding SLNSW historical collection. Sponsored by Macquarie Bank.

Till October: *The Summer Game*, 28 rare works from the Library's cricket collection.

Till 29 August: *Sydney Eccentrics*. Documenting famous characters Billy Blue, Bea Miles, Domain orator John Webster, and various bohemian

figures such as Dulcie Deamer, happily tolerated in Sydney. Great photographs. Sponsored by Perpetual Trustees.

Willoughby Historical Society

58 Johnson St, Chatswood

Tel (02) 9958 4337

1st Sun 1.30-4

2nd & 4th Thurs 10-4

Until August 1999: *Mashman Pottery*.

SOUTH AUSTRALIA

Adelaide

Art Gallery of South Australia

North Terrace, Adelaide 5000

Tel (08) 8207 7000

Fax (08) 8207 7070

www.artgallery.sa.gov.au

10-5 daily

Free entry

Till 19 September: *Politically Incorrect: A Retrospective of Clarice Beckett*. Forgotten for three decades after her death, Victorian tonal impressionist landscape painter Clarice Beckett (1887-1935) is now being resurrected as "the most original painter in Australia". Curated by Rosalind Hollinrake.

18 August - 31 October: *Reflections: H. J. Johnstone's Evening Shadows: Australia's most copied Painting*, brings together 60 of the 200 or so known copies of H. J. Johnstone's 1880 painting *Evening Shadows*,

backwater of the Murray, South Australia, the Gallery's first painting acquisition, in 1881. A favourite with the public ever since, it was in fact painted in England from a photograph. Johnstone himself painted several versions, with different 'locations' to appeal to local buyers. Curator Jane Hylton.

TASMANIA

Hobart

Tasmanian Museum & Art Gallery

40 Macquarie St, Hobart TAS 7000

Tel (03) 6235 0777

Fax (03) 6234 7139

www.tmag.tas.gov.au

10-5 daily

Free entry

ENGLAND

London

Natural History Museum

Cromwell Rd, South Kensington.

Till Spring 2000: *Voyages of Discovery*, an exhibition of specimens and botanical, zoological and other art brought back from famous voyages of discovery. It includes Sir Hans Sloane's 1687 voyage to Jamaica; Charles Darwin's revelations on the *Beagle* at the Galapagos Islands; Flinders' mapping of Australia accompanied by artist Ferdinand Bauer; Cook, Banks and Parkinson in the Pacific; and the world cruise of HMS *Challenger*. The 332-page book by Dr Tony Rice is £45/£25.

Contributions

The Editors welcome contributions to the magazine *Australiana* at any time. Contributions should preferably be submitted both in typed hard copy and in Microsoft Word on floppy disc or by email to johnwade@anmm.gov.au. Use the current issue as a style guide for presentation of text, plates, notes and references. Photographs will reproduce best from black and white prints. Please include a short biography.

The Editors will wherever possible send you the edited text of your article for checking prior to publication. Be sure to include your address and telephone number and keep a copy of your text in case it goes missing.



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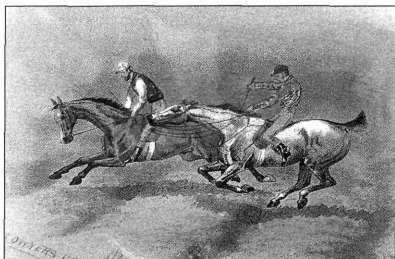
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Charles Howard Angas

"Owners Up, Adelaide, 1885

Pen, ink and watercolour, 15 x 21cm

Monogrammed and dated 1885

Charles Angas was a prominent member of Adelaide society in the late nineteenth century. His family owned the well known Collingrove and Lindsay Park Studs. His uncle was the artist George French Angas.

By appointment

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A highly important Masonic jewel for Lodge 362, the Oak Park Lodge, Flemington, Victoria. This magnificent jewel combines the several skills of casting, gilding, enamelling and engraving in a navette shaped pendant jewel. The centre contains a cast silver gilt figure of an architect in a shoulder length wig, probably representing Christopher Wren, claimed by some to have been a Mason. The figure wears a sash supporting a compass and level, holding in his hand an unrolled architectural plan. The quality of the surrounding oak leaves and of the guilloché red enamel in which they are set, all in the neo-classical taste, is a compliment to Australian craftsmanship and would do credit to the best 18th century London goldsmiths. Marked Drummond for William Drummond, circa 1880.