

Australiana

MAY 2003 Vol. 25 No. 2



CELEBRATING 25 YEARS IN 2003



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COVER: Possibly unique scrimshander's work box in whalebone, whale dentine and turtle shell held in with silver pins to the front. The box stands on four dentine human hand skeletonised feet, surmounted by four dovetailed and cock-beaded drawers let into the frieze. Over the drawers the pan bone of a whale is decorated with scrimshaw showing two separate scenes, possibly HMS *Investigator* and the vessel careened for repairs. *Clyde Bank* Collection, photograph JB Hawkins Antiques..

EDITORIAL

Forty years ago, I sat in the gloom of Archaeology I lectures with 100 other students. We were shown slides of the golden ram in a thicket from Ur, the 'White Lady' from Uruk, and the powerful, finely textured bronze head of a king of Akkad, all from the blossoming Mesopotamian civilisations of the third millennium BC. They are from a period 1,000 years before Tutankamun. To a kid just out of school who had never seen anything like these, it was amazing that such wonderful works of art existed and were so ancient. The images have stayed in my mind ever since.

Which is just as well, as all three were stolen from the National Museum in Baghdad in the wake of the war on Iraq. The uneducated poor jostled their way in there looting what they could. But the major pieces were probably stolen by gangs organised beforehand to select the treasures, which will no doubt find their way to the antiquities dealers of Switzerland. Some employees are implicated.

US Defense Secretary Donald Rumsfeld took the Nuremberg defence that it wasn't his responsibility. He didn't even seem to have any compassion or understanding of the loss that was suffered by Iraq and by all of humanity as a consequence.

Australia is sending a Near Eastern archaeologist, Professor Dan Potts, to help the Iraqi Museum staff, but in future wars there needs to be a strategy in place to prevent the destruction or theft of cultural materials. If the criminals can plan for such an eventuality, so can the military plan to prevent it.

Closer to home, the venerable Australian Museum in Sydney suffered what is probably the greatest loss of any museum in this country since the burning of the Garden Palace in 1882. Over the last few months, journalist Darren Goodsir of the *Sydney Morning Herald* has been reporting on the loss of *tens of thousands* of specimens, quietly removed over a period of years from Australia's oldest museum. According to the reports, management was alerted to the thefts in 1997 but failed to take appropriate action and follow it up. The regular auditors may not have been told, or not themselves noticed anything seriously amiss. After a special audit last year demonstrated substantial losses, the Trust President acted to involve ICAC, the Independent Commission against Corruption, in October 2002.

With thirteen million specimens to look after, the Australian Museum did not have records of all of them. Management embarrassingly had to call in Tim Flannery, the Director of the South Australian Museum, to help identify specimens which were allegedly discovered by investigators in several premises in NSW. An employee with access to the collections has been assisting with inquiries, but no charges have yet been laid. As a result,

other museums have been taking steps to check their own procedures. The publicly available evidence suggests a disgraceful bungle that the bureaucracy has buried.

In April, paintings by Van Gogh, Gauguin and Picasso went missing from the Whitworth Art Gallery in Manchester. The thieves dumped them in a nearby park, where they were recovered after an anonymous tip-off. Torn and damp from rain, they were accompanied by a note claiming the paintings had been taken to highlight poor security.

These recent disasters go to show the importance of maintaining good security, of being alert, and of keeping good records. Few of us are perfect in this regard, but the artworks and specimens that we are responsible for – as collectors, dealers or curators – may well be irreplaceable. It is incumbent upon us to look after them. The responsibility of governments, as holders of the public collections, is even stronger.

In a future issue, we will look at ways to help you keep good text and photographic records of your collection.

In this issue, we introduce a new section to help identify readers' queries, which we hope will help you to research your own collection. We continue to publish John Hawkins' series on the private collection of the late Caroline Simpson OAM at *Clyde Bank*. Caroline died unexpectedly in January, but her extensive Colonial art and decorative arts collection will remain on public display at *Clyde Bank*. Professor Ken Cavill examines Australian silver matchboxes, and Dr Simon Jackson looks at the first stuttering attempts to produce design magazines in Australia.

We are very proud of the fact that our magazine *Australiana* is in its 25th year. If you look at our website www.australiana.org, you'll find a new index to *Australiana* 1986-2002 compiled by member Paul Gatto. This will soon be joined by a contents list, which not only lets you find articles of interest, but shows what a great job our members have done over the last 25 years in researching and publishing *Australiana* ■

John Wade



Industrial design journals in Australia

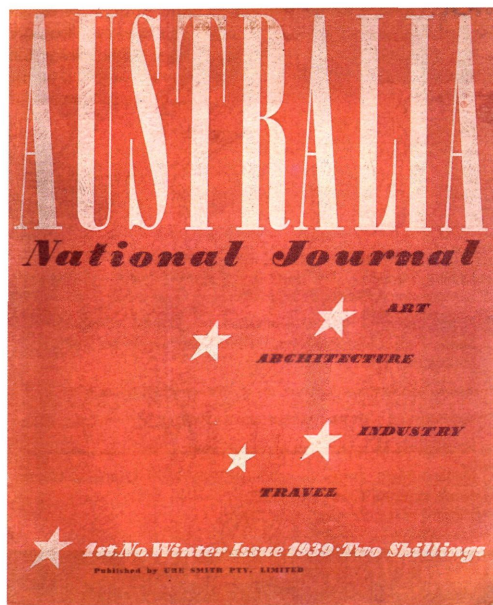
SIMON JACKSON

*Journals devoted to the fine arts and architecture have flourished in Australia.
Rarer has been the brave publisher willing to promote industrial design.*

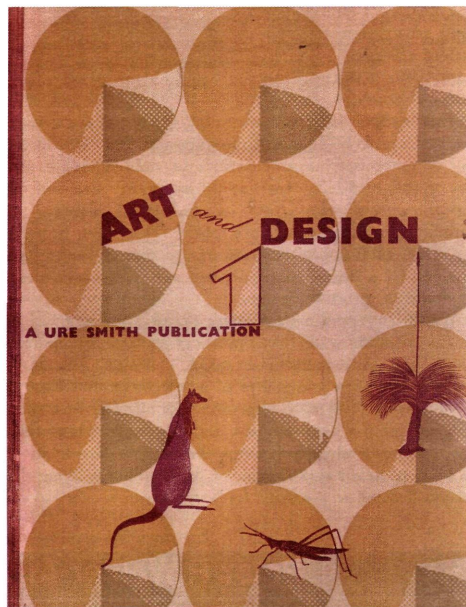
While Australian designers have long had access to international design journals, local publications have been fewer in number. Of these, the influence of the Sydney Ure Smith journals *The Home* and *Art in Australia* has been widely acknowledged. In both, however, objects of design are only discussed in terms of 'taste' and decorating, avoiding the more prosaic associations of design with industry. Less well known are another two Ure Smith publications which focused on design and manufacturing issues.

Australia: National Journal was first published on the cusp of World War II and strongly promoted industrial design and manufacturing. Ure Smith's plans for this pioneering new journal reflect a country recognising a need to industrialise further.

Industry will be featured, because in industry our greatest activity is taking place. Our development of new industries will need to be swift and sure, and it is as well for our public to be informed regularly on the subject... In creating and launching this journal *Australia* it is my desire that it should



Australian National Journal, no.1 1939.



Art and Design, no.1 1949

quickly become a vehicle for all forms of expression in the Arts and Industry. If this journal can serve Industry as Art has already been served in Australia, and form a practical link between them, one great purpose will be achieved.¹

Ure Smith had already personally experienced success linking art with industry. In the late 1920s a group of artists comprising Sydney Ure Smith, George Lambert, Thea Proctor and John D. Moore had advised the Ford motor company on new colour schemes for its cars.² A strong emphasis on industry and industrial design issues is evident from the opening pages of his new journal. Rather than featuring fashion and social news of 'personalities' that had often appeared in *The Home*, leading design and manufacturing identities were profiled. These included Lawrence Hartnett, managing director of GM-H; designers Dahl and Geoffrey Collings and R. Haughton James, who together formed the company Design Centre; and Professor Burstall from the University of Melbourne who was described as being at the 'forefront of developments in charcoal gas experiments'. Thomas Playford, the Premier of South Australia, was noted for his attempts to set up a tinplate industry there, while R. M. Mueller, Managing Director of Ferro Enamels was 'largely responsible for those flawless-surfaced refrigerators, sinks and stoves that adorn the modern kitchens in restaurants and homes'.³

Australia: National Journal dealt with other industrial design issues. It included a review of the *Australian Pavilion* at the 1939 New York World's Fair; an article on the new Museum of Modern Art in New York, noting its 'display of industrial art'; articles on 'Industrial expansion in Australia'; the *Spirit of Progress* train; 'Modern Factories in Victoria'; and a review of manufactured goods at the New Zealand Centennial Exhibition. The journal contained many advertisements for cars, modern office fittings and modern chairs.

In 1949, a decade after the first issue of *Australia: National Journal* was published, Ure Smith attempted another similar magazine. Entitled *Art and Design*, this new attempt to give design the exposure fine art received was commercially unsuccessful and only a single issue was published. Its introduction again stressed the importance of the role of industrial design and manufacturing in the nation's affairs. This time, however, the sense of urgency evident in the earlier journal was replaced by a desire to supply the new consumer market for domestic product design:

Apart from representing painting, drawing and sculpture, we are anxious to show the development of art applied to industrial design and in manufactured goods... Design generally in Australia has been and still is of a low order, but there are hopeful signs of a more informed outlook. The best of our designers reach a high standard, and it is comforting to realise that they are always heavily employed. We hope the publication, in *Art and Design*, of work which is being done today will stimulate a demand for better design in everyday life.⁴

The journal reviewed designs for playing cards by Elaine Haxton, pottery by Muriel Medworth, textile designs by Russell Drysdale and Douglas Annand and articles on new designs for postage stamps, letterheads and lettering. The work of designers Douglas Annand, Alistair Morrison and Hal Missingham was reviewed, while Gordon Andrews' consumer products were considered at length. Interior designer Marion Hall Best and architect Harry Seidler were both reviewed and Seidler was especially noted for his imported American desk, lamps and Eames chairs.⁵

Art and Design expressed the hope that art galleries, manufacturers, government, and trade unions would support local crafts, industrial design and local industry:

With the aim to set a higher standard in design in Australia, we should have organised exhibitions of textiles, china, pottery, glass, furnishings, furniture, interior decoration, domestic architecture, town planning, industrial design, printing and bookbinding...

Despite these noble aims, this first issue was also the last. Nearly twenty years were to pass before more successful journals promoting industrial design were published in Australia. *Design Australia* (1967-75) was followed by *Design in Australia* (1979-1984) and *Design World* (1983-96).⁶ Other journals offered consumer advice on selecting the best household products. For example, in the early post-war years a segment in *The Australian Home Beautiful* was called 'What's New: Home Beautiful's survey of latest home equipment.' This was replaced in the late 1950s by Peter Hunt's monthly 'Eye on Design' segment. Specialist consumer magazines such as *Choice* (1959-), based on the British magazine *Which?*, also advised the Australian consumer.

While Sydney Ure Smith's early attempts to promote design were commercially unsuccessful, they led the way for later publications and helped pave the way for the public's interest in design issues generally. All such journals attempting to raise the profile of Australian industrial design should be celebrated ■

DR SIMON JACKSON is a Lecturer in Industrial Design and Interior Design at the National School of Design, Swinburne University of Technology, Melbourne.

Notes

- 1 Sydney Ure Smith, 'The Aims of This Journal', *Australia: National Journal*, no. 1, Winter 1939, p. 15.
- 2 Nancy Underhill, *Making Australian Art 1916-49: Sydney Ure Smith, Patron and Publisher*, Oxford University Press, South Melbourne, 1991, p. 132.
- 3 *Australia: National Journal*, no. 1, Winter 1939, pp. 2, 4, 7.
- 4 'Introduction.' *Art and Design*, no. 1, 1949, p. 3.
- 5 'Studio Flat: Harry Seidler, Architect', *ibid.* p. 26.
- 6 Michael Bogle, *Design in Australia: 1880-1970*, Craftsman House, North Ryde NSW, 1988, p. 118.

Peter R Walker Australiana Writing Award

Peter R. Walker Pty Ltd, Dealers in Fine Art, generously continue to sponsor a cash award of \$250 for the best article submitted to *Australiana* this year. All articles appearing in *Australiana* Volume 25 are eligible to receive the 2003 award.

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Q & A

Many magazines have a section where experts identify photographs of objects sent in by readers. We are introducing this feature in response to queries and requests for feedback. Our experts will be asked to identify the object, explain their reasoning, and give the references they used. Wherever we can, we will go directly to the expert who wrote the authoritative book on the subject, as chances are they are a member of the Australiana Society.



Q. *I bought a 10 cm high pottery figure of a koala which I think might be by Grace Seccombe. I looked up her name on the web, and your Australiana Society site came up. Can you help? H.R., Bulimba Qld*

A. Though this is unmarked, you are right in thinking that the modelling of a koala on a tree trunk and the cheerful underglaze colours are typical of the popular figures produced by Grace Seccombe (1880-1956) in Sydney, from 1930 till her death. She made a range of decorative Australian animals and birds, in different sizes, which were sold by Proud's and, it is said, at Taronga Zoo. However, I am not convinced that those marked Taronga Zoo are by Seccombe, as there are significant differences in the body, glaze and modelling.



Yours is very similar to another koala figure in a friend's collection, a mirror-image with the koala on the right of the trunk pictured above. Hers is incised under the base GS above a line and the letters AUS – which suggests that is later production, during or after the War, for export. There are many variations of the koala figure. On the basis of the close similarities in modelling and painting to the marked example, yours can be confidently attributed to Seccombe's studio at Eastwood.

Australian pottery, like art, often goes by name rather than quality. Grace Seccombe was extremely prolific, and she has become a very desirable brand name. While her small figures are common, large and showy bird figures sometimes sell for more than \$10,000. A medium-size pair of budgerigars sitting on a tree trunk sold on e-Bay in April for \$4,800.

For an account of her life and work, with plenty of illustrations of birds and animals sitting on tree-trunks and logs, see Marvin Hurnall and Megan Martin, 'Grace Seccombe 1880-1956', *Australiana* 23.1, August 2001, pp. 91-94. Not of all her works are marked, but for a listing of the various marks on Seccombe pottery, see Geoff Ford's indispensable *Encyclopaedia of Australian Pottery Marks*, Salt Glaze Press, Wodonga, 2nd ed. 2002, p. 198f. John Wade

Q. *This traycloth which I saw at my sister's home recently took my fancy with the deer, squirrels, rabbits and 'tree of life'. It appeared to be crochet lace, finer than usually encountered. Can you help me find out more about it please? J.P., Molong NSW*

A. This is part of the Woodland set of designs created by Mary Card, who lived in Melbourne for much of her life. She was a



particularly prolific and talented designer. Her earliest work from 1910 until 1917 often featured Australian plants, birds, animals and war themes but the scope of her work widened after she moved overseas at the end of World War I. This piece, which she designed in the early 1930s when she was living in England, shows the northern hemisphere influence.

Placing a value is difficult but a Mary Card centrepiece a little smaller than this recently sold for \$A238 on eBay and her cloths have been fetching up to \$A660.

My new book *Mary Card: Australian crochet lace designer* (reviewed in *Australiana* vol. 24 no. 3, August 2002) is a good source of information on Mary and her work, set in the social and needlework history of the time. It is one of the few reference books in this area.

Barbara Ballantyne

Q. *This brooch or tie pin appealed to me as it goes with my partner's map of Tasmania 9ct cuff links that we bought at a fair in Canberra. This one came from the same Tasmanian dealer, at a fair in Sydney, and he said it dated 1900-1910. It's 4.8 cm wide, and the map of Tasmania is stamped on the back '9CT' while the bar has three worn, adjacent marks. The middle one is '15' but I'm not sure of the others. A collector told me recently that most of these Tasmanian jewellery items were made in South Australia. Can you tell me more about it please? J.U., Bondi Junction NSW.*



A. Your decorative bar brooch has three marks that were used by members of the Manufacturing Jewellers' Association of Victoria in the early decades of the 20th century. The marks are worn, but the first mark is the maker's symbol and in this case it appears to be a 'flag', the trade mark of Aronson & Co., Melbourne. The second is the carat mark, 15, and the third is a 'fleece', the symbol used by the

Association to indicate 15ct gold. Aronsons were major Australian jewellery manufacturers.

You say that the map of Tasmania fob, suspended from the brooch by a cord, is marked 9ct only. The gold fob, attached by a split-ring may not be part of the original jewel, as Aronson & Co.'s jewellery should bear their marks. It is likely that your fob was made by a jeweller then working in Tasmania, and added later. The brooch and fob are interesting mementoes of the Federation era.

Illustrations and photographs of marks on Australian jewellery can be found in *Australian Jewellers, Gold and Silversmiths – Makers & Marks* by K. Cavill, G.Cocks and J.Grace (available from the publishers CGC Gold Pty Ltd, PO Box 322, Roseville, NSW 2069). Ken Cavill

Q. *Where can I find out more about this clear glass mug? It is 10.6 cm high.*

Opposite the handle is an oval panel with a figure of a rower, and raised lettering 'EDWARD HANLAN CHAMPION OF THE WORLD / NOV 15th 1880 / BEAT TRICKETT. OF N S W.' Either side of the handles are crossed oars, and on the inside of the base is an indistinct diamond-shaped Registered Design mark with L on the left and J on the right. C.C., Palm Beach NSW



A. This glass mug commemorates a sad moment in Australia's sporting history. Edward Trickett, a bootmaker's son born at Greenwich on the Lane Cove River, was Australia's first world champion. A tall and lean quarryman, Trickett sailed to London where in 1876 he beat the acknowledged world champion Joseph Sadler for a purse of £200. On his return to Sydney in the *Zealandia*, 25,000 people turned out to welcome their new hero, who later became publican of Trickett's Hotel in Pitt Street.

Defending his title on the Thames on 15 November 1880, Trickett was outclassed by the Canadian rower Ned Hanlan – the event commemorated by this mug.

The registration mark on this English mug is for December 1880, and it was probably produced by one of the large glass-making firms in north-east England.

Australians had their revenge when Hanlan was in turn beaten by William Beach on the Parramatta River in 1884. Trickett died in 1916 and is buried at Uralla. Annette Keenan's article 'Edward Trickett: Australian Sculler' in *Australiana* vol. 4, 1982, no. 3 pp. 10-18 is where to find this information and more ■

John Wade

Send your queries, with good photographs and sketches, to the editor

MONETARIUM

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1893 Sydney Veiled Head Half Sovereign

AUSTRALIA. 1893 GOLD HALF SOVEREIGN. Extremely rare. A near flawless example. Full lustrous, superbly struck both sides.

OBVERSE : Veiled bust of Queen Victoria to left, legend around.

REVERSE : St. George slaying dragon, date and mintmark in exergue.

The 1893 Sydney half sovereign is just one of five half sovereigns struck by the Sydney Mint during the economic turbulence present in Australia in the last decade of the 19th century. Very few remain in existence in pristine condition, it is a coin highly prized by collectors for its rarity and historical importance.

Vast amounts of capital flowed to Australia from Great Britain in the late 19th century, with individual investors and institutions eager to profit from a boom in land prices, both rural and suburban. The initial strong rates of return were not sustainable however, and as funds were repatriated to England, the Australian economy collapsed into depression. Economic activity stalled, reducing the demand for circulating coinage.

While the volume of sovereigns produced in any one year was by and large dependent on the amount of gold presented to the mint, half sovereigns were produced solely to fill an economic need for circulating currency. Production runs of half sovereigns during the Depression of the early 1890's was infrequent, when they were minted it was always in very limited numbers. Financial hardship meant that most of the coins issued into circulation during this period were passed in trade immediately, it would have been a wealthy individual indeed that had sufficient reserves to keep any hard money from the ravages of circulation.

We believe this coin could only remain in such impeccable condition if it were hoarded by a wealthy individual as soon as it was issued.

The reverse of this coin has been superbly struck, the level of detail in each single design feature is extremely high - the cape and boot of *St. George*, the horse's tail and reins and the body of the dragon. The reverse rim is quite raised, while the reverse fields are entirely devoid of any contact marks.

Each high point on the obverse remains clear and distinct. Lustre abounds all over, and an interesting die crack runs from the right hand rim to the rear of the portrait - clear testament to the force with which this coin was struck.

This example rates among the finest known of its type - just one better coin has been seen at auction in the past 30 years, albeit on three separate occasions. The only equivalent coin was auctioned in April 1999. Our own sales of similar coins over the past seven years have been slightly higher, although we have not handled one this good since January 2001. Of note is that that coin went into the *Quartermaster* collection, the finest set of Australian gold coins ever formed. **Choice Uncirculated** **\$4,500**



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PROFILE

Justin Miller

CHAIRMAN OF SOTHEYBY'S AUSTRALIA

JOHN WADE

Many collectors would know Sotheby's Chairman Justin Miller as the smiling face that welcomes you to previews or knocks down the lots at auctions. Justin is more than a likeable personality; he also has a passionate and long-standing interest in Australian colonial furniture, and has conducted many of the major sales of Australian furniture over the last 15 years.

Equipped with a Bachelor of Arts degree and an honours degree in Social Anthropology from the University of Sydney, Justin Miller began working with Sotheby's Australia in 1987 as director of the paintings department in Melbourne. He immediately secured for Sotheby's the sale of the John Buttsworth collection of colonial furniture. John Buttsworth is a well-known, knowledgeable and avid collector, who had been acquiring colonial furniture since 1967 to stock his colonial sandstone house on the Balmain peninsula, where the sale was held. He was also involved in Colonial Living, a company making reproductions of colonial furniture. Dr Buttsworth had put together a small book cataloguing the collection, *Australian Colonial Furniture, A Guidebook* (Colonial Living Press, Drummoyne 1987) which provided the illustrations to accompany the auction catalogue list.

It was the height of the colonial market, when many expected that the Bicentennial just around the corner would give Australian colonial furniture the push that would see it rise in value to match its American counterparts. The stock market was on a high, and people had lots of disposable cash. The research, presentation, marketing and timing paid off for Buttsworth.

Two more major sales followed for Sotheby's, with the two-part Don Comes collection in 1988 and 1989. Comes, an ostentatious investor-dealer punting on the rise in values that the Bicentennial would bring, had bought and then salted away a collection for sale at auction when the market peaked. Many of the pieces had good provenance or maker's labels. The 1988 sale at *Heronswood House*, at Moss Vale in the NSW Southern Highlands, was a huge success, helped by wealthy, flamboyant bidders such as Rene Rivkin.

The second Comes sale in October 1989 was preceded by the New York stock market collapse and three days of flooding rain, so the sale was deferred a week. By then the market was quietening down. Comes had already outbid many dealers and collectors for

the same pieces over the previous few years, and it rankled. They resisted paying more – or even bidding at all – at this sale. It flopped, and Comes disappeared from view.

Lord McAlpine was the next to sell a big collection. When McAlpine disposed of his investment properties in Perth and Cable Beach, Sotheby's got the pick of his furniture collection in 1993, a low point in the market. Like Dr Buttsworth, McAlpine had promoted his collection with a book, *Memories. A Survey of Early Australian Furniture in the Collection of The Lord McAlpine of West Green* (Australian City Properties, Perth 1990) before the sale. Graham Cornall, who had helped him rapidly build his 'folk art' collection, wrote the book.

McAlpine went one better in the marketing stakes. He displayed his collection on the museum travelling exhibition circuit to give it maximum exposure, and used the cachet of his money, connections and British title. Sydney's Powerhouse Museum blatantly promoted the McAlpine image in an exhibition titled 'Bush toys and furniture from the Collection of Lord McAlpine' in 1990, although the Victorian Craft Council was more subtle with the same exhibition titled 'First Furniture' in Melbourne in 1991. While McAlpine held some cabinet furniture bought from leading dealers such as Andrew Simpson, much was bush furniture and rustic furniture that appealed more readily to decorators than connoisseurs.

Justin Miller conducted the sale in Melbourne on 28 March 1993, with Sotheby's issuing a quite low-key catalogue. McAlpine's 178 lots were supplemented with a few others. The cedar breakfront bookcase (lot 101) made, apparently as a built-in, for Alexander Berry of *Coolangatta* near Nowra on the NSW South Coast didn't reach its lower estimate of \$45,000.

Mainlanders descended on Launceston for the 1994 Dr Clifford Craig sale. Revered in Tasmania, Dr Craig had been collecting since the 1920s, and co-wrote the pioneering book, *Early Colonial Furniture in New South Wales and Van Diemen's Land*, with Kevin Fahy and E. Graeme Robertson (Georgian House, Melbourne 1972). Many of the pieces were familiar to collectors who had thumbed this book many times. Craig's pioneering collection had an aura, like type specimens to biologists, that inevitably gave pieces in it a price premium.

The Tasmanian Museum and Art Gallery bought one of the most important pieces in the sale, a magnificent bookcase, lot 61. Details of it had been highlighted on the cover and frontispiece of the book. However, this purchase turned out to be somewhat controversial, as neither in Craig's book nor in the catalogue was the proposition raised that it might be a marriage – a later joining of a top and bottom. Stylistically, the two halves do not have much in common, and many dealers and collectors with a keen connoisseur's eye for style avoid such pieces. Leaving that aside, the bookcase remains an important piece in the history of collecting and appreciating Australian furniture.

Dr Craig's collection raised about a million dollars, well in excess of his house, which fetched around \$300,000. Reflecting the prestige of the collection and its established nature, prices were strong. Nothing went for a song, but Justin himself bought the rosewood piano, made by John Broadwood in London and retailed by J. Walsh & Sons, Hobart (which was one of the lots illustrated in the catalogue).

In November 1999, Justin put up 150 lots from the collection of Shane and Carole Hannon at *Runnymede* in Hobart. It was part of a bigger decorative arts catalogue, enhanced with a letter from the Tasmanian Premier welcoming Sotheby's and the bidders to the State to see Tasmania's heritage. The Hannons had been collecting for 25 years and were said to be going to the USA on a 'green card'. The fine secretaire bookcase from *Lambourne* in Hobart (lot 815) with 19th century patina, featured in Fahy & Simpson pl. 15, went for a strong \$200,000.

Last year Sotheby's held another major sale, focusing on 98 lots from the collection of Dr Kenneth Neale supplemented with 46 other lots. Dr and Mrs Neale had bought *Blackdown*, built c. 1827-29, at Bathurst in 1988, restored it, and furnished it with early colonial furniture. They sold the property, which now offers bed and breakfast, and moved into town. Many pieces in the sale had passed through the hands of long-established local dealer and meticulous craftsman Ian Pratley. An 1823 James Oatley clock, no. 25 of 1823, (lot 28) was one of the highlights of the Neale collection, bought on behalf of a private collector who is an Oatley descendant for over \$300,000. John Hawkins was pleased to acquire a very early chest of drawers (lot 118) on fine turned legs, not from Neale collection. He attributes the chest to the workshop of Lawrence Butler.

Though other auctioneers such as Sid Brown in Newcastle and Kaye Pickett in Launceston also hold sales of Australian furniture, Sotheby's is the only one of the big auctioneers to conduct an all-Australian sale annually. Justin Miller in Sydney is complemented by Sotheby's experts in Melbourne, Robert Bradlow and Tim Pitcher.

Justin enjoys the 'tribal' aspect of Australiana sales, attended by passionate enthusiasts who come just for the colonial furniture. And furniture being furniture, there is always a lot of discussion – and rarely agreement, even among professional conservators – about what may have happened to a piece during its lifetime.

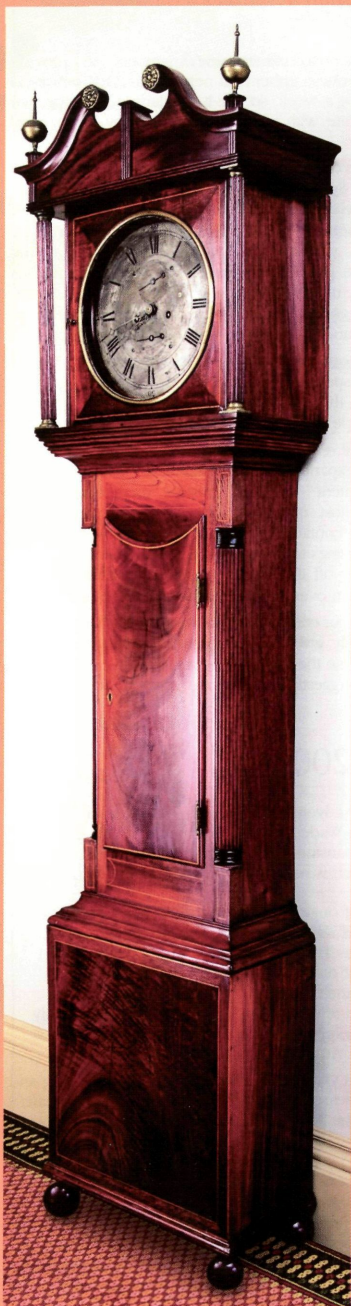
Good catalogues, says Justin, add to scholarship on pieces, but within commercial restraints. As Governments and collecting institutions back away from research, he is proud of Sotheby's role in illustrating and cataloguing art, decorative arts and historical objects, though he admits that the catalogues are positively slanted. Sotheby's do not go out of their way to highlight concerns or faults, which is counterbalanced by some collectors going the other way, and stressing the faults or question marks over pieces in auctions.



Photographs in catalogues are never exact reproductions and may be digitally enhanced to show detail, for instance. Justin advises clients always to inspect an item for themselves, and provides good lighting conditions in their showrooms to do so.

Justin is a specialist in 19th and 20th century Australian paintings and early Australian colonial furniture. His interest in colonial furniture goes back a long way. Before he joined Sotheby's, he worked at Colonial Living in Balmain, the company founded by John Buttsworth to make and market quality reproduction colonial furniture. His father Geoffrey has been a long-time collector and stalwart of the Australiana Society, as is Justin. He admires people such as Andy Simpson and Kevin Fahy who share his passion for the subject and have written books on Australian decorative arts; he himself co-authored *The D R Sheumack Collection: Eighty Years of Australian Paintings*.

Justin is a well-known 'man about town', a bon vivant who loves a party and is always affable. He is out-going, and still young enough to feature regularly in the social pages with a beautiful companion on his arm. He is renowned for his willingness to conduct charity auctions for deserving causes such as the Historic Houses Trust of NSW, the Museum of Contemporary Art, and a variety of medical research institutes, including the CMRI (Jeans for Genes), the AIDS Trust of Australia, and the Sydney Children's Hospital Randwick. He is a member of the President's Council at the Art Gallery of NSW, a Governor of the Taronga Zoo Foundation, a Friend of NIDA and an Ambassador of the Museum of Contemporary Art, to name a few. And he has steered Sotheby's Australia well clear of any hint of the problems that have plagued the international company and its main rival ■



FINE COLONIAL FURNITURE

SYDNEY, 26 AUGUST 2003

ENTRIES NOW INVITED

Following the success of Sotheby's auction of the Dr Kenneth Neale Collection last year, entries are now invited for the forthcoming sale of Colonial Furniture to be held in Sydney on August 26th. For a confidential appraisal of pieces from your collection please contact:

Justin Miller 02 9362 1000

An important early 19th century Australian cedar long case clock, by James Oatley, Sydney 1823. Dial inscribed with "Oatley Sydney 1823 No 25"; seven day movement; the case with scrolling swan neck pediment with brass roundels; the box strung face and case flanked by reeded pilasters surmounted variously in brass; ebony and casuarina detailing; richly figured overall 220 by 52 by 25cm.

SOLD AT AUCTION 2002: \$307,750

Sotheby's

EST. 1744

PRESIDENT'S REPORT 2002

Membership: Membership has continued to expand to our highest level ever. We have succeeded in attracting new members through a variety of means, the latest being an advertisement in *Collectables Trader* offering sample copies of *Australiana*. This is a constant tussle, as we lose the new members that we attract at the standard rate of 50% in the first year. It remains a priority to find ways of encouraging younger members to join.

Finance: We are a non-profit organisation. In the last few years we have substantially expanded revenue from membership and especially from advertising, which is now bringing in about \$8,000 a year.

We have accumulated small surpluses which protect us from shocks, such as when our membership had declined to less than 200 just four years ago. Surpluses fund our development and allow us to expand our principal activity, publishing *Australiana*, with less risk.

Personally, I am opposed to suggestions that the surplus should be distributed as a gift to a major institution. Our role is to enhance appreciation, understanding and preservation of *Australiana*, which is done better through a lively publishing and events program, and by expanding our member base.

Australiana Magazine: Considering our small resources, predominantly amateur authors, voluntary editors and economical design and printing, our magazine is of an exceptional standard. We provide one of the few places where people can publish serious *Australiana* research, and we are moving progressively to a bigger magazine to accommodate them. Future issues will carry more colour and more stories. We always need topical contributions, and don't be put off if you are not confident that you can write. The editors are there to help you.

Website, www.australiana.org, and email: About 50% of members give us their email addresses and get regular event alerts.

We use our website to attract new members, to provide information and to publish ephemeral news items. Our website is updated at least once a week, so use it regularly. Otherwise, we can only communicate with you sporadically through quarterly magazine mailings.

Meetings: As well as our traditional Australia Day dinner, last year we held meetings at Sydney Observatory, Ben Stoner's workshop, the Great Synagogue and the National Trust Centre, plus a silver seminar at Government House. Our best-attended event was the last, an exhibition viewing and movie trivia night at the Powerhouse. We are grateful to those who made presentations and those who made us welcome at their venues. I encourage you to attend our meetings and events, which offer you the chance to meet the members, and to introduce your friends to the Society.

Thanks: A lot of people are serious about supporting us. I want to thank the writers, speakers, donors, dealers, auctioneers and the committee. We are, I think, at the stage where we need to expand the committee to cope with the increased workload.

Outlook: In 2003, we reach a milestone, our 25th Anniversary. We have budgeted on expanding our magazine. To achieve this we need your involvement. You, our existing members, are the people who can most effectively target new members. You regularly come into contact with like-minded people. Give our brochures and magazines to likely prospects and encourage them to join. Don't be put off if they don't join immediately; make it your goal to win them over by attrition.

Keep sending in your contributions to *Australiana*. Keep coming to our meetings. Finally, give us your feedback. You have a lot more ideas and opinions than the committee does, so please share them. We do act on most suggestions. Remember, it's your Society ■

John Wade

TREASURER'S REPORT 2002

I have pleasure in submitting my report and the accounts of the *Australiana* Society at and for the year ended 31 December 2002. Essentially, the financial report is about stewardship – how have we managed the resources available to us to help us achieve our objectives. Judging by the result, I would have to say that we have had a successful year – delivering quality services and events to members and strengthening our ability to continue the same in the future.

Stewardship is not only about the results we achieve, as only some of the efforts show up in the numbers in the accounts. We are directly seeing the benefits of our continuing negotiations with the printers of our magazine. Now, the proportion of printing costs to the total of journal related income has declined from 75.6% to 67%. This is excellent for the Society and it is a credit to the President and Co-Editors of the journal for their tireless efforts on our behalf from which we all benefit.

The financial report cannot really show the contributed and voluntary efforts of many members, particularly our President John Wade, our Secretary Michael Lech, and Greg Johansson for his major help in compiling this report, and advertisers. If your name is not mentioned directly, please just look at the health of the Society's financial position, and take some pride in your contribution.

Some of the highlights of our achievements in 2002 include:

- Increasing our membership by 7.5% from 320 members to 344 members. In 2002 we had 60 new members and already in 2003 we have 26 new members which is an excellent result.

- Increasing our advertising income by 70% due to the efforts of John Wade.
- Continued expansion and strengthening of the magazine which is now of an exceptional standard for our size.
- Presentation of our one-day seminar 'Maker's Mark' on silver at Government House, Sydney along with the Historic Houses Trust of NSW
- Presentation of our premier event – the Australia Day address and lunch
- Organising the reference books raffle which successfully included all members of The *Australiana* Society and was drawn on Australia Day.

This was our 24th year and the Society is an active, strong and relevant voice in 'Researching, collecting and preserving Australia's heritage'. However the Society should not rest easy on its success. We need to keep in mind that:

- In the past two years we have benefited from the sales of back issues of our *Australiana* and stocks of these magazines are dwindling; and
- Our plans for further enhancement of the magazine and member services will cost time, effort and money.

I would like to add my sentiments to those of the President for your help, ideas, participation and the need for more members to help us expand our great cause ■

Caressa Crouch

The Australiana Society Inc.
Income & Expenditure Statement, 1 January to 31 December 2002

| Income | 2002 | 2001 |
|--|------------------|------------------|
| Subscriptions | 17,162.87 | 16,004.45 |
| <i>Australiana</i> back copies sales | 1,899.73 | 1,213.55 |
| <i>Australiana</i> advertising | 7,563.58 | 4,428.18 |
| Australia Day dinner, raffle & auction | 5,855.51 | 4,900.99 |
| Donations – Peter R. Walker | 0.00 | 250.00 |
| Donations – general | 676.36 | 50.00 |
| Interest received | 615.15 | 36.33 |
| Sundries | 31.82 | 135.53 |
| Total Income | 33,805.02 | 27,019.03 |
| Expenditure – <i>Australiana</i> magazine | | |
| <i>Australiana</i> production | 16,019.32 | 14,426.00 |
| <i>Australiana</i> postage | 2,851.01 | 1,887.72 |
| <i>Australiana</i> stationery | 647.55 | 60.75 |
| Peter R. Walker Writing Award | 0.00 | 250.00 |
| Sub-total | 19,517.88 | 16,624.47 |
| Expenditure - general | | |
| Brochure | 1,057.27 | 0.00 |
| Web site | 1,463.64 | 526.30 |
| Corporate Affairs fee | 221.81 | 0.00 |
| Subscription to RAHS | 142.00 | 247.00 |
| Stationery & postage | 617.39 | 333.14 |
| Insurance | 515.00 | 364.55 |
| Australia Day dinner | 3,556.57 | 3,027.40 |
| Govt taxes & bank charges | 9.46 | 66.58 |
| General Meeting expenses | 515.57 | 395.59 |
| Sub-Total | 8,098.71 | 4,960.56 |
| Total Expenditure | 27,616.59 | 21,585.03 |
| Nett Surplus (Deficit) | 6,188.43 | 5,434.00 |
| Recovery of Sales Tax paid | 0.00 | 2,886.00 |
| Total Surplus (Deficit) | 6,188.43 | 8,320.00 |
| BALANCE SHEET AS AT 31 DECEMBER 2002 | 2002 | 2001 |
| Accumulated Funds | | |
| Balance brought forward | 20,586.48 | 12,266.48 |
| Add surplus | 6,188.43 | 8320.00 |
| Peter Walker Award (paid from accrual in 2002) | 0.00 | 0.00 |
| Total | 26,774.91 | 20,586.48 |
| Current Assets | | |
| Cash & Investment Account | 27,186.53 | 19,720.37 |
| Donations Account | 676.25 | 537.75 |
| Trade Debtors | 285.00 | 1,249.00 |
| GST Refundable | 0.00 | 331.66 |
| Total Current Assets | 28,147.78 | 21,838.78 |
| Less Current Liabilities | | |
| Accounts Payable | -1,372.87 | -1,252.30 |
| Nett Current Assets | 26,774.91 | 20,586.48 |

Australian decorative arts in the Clyde Bank collection

JOHN HAWKINS

The collection of early Australian decorative arts at Clyde Bank, assembled by the late Mrs Caroline Simpson OAM (1930-2003), is one of the premier collections, public or private, in the country. Antique dealer John Hawkins discusses some of the highlights.

An understanding of the skill and training required for a tradesman to be designated 'a cabinet maker' is vital to a comprehension of the quality, rarity and value of Australian early 19th century furniture. The cabinet maker was the ultimate craftsman in wood; he attained this calling only after serving a long, skill-based apprenticeship within the woodworking trade.

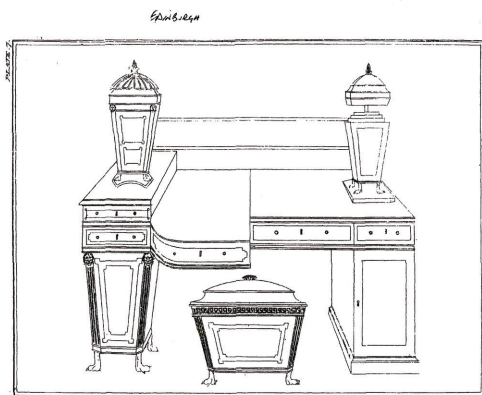
He, first and foremost, required considerable natural skill to master the cutting of veneers with a hand saw.¹ Try cutting a loaf of bread to produce a slice, straight, square and true, then imagine a large log of wood from which to cut a slice three feet long by two feet wide and 1/16th of an inch thick with a hand-held veneering saw. If this self-same cut is applied to a door panel that is flat, the compression system for gluing is simple. If the surface to be veneered is curved or serpentine in shape, to allow compression of the veneer a duplicate shape has to be constructed in reverse. When the surface is cross-banded and strung, further skills of cutting and laying are required.

Many inferior craftsman aspire to call themselves cabinet makers but are in fact joiners who create solid carcass wood furniture using joints, such as the dovetail or mortice and tenon to name but two; such men made furniture, chairs or tables in solid timber. Chair makers and table makers were working in separate crafts within the trade of the joiner. They may have served an apprenticeship within the cabinet making trade and failed through lack of skill, or have graduated from the trade of carpenter, a tradesman who joins timber with nails.

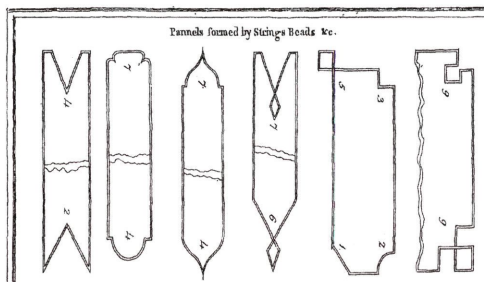
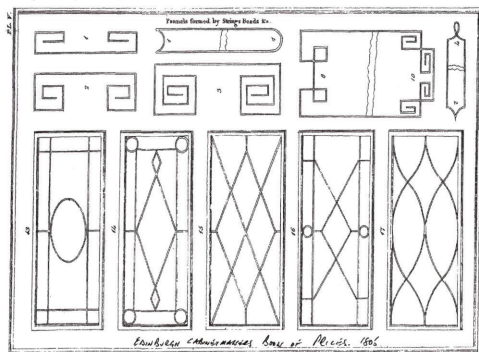
By 1800, cabinet makers worked from a Book of Prices,² rather than the pattern books perused by the client. Particularly relevant to New South Wales is *The Edinburgh Book of Prices for Manufacturing Cabinet-Work as mutually agreed upon by the Masters and Journeyman* [sic] first published in 1805, republished in 1811 and updated in 1821, but without extra illustrations. Of the eight plates, three depict glazing bars and I illustrate three

plates which have relevance to surviving Australian colonial furniture (**Plate 1**). The front door overglazing for *Clyde Bank* has been sourced in a slightly modified form, from a bookcase door (**Plate 2**).

The Rev. Dr John Dunmore Lang, the Scots Presbyterian minister, refers to the migration to New South Wales of various Scottish carpenters and their families, 'previously from the Borders',³ who emigrated with Government assistance from London in 1802. Two of these men, David Brown⁴ and James Mein,⁵ who was probably related to the Kelso cabinet making



1. *The Edinburgh Book of Prices for Manufacturing Cabinet-Work as mutually agreed upon by the Masters and Journeyman*, with various Tables and Copperplates Second Edition, enlarged and improved Edinburgh 1811, Plate VII. The sideboard, knife urns and cellaret are indicative of Edinburgh furniture shapes at this date; note the raised pillar and tapered form of the pedestals and the various decorative stringings.



2. Plate V from the 1811 *Edinburgh Book of Prices*, Illustration 13, is the Clyde Bank overdoor. The decorative stringings are found on pre-1820 Australian furniture, while part of Plate VI shows more Scottish stringings



3. Detail from the stringing to the corner cupboard inlaid into the solid cedar, the item being the product of a joiner. Caressa Crouch suggested that this stringing is whale baleen which polishes black and is a useful alternative to ebony, then unavailable in Sydney. A blackwood sideboard with baleen cock beading, turned casuarina legs and baleen handles of c. 1815, is at Entally House in Tasmania. This form of decoration is a result of the large whaling industry then operating in the Derwent. While both items of furniture have a Tasmanian provenance, it is difficult to envisage a cabinet maker capable of this standard of work being allowed to practice in Hobart. The 1814 *Muster* records the European population of Tasmania as 1,898, with 1,244 living in Hobart and 454 in Launceston giving a cabinet maker few, if any, customers. I suggest that baleen and possibly blackwood, the timber of the Entally House sideboard, were sent to the Sydney Lumber Yard, the resulting furniture returning to Hobart from NSW with Tasmanian-based pioneers



4. The Edinburgh-type stringing to the solid cedar legs of a sideboard by Lawrence Butler. Photograph JB Hawkins Antiques

family of that name in the Borders, had connections with the joinery business in Sydney. Brown was noted as a cabinet maker, settling at Kissing Point. One of these two men may account for the Scottish stringing (Plate 3) of a form peculiar to Edinburgh in the legs of the Butler sideboards, c. 1815 (Plate 4).

One of the earliest items of cased Australian furniture at Clyde Bank is a corner cabinet (Plate 5) the product of a joiner of c. 1810, for it is not veneered

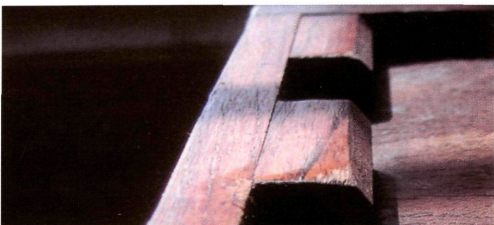


5. A cedar corner cupboard, the earliest item of case furniture in the Clyde Bank collection, made in Sydney c. 1810, the product of a joiner, decorated using stringing as shown in Plate 2. It was discovered in Tasmania, a source of much early Sydney furniture taken over by such families as Reibey, Wentworth, Cox or Lord. A descendant of the Rev. Robert Knopwood, who lived in Hobart between 1804-1838, sold it through Gowan's Auctions, Hobart

but strung into the solid. This stringing, which is probably whale baleen from a Southern Right whale,⁶ bears comparison with Plate V from the 1805 edition of the *Edinburgh Cabinet Maker's Book of Prices*. The edge glazing bars⁷ are an Edinburgh feature and I put forward Brown or Mein as the



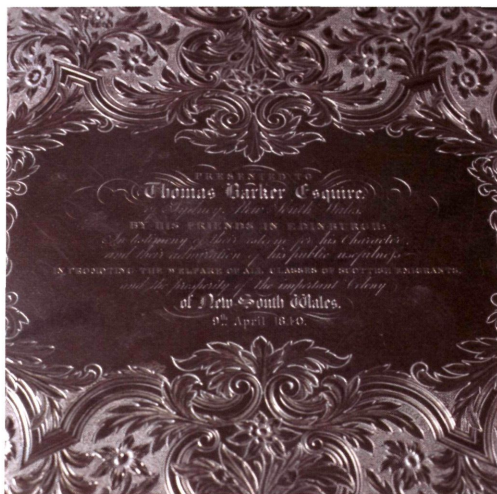
6a. Although attributed to Lawrence Butler, this chest of drawers with its canted corners, ogre bracket feet and moulded top edge is out of period. It was probably made to match an existing piece of 1770s furniture made in the North of England, then in Sydney



6b-d. The end of a drawer to show the very fine *Stenocarpus* cross-banding which is far tighter in the grain than *casuarina* and not as dark. The exterior of a long drawer bottom the edges chamfered. The interior of a long drawer with muntins that can be rounded or chamfered



| Statement of the affairs of <i>Wm. Becking Esq</i> | | <i>Wm. Becking Esq</i> | | Personal Estate | Page 2 of 2 |
|--|------|------------------------|------|-----------------|-------------|
| | 1850 | 1851 | 1852 | Personal Estate | Page 2 of 2 |
| | 1850 | 1851 | 1852 | Personal Estate | Page 2 of 2 |
| 1. Cash | 1000 | 1000 | 1000 | 1000 | 1000 |
| 2. Bonds | 1000 | 1000 | 1000 | 1000 | 1000 |
| 3. Stocks | 1000 | 1000 | 1000 | 1000 | 1000 |
| 4. Real Estate | 1000 | 1000 | 1000 | 1000 | 1000 |
| 5. Personal Estate | 1000 | 1000 | 1000 | 1000 | 1000 |
| 6. Other Assets | 1000 | 1000 | 1000 | 1000 | 1000 |
| 7. Liabilities | 1000 | 1000 | 1000 | 1000 | 1000 |
| 8. Other Liabilities | 1000 | 1000 | 1000 | 1000 | 1000 |
| 9. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 10. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 11. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 12. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 13. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 14. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 15. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 16. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 17. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 18. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 19. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 20. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 21. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 22. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 23. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 24. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 25. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 26. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 27. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 28. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 29. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 30. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 31. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 32. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 33. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 34. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 35. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 36. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 37. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 38. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 39. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 40. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 41. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 42. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 43. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 44. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 45. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 46. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 47. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 48. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 49. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 50. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 51. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 52. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 53. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 54. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 55. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 56. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 57. Total | 1000 | 1000 | 1000 | 1000 | 1000 |
| 58. Total | 1000 | 1000 | 1000 | 1000 | 1000 |



11. The Barker presentation. A two-handled silver tray was part of a large collection of family silver associated with his good works. The pair of large Barker sideboard jugs (Powerhouse Museum, Sydney) surmounted by kangaroos, c. 1860, was a gift from the Macleay family for settling their affairs

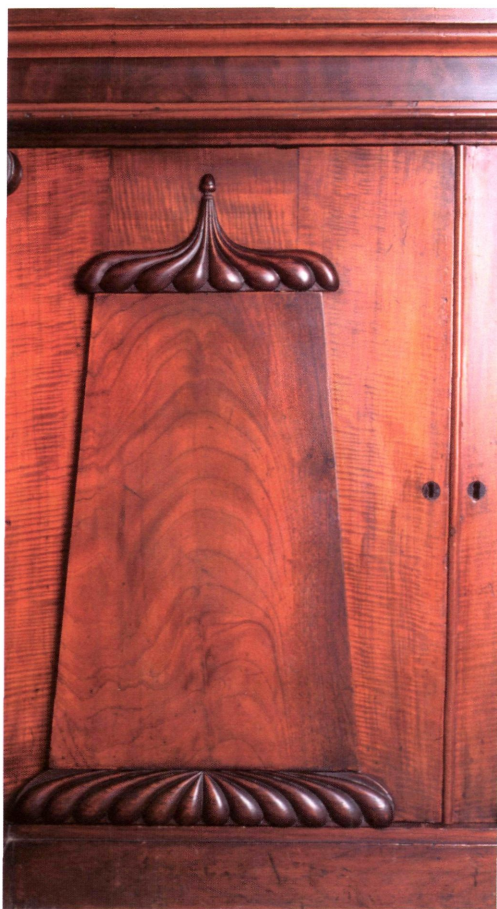
possible joiner and/or inlayer, the cutting of veneers being beyond them.

Prior to 1820, the only cabinet maker of substance recorded as making veneered furniture in New South Wales was the Irish political convict Lawrence Butler⁸ from Wexford who arrived in Sydney in 1802, aged 52, on the *Atlas II*. Initially his skills were utilised by the Government in the Lumber Yard. Butler had commenced his own business in Pitt Street by 1811, before receiving his pardon in 1813.⁹ The 1814 Census shows he had a large workshop with four apprentices.¹⁰ On the evidence of the Packer cabinet¹¹ signed and dated 'William Packer a Prentice [sic] Sydney, New South Wales, 1815', Butler was teaching them the art of veneering casuarina over cedar, an art form seemingly lost with his death in 1820. The *Clyde Bank* collection contains a Butler chest of drawers of c. 1810, made while he was employed at the Lumber Yard (Plate 6). This bears pointers to his workshop: the distinctive muntins joining the drawer bottoms in the long drawers (Plate 6a), cross banding the solid cedar top with casuarina encased by stringing

in an as yet unknown timber and casuarina-veneered drawers with *Stenocarpus salignus*, scrub beefwood,¹² cross banding (Plate 6b).

With the death of Butler, the workshops of Thomas Shaughnessy and Edward Hunt filled the breach. Shaughnessy, also an Irish political convict, was a joiner listed in the 1822 Census as an undertaker with three apprentices.¹³ Hunt was a free settler who may never have worked at the bench, but employed outworkers such as the cabinet maker Alexander Hart¹⁴ to veneer the work of his joiners as and when the need arose. I believe that from 1822 Hart made the veneered clock cases for James Oatley's clocks. The Oatley clock in the *Clyde Bank* collection (Plate 7) is a good example of his cabinet making skills.

Clyde Bank contains a lobby table (Plate 8) of truss form, a piece of furniture peculiar to Scotland. This item is described in both the Glasgow and Edinburgh *Books of Prices* of the 1820s but



12. The Mackellar breakfront cedar bookcase with unusual Ionic capitals of Irish form with acanthus strapwork below, associated with Dublin doorcases of c. 1810





13. Thomas Woolner, *Thomas Barker*, bronze, 1854. This portrait puts a face to a man who between 1830 and 1860 was one of the most important businessmen in Sydney and whose name runs as a linking thread throughout this article. John Duncan paid £30-5-0 on Barker's behalf for bronze plaques in Edinburgh in 1855. Photograph JB Hawkins Antiques



RICKETY DICK (AN AUSTRALIAN ABORIGINE.)

14. Julius Hogarth of the firm Hogarth, Erichsen & Co., silver inkwell presented to Samuel Cook by his literary associates in the Herald office, prior to his return to 'his native land', 1857. It depicts the Aboriginal Rickety Dick in his humpy on New South Head Road at Rose Bay. In his medallion work Hogarth used the face of this Aboriginal to depict 'the European ideal of a noble savage.' Photographs JB Hawkins Antiques

MEDALLION OF W. C. WENTWORTH, Esq.—
Messrs. WOOLCOTT and CLARKE have been appointed Agents by Mr. Thomas Woolner, to receive subscriptions for this **MAGNIFICENT WORK OF ART.** They beg to announce that a specimen in plaster may be inspected at their establishment in George-street. The artist is about to proceed to England, and will have casts in bronze, executed by the first bronzefounders in Europe. The price of each medallion will be Five Guineas, and they will be ready for delivery to subscribers in the course of twelve months. The following critiques on this work have appeared in the local press, and Mr. Woolner has pride and satisfaction in pointing to the opinion of this distinguished Australian himself.

"Sydney, 25th February, 1854.

"MY DEAR SIR—I beg you will allow me to testify the satisfaction I feel at your medallion of me. If I can in any way further any professional objects you may have in view, after my return to England, you may command any influence I may possess.

"Yours faithfully,

(Signed) "W. C. WENTWORTH."

The medallion, which is nine inches in diameter, gives the head and neck of Mr. Wentworth in *basso relievo*. The outward likeness is most striking; but it possesses a far higher value than this—the artist has caught, by a happy inspiration, the mental characteristics—the very soul of the man. It is in this that the true artist is shown. It is impossible for any person, even though unacquainted with Mr. Wentworth, to look on this medallion without feeling that the owner of such a head could be no ordinary man.—*Empire*.

The likeness is a most striking one, not only conveying a correct impression of the outer features of the great Australian Statesman, but breathing a pure poetic spirit of art. Altogether, it is a work worthy of the subject; and the friends and admirers of Mr. Wentworth can have no better memorial of him than this medallion of Mr. Woolner presents.—*Englishman*.

Every muscle of the face is in action; the character of firmness and decision imparted to the mouth, while it does not appear at all extravagant or unnatural, is something wonderful.—*Sydney Illustrated News*.

FINE ARTS.—The Wentworth Medallion.—The undersigned, on behalf of the talented artist, Mr. Woolner, desire to call the serious attention of the liberal patrons of art in New South Wales to the extreme fidelity as to the portraiture of this Medallion, and its bold yet delicate treatment.

As Mr. Woolner sails for England in the Queen of the South, it is respectfully urged on gentlemen who purpose subscribing for copies, to signify their intention without delay.

WOOLCOTT and CLARKE,

Printers, &c., 555, George-street, next Bank of Australasia.

15. The Sydney Morning Herald 8 July 1854 advertised Woolner medallions for sale in Sydney. With thanks to John Wade

very few Sydney homes would have been large or grand enough to take them. Those from *Elizabeth Bay House* may be similar to the pair currently at *Camden Park*¹⁵ and I suggest that the *Clyde Bank* example may have come from *Craigend*,¹⁶ *Roslyn Hall*¹⁷ (Plate 9) or *The Vineyard*, home of Hannibal Macarthur.¹⁸ All four homes were built for clients with a Scottish background. *Elizabeth Bay House* was detailed and fitted out by the Scottish cabinet maker/joiner/builder/architect James Hume, fresh from Edinburgh in 1835¹⁹ and fully conversant with this item of hall furniture.

By 1835 Thomas Barker had completed *Roslyn Hall*, then Sydney's finest house and his neighbour Alexander McLeay was about to lay the foundations of *Elizabeth Bay House*. Barker was to become his Trustee²⁰ and adviser, for his papers contain the details of his efforts with regard to the payment of McLeay's debts during the Depression of the 1840s (Plate 10). Barker was responsible for settling a number of Scottish craftsmen in Sydney,²¹ as a result he received the two-handled silver tray²² now at *Clyde Bank* (Plate 11). It is inscribed 'Presented to Thomas Barker, Esq. of Sydney New South Wales, by his friends in Edinburgh, in testimony of their esteem for his character, and their admiration of his public usefulness in promoting the welfare of all classes of Scottish emigrants, and the prosperity of the important colony of New South Wales.'

Mrs Barker's cousin, John Duncan, was an Edinburgh solicitor and agent for Barker in these matters and I suggest it was he who found James Hume, the builder and joiner of *Elizabeth Bay House* and McLeay's biggest individual creditor at £700. In the Barker Papers, Hume pleads his case to McLeay's trustee over a dishonoured promissory note.²³

The *Clyde Bank* collection breakthrough bookcase (Plate 12) may have travelled by descent within a particularly bookish, literate and religious family since its construction between 1835 and the recession of the early 1840s. The Rev. John McGarvie (1795-1853) was the first minister to the Scottish Presbyterian community at Portland Head on the Hawkesbury River, a position he took up from Glasgow in 1826, the church at Ebenezer having been constructed by James Mein. McGarvie, a confidant of Thomas Barker and James Hume, founded and built in 1835 St Andrew's Scots Church on Brickfield Hill in Sydney to the designs of Barker's then architect, Ambrose Hallen.

On his death as a bachelor in 1853, he left an estate of over £3,000 to his only relatives, the widow of his late brother William McGarvie (1810-1841) and her second husband.²⁴ William was the founder of the *Sydney Herald* and formed the Australian Subscription Library, where John Fairfax was Librarian in 1839. His widow married Dr Frederick Mackellar, grandfather of the poet Dorothea Mackellar, the last member of the family to own the bookcase. It is sufficiently architectural to have required the imprint of a designer as well as a skilled cabinet maker and carver, for it is low-waisted with free standing Ionic columns, and the acanthus leaf straps below the capitals are carved in the Irish manner. I suggest the designer was either James Hume or Ambrose Hallen, both integral parts of the McGarvie-Barker circle.

Clyde Bank contains nine out of the twenty four²⁵ Australian bronze medallion profile portraits by Woolner — those of William Fanning, W.C. Wentworth, Sir Charles FitzRoy, James Martin, Lieutenant-Governor Charles La Trobe, Admiral Phillip Parker King, Edward Hamilton, James Macarthur and Thomas Barker, the last signed and dated 1854.²⁶ (Plate 13). I suggest that the only person in the colonies capable of casting these images in bronze was Julius Hogarth the silversmith, medallion die cutter and former pupil of the Danish sculptor, Thorvaldsen (Plate 14). Hogarth arrived in Australia in December 1852. His early whereabouts are unknown but a visit to the Victorian goldfields is probable. He opened a shop in Sydney sometime in 1853.

Thomas Woolner (1825-1892), a member of the Pre-Raphaelite Brotherhood in England, was a sculptor by profession who left to try his luck on the Victorian goldfields in July 1852. Not cut out to be a 'digger', he soon reverted to sculpture using his travelling companion Edward La Trobe Bateman, a relation of the Lieutenant Governor, Charles La Trobe, as a source of introductions. His bronze medallion of Lieutenant-Governor La Trobe is signed and dated 'T Woolner, Sc 1853, Melbourne.' I suggest this inscription relates to a cast in Melbourne possibly by Woolner in collaboration with Hogarth.

By 1854 Woolner was in Sydney and his profile medallion of Sir Charles FitzRoy, Governor of New South Wales was well received. The *Illustrated Sydney News* reported '... Both as a likeness and as a work of art, it may be considered perfect ... For the sake of those friends of Sir Charles FitzRoy who may desire to possess his likeness, we may mention that Mr Woolner intends, when he returns home, to take several bronze casts from this medallion.'²⁷



16. Possibly unique scrimshander's work box in whalebone, whale dentine and turtle shell held in with silver pins to the front. The box stands on four dentine human hand skeletalised feet, surmounted by four dovetailed and cock-headed drawers let into the frieze. Over the drawers the pan bone of a whale is decorated with scrimshaw showing two separate scenes, possibly HMS Investigator and the vessel careened for repairs. Photographs, JB Hawkins Antiques



17. Detail of HMS Investigator (?) careened at Albany between 9 December 1801 and 4 January 1802, showing the stern set up for the artists and botanists on board

Woolner's portrait of W.C. Wentworth was executed by February 1854 in Sydney and exhibited at the office of *The Empire*. Woolner advertised his intention of taking subscriptions and then casting medallions in London, where he is recorded on his return in 1855 as 'cleaning up any casts'²⁸ (Plate 15).

Caroline Simpson's varied interests in the decorative arts were encapsulated in her collections of whaling, slavery, the China trade and folk art to name but four. I have chosen an item from each of these diverse groups to illustrate the strength of her interests.

One of the few items of the scrimshander's art capable of possible documentation is the elaborate lady's work box (Plate 16). The pan bone scenes show a three-masted vessel used for exploration rather than a whaler, as there are no davit fittings for the quick dispatch of boats for harpooning, and the



18. A Staffordshire pottery figure of a manacled black slave kneeling holding open the pages of a book inscribed 'Bless God Thank Britton Me No Slave.' This commemorative figure, one of four known, is considered extremely rare. They were the product of an unknown Staffordshire factory and may have been produced for distribution among sympathisers of William Wilberforce, as part of an anti-slavery crusade. Wilberforce (1759-1833) learnt of the passing of the second reading of his Bill on his death bed. English, c. 1840

two cutters and a jolly boat are neither double-ended nor of racing outline for use around whales. The shore scene has no barrels for oil, no tripod for lashing the whale meat prior to bringing it ashore nor any large boiling-down pots as befits a 'try works' or bay whaling station. The scene depicted (**Plate 17 and cover**) is a partly careened vessel²⁹ being caulked with oakum and hot tar boiled on the shore for placement between the ship's leaking planks.

Three exploration vessels are known to have been careened on Australian shores: James Cook's barque *Endeavour* near Cooktown in 1770; Nicolas Baudin's schooner *Casuarina* at Princess Royal Harbour adjoining King George's Sound, now Albany, in Western Australia in 1802; and Matthew Flinders' *Investigator* at the same spot in December 1801.³⁰ The

topography would indicate Albany with Mt Melville and Mt Clarence (612 feet, 186 m) in the background, with the observatory and tents set up below the hills.

A contemporary drawing of HMS *Investigator* bears many similarities to the ship shown, particularly the prow. The *Investigator* spent a month in the bay for repairs to the topgallants; the fore top mast is shown removed. Turtles had been caught and dissected on the voyage from England, and whale bone and dentine would have been available from body parts left by whalers who used King George's Sound as a bay whaling station, for the whales here were so plentiful they could be hunted from the land.³¹ The *Investigator* contained a most illustrious crew including artists Ferdinand Bauer and William Westall, botanist Robert Brown, naturalist Peter Good



19. John Baird was referred to in the *Illustrated Sydney News* 15 June 1886 for his carvings of coal shale or cannel into profile medallions of Governors Loftus and Carrington (the main street in Joadja was Carrington Row). The Clyde Bank collection contains these two statuettes by Baird of Thomas Mort and John Dunmore Lang. The National Gallery of Australia holds a cannel portrait bust of his wife Jane Baird, dated 1876, possibly executed in Scotland



20. Wedgwood Sydney Cove medallion, c. 1790, one of two in the Clyde Bank Collection with impressed inscription to the back made from Sydney clay



21. Canton porcelain bowl, encircled by a panoramic view depicting the Hongs in Canton, c. 1785

efforts of William Wilberforce is encapsulated in the extremely rare Staffordshire pottery figure (**Plate 18**) inscribed 'Bless God Thank Britton [sic] Me No Slave.'

Other rare and interesting Staffordshire figures in the collection include those of the bushranger Frank Gardiner, and at the other end of the social spectrum, Prince Alfred the Duke of Edinburgh, who visited Australia three times between 1867 and 1870.

Sydney merchants such as Robert Campbell regularly traded with Canton,³² a centre for the creation of exotic objects to decorate or amuse Americans and Europeans. The creation of two Canton bowls, one now in a New Jersey private collection and the other in the Mitchell Library may be attributed to Campbell or his family's endeavours. I suggest that both bowls were painted from designs supplied by his wife, Sophia Campbell, before 1820.³³ The example in America has a view centred not on Circular Quay but on Campbell's Wharf and Wharf House indicating this connection.

The *Clyde Bank* collection contains a number of paintings depicting the Hongs in Canton and a very fine Cantonese bowl of about 1785, decorated with an all-embracing view of Canton (**Plate 21**). One of the earliest recorded commercial

and Midshipman, and later Governor of Tasmania, John Franklin, any of whom could have been the inspiration for making such an important box.

The Australian convict was akin to a slave in that he was unpaid for his labour and he could be flogged for failing to comply with his master's orders. On the Convict Indent for the *Speke*, the vessel that brought the Scottish Radical Alexander Hart to Sydney in May 1821 was 'Bruce, Tried, Island of St Vincent, 19th August 1819, sentenced to Life, Occupation Slave, Age 30, Height 5'7 3/4, Complexion black, Hair black, Eyes black, Blind.' The fact that British justice could see fit to send a blind slave from the West Indies to London for transportation to New South Wales double-ironed to a convict reflects poorly on the status of the latter in the eyes of authority. The abolition of slavery through the

importations from Canton of China trade silver was by Sir Thomas Brisbane's former clockmaker James Robertson, a Scot, who imported 'an elegant assortment of China Plate consisting of table, dessert, gravy, tea and salt spoons ... nutmeg graters, fashionable jewellery of all descriptions' noted in the columns of the *Sydney Gazette* in July 1825.

The carving of cannell or parrot coal, or as it is known in Australia, kerosene shale, into love tokens and even furniture was a Scottish folk art. With the discovery at Joadja, near Mittagong NSW, of a large deposit of kerosene shale that could be crushed to produce shale oil for use in lighting, this art form travelled to Australia.

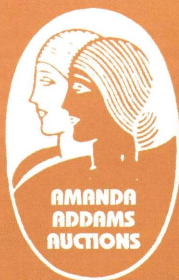
The exponents of the art were Scottish miners who were brought to Australia by the mine manager Alexander Russell, whose father Robert, of Falkirk, pioneered production of oil from cannell in Lanarkshire north of Glasgow in the 1870s. The Russells recruited a large number of Scottish families in 1880 to work the coal reserves at Joadja. In her book on Joadja Creek, Leonie Knapman illustrates two love tokens in the form of carved cannell shoes and refers to Tom Cowie as carving jewellery, chess boards and domino sets from coal.³⁴ The centre for this folk art in Scotland was West Wemyss in Fifeshire where parrot coal occurs as a natural by-product of the local coalfield. The material takes a high polish, does not mark, is durable and is not dissimilar to black Ashford Derbyshire marble in appearance. Thomas Williamson (1817-1860), a carver from West Wemyss, gained national recognition for his coal furniture which he exhibited in London at the 1851 Exhibition and his parrot coal garden seat, possibly purchased by Queen Victoria, is now at Osborne on the Isle of Wight.³⁵

An Australian exponent of this folk art (**Plate 19**) who signed his work was John Baird (1834-1894).³⁶ The source of the material may be the John Baird 'miner' (his son?) who, with his family, lived at Joadja until about 1898 when the mine was all but closed.

In conclusion, Governor Phillip's book, *Voyage to Botany Bay*, published in 1789, describes his epic settlement of New South Wales. It bears as a vignette on the title page an engraving based on the Wedgwood medallion made from clay sent back by Phillip from Sydney. Of only twelve known originals, two examples are at *Clyde Bank* (**Plate 20**). In Phillip's words, 'The design is allegorical, it represents Hope encouraging Art and Labour under the influence of Peace to pursue the employments necessary to give security and happiness to an infant settlement.' Two hundred years later this First Fleet talisman seems to be still working its magic in this, 'The Lucky Country' ■

of Prices was a trade union-inspired publication to protect a skilled man's wages and conditions. The publications contained plates showing fashionable furniture, while acting as a handbook for regulating and calculating the labour charges for specific cabinet wares then in common production.

- 1 J.B. Hawkins. 'Henry Upton Alcock and Billiard Tables in the 19th Century', *Handbook to the Australian Antique Dealers Fair*, May 1996. Melbourne billiard table manufacturer Alcock introduced the first mechanical veneer cutting machine into Australia on 25 July 1867, and from this machine they supplied veneers to the Australian cabinet making trade.
- 2 For a comprehensive list of cabinet makers Books of Prices by Trade see *Furniture History* 1982, pp. 16-20. Relevant price books to Australia are: *The London Cabinet makers Book of Prices* was first issued in 1788, revised 1793; second edition 1803, with Supplement in 1805; revised 1811, 1824 and 1836. *The London Chair Makers and Carvers Book of Prices* 1802, supplements 1807, 1808, 1823, 1829 and 1844. Edinburgh Cabinet makers produced *Books of Prices* in 1805, 1811, 1821 and 1825; Glasgow 1806, 1825 and 1890. A Book
- 3 Archibald Gilchrist, *John Dunmore Lang*, Vol 1, p. 40. (Notes taken from the writings of Dunmore Lang in his *Reminiscences* of 1877), 'The First Presbyterians. During 1801 there was a great stagnation of trade and a general dearth throughout the mother country. The imperial government, desirous of promoting settlement in their remote colony of New South Wales, offered a free passage to each family, with a hundred acres of land on arrival, rations or provisions from the king's stores for six or twelve months and three or four cattle from the government herds, to be returned in kind in seven years. A number of families from the Scottish Borders, who had previously been domiciled in London and consisted chiefly of carpenters and their wives and children, availed themselves of these facilities during the bad times at home. They arrived in 1802 and settled at Portland Head on the Hawkesbury-river, about thirty-five miles from Sydney. They kept up the regular dispensation of the ordinances of religion among themselves for upward of twenty years without a pastor.'
- 4 David Brown (1754-1836) born Edinburgh, married in St George's Chapel, London to Mary Partington c. 1776, came to NSW on the *Lord Cornwallis* in 1802, received a land grant of 150 acres at Kissing Point and is among 'the list of free settlers from England sent by order of Government in 1802 including those received by the *Canada, Minorca, Nile and Coromandel*.' In his son Thomas' application for a land grant to Macquarie dated 3 July 1820, Captain Piper noted 'This petitioner has been bred a carpenter, he is very industrious and sober, I therefore recommend him to your Excellency's consideration. John Piper.' David Brown's eldest daughter Mary married James Chisholm who in the 1828 census had 4,000 acres of land at St Andrews, Lower Minto with her father David Brown 'cabinet maker' aged 70 living with them.
- 5 Archibald Gilchrist, *John Dunmore Lang*, Vol 1, p. 41. 'One of their number, Mr James Mein, an intelligent and pious carpenter, a member of the Scotch Church in Crown-court, Covent Garden, London.' *ADB* gives James Mein as 'probably born at Melrose', some 5 miles from Kelso.
- 6 There are 12 baleen whale species, divided into four families, Right, Pygmy, Gray and Rorqual. The Derwent River was home to a bay whaling station and its try works. The Southern Right whale was abundant and its method of feeding was to gulp large quantities of water and expel it through the baleen sieve attached to the top of its mouth; this would catch the krill and plankton enabling it to feed.
- 7 Arthur Lodge of 1830 in Edinburgh is a classic example of this form of window treatment in houses, see *Australiana*, February 2002, p. 4, plate 1.
- 8 J.B. Hawkins. 'The Art of the Cabinetmaker from 1788-1820. Parts I, II & III', *Australian Antique Collector*, Jan-June 1983, July-Dec 1983, Jan-June 1984. These articles summarise those working in the furniture trade in Sydney over this period with particular reference to the history of Lawrence Butler and items that have survived from his workshop.
- 9 Butler's first commercial advertisement in 1811 gives his address as Pitt Street; *Sydney Gazette* 2 November 1811.
- 10 Hawkins, *op. cit.* p. 52. His four apprentices were William Packer, James Morris, Thomas Upton and Thomas Bladley.
- 11 The casuarina-veneered Packer cabinet now at *Old Government House*, Parramatta was sold to the National Trust by J.B. Hawkins Antiques in 1976 for \$2,500. The original turned casuarina legs had



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been replaced with mahogany by the vendor, Eton antique
dealer Guy Bousfield.

- 12 *Stenocarpus salignus*, colloquially called beefwood, closely
resembles *Grevillia billiana*, red silky oak. Both are
members of the Proteaceae family and are fully described by
R.T. Baker in his *Hardwoods of Australia* pp. 348-353. I
know of four chests of drawers cross-banded in this timber:
in *Clyde Bank*, my own collection, the Ferry collection and
the Simon collection. All are from Butler's workshop and
date c. 1810-1815. Paul Gregson identified the wood after
tests by the NSW Department of Wood Technology, and to
him I am grateful.
- 13 *Ibid.* p. 54. McIntosh, Morley and Murphy.
- 14 J.B. Hawkins 'Quilled on the Cann. Alexander Hart,
Cabinetmaker, Glaswegian, Scottish Radical and Convict',
Australiana, November 2001. I illustrate two more Oatley
clocks of 1822 in veneered cases by Hart and two chests of
drawers, all bearing Glaswegian quilled decoration.
- 15 For an illustration of these cedar lobby tables see an article by James
Broadbent on *Camden Park, Country Life*, 14 December 2000.
- 16 *Craigend*, constructed for the Scottish surveyor Sir Thomas
Mitchell before 1835, was based on Playfair's Edinburgh
Observatory of 1818 on the highest point of Calton Hill, the
'Caledonian Acropolis.' Mitchell referred to the highest
point of Darlinghurst as 'the Calton Hill of Sydney', *ML*
A295/2 p. 19f.
- 17 Designed by Ambrose Hallen for Thomas Barker in 1834, it
adjoined *Elizabeth Bay House* and was described as being
'more like a palace than a private house' It was demolished in
the 1930s. Barker Papers. Society of Australian Genealogists.
4/1149 J McGarvie to Barker in Scotland, 20 April 1839 'Mr
McLeay's house is nearly finished. His son has arrived from
Havannah and will see it completed. It is a most magnificent
house. The staircase is superb. The view from the roof is not
equal to that from the top of *Roslyn Hall*, which without
exaggeration is the finest in the Colony and as I have often
predicted will be the point from which all panoramic views of
Port Jackson will be taken.'
- 18 The *Sale Catalogue* held in the Mitchell Library for the insolvent
estate of H.H. Macarthur, 13 July 1848 lists a sideboard (lot 36)
and a pair of serving tables (lot 37). The serving tables are of
lobby form but without marble tops and the suite is now at
Elizabeth Bay House. No lobby table is noted in the *Sale*
Catalogue, only the standard plaster figures holding colza oil
lamps were sold from the entrance hall.
- 19 James Hume (1805-1868) was apprenticed as a cabinet
maker in Edinburgh to Alexander Giles in 1824 for a period
of six years: *Rolls of Apprentices*, Edinburgh City Archives
SL 34/4/2, 1775-1828. He arrived in Australia from Leith, the
port of Edinburgh, in 1835. Listed as 'steerage, a carpenter',
he must almost immediately have been placed with McLeay
and the staircase, windows, doors, architraves and fittings
to *Elizabeth Bay House* speak volumes regarding his
Edinburgh training.
- 20 The Barker Papers are in the National Library of Australia,
University of Sydney Library and the Society of Australian
Genealogists, Sydney. Only a remnant of a large collection
split up in the 1940s and according to the family largely
destroyed, they provide a superb insight into Sydney life
between 1830 and 1860. Most of the papers relating to McLeay
are in the NLA.
- 21 A.K. Weatherburn, *Thomas Barker, Pioneer Australian*
Industrialist (1799-1875) p. 14. 'The initial harmony between

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Lang and Barker [over Scottish migration] proved short lived when the latter chose to befriend the Rev John McGarvie of Portland Head, who in 1832 accepted an invitation to found a second Presbyterian Church in Sydney, specifically for those associated with the Established Church of Scotland. St Andrew's Scots Church, erected in 1835 in Kent Street became the centre of worship for Barker and his wife and he held office as an Elder.' In the Barker Papers at the NLA is a letter to Mr & Mrs Barker in Scotland from James McGarvie, 23 May 1838, 'Our friend Mr Hume has been appointed architect to the great Cathedral. The foundation was raised, and then relaid and the walls are now about two feet above Ground. It is to be a magnificent building, St Andrews, The Scotsman, must hide his diminished head before his namesake from England. Mr Hume often speaks of you and Mrs Barker, and tho like myself he speaks little I believe you have no firmer friend in the Colony.'

22 An account of the presentation dinner is in the *Edinburgh Courant*, p. 3 on Monday 13 April 1840. Sir Thomas Brisbane, Sir James Riddell and Mr Campbell Riddell, Colonial Treasurer attended.

23 Barker Papers, NLA. Barker as Trustee of McLeay's debts had to dishonour Hume's 8 month promissory note due in January 1846; as a result he received the following communication.

King Street, Sydney 27th January 1845

Dear Sir,

After a great deal of consideration and pain I beg most respectfully to decline giving any promissory note as I have no prospect of meeting the same if called upon, and if pressed would be the means of damaging my character and ruining me ... I am sorry for all this as I have the highest regard and respect for Mr Alex McLeay and shall always have respect for you Thomas Barker Esq. for the great interest you have taken in extricating him from his difficulties.

The sum you asked me to become responsible for may appear small to you, and could be raised by you at anytime if called upon, but how different would it be with me, persons are apt to measure their neighbors by their own standards which is an untrue rule. There are surely many wealthy friends of Mr McLeay who would come forward if asked and give their note for the amount you require, as all my savings are already in his hands and being obliged to pay a sum weekly so as to keep back a promissory note of his to me due on the 31st of last month I have difficulties enough to contend with, and business being so flat I have very little to do at the present time. Hoping that the above will be taken in a proper spirit.

I am yours very truly

Sincerely

James Hume

24 John McGarvie's will, no. 2619, series 1 was registered for probate 12 April 1853. He notes his silver cup given to him by his congregation, his large cross-banded desk and a small desk, the gift of Thomas Whitelaw, but no bookcase.

25 Amy Woolner, *Thomas Woolner, R.A. Sculptor and Poet, His Life in Letters*, London 1917, list of works, p. 237. About half medallions relate to Melbourne identities and are dated 1853. Those from 1854 seem to relate to Sydney subjects. Benedict Read & Joanna Barnes (eds) *Pre Raphaelite Sculpture, Nature and Imagination in the British Sculpture, 1848-1914*, exhibition catalogue, 1991 gives a good overview of Woolner, his medallions and place in the Pre Raphaelite Brotherhood.

26 University of Sydney Archives, Barker Papers, P21/19/369. Barker's account book with Duncan & Dewar W.S. gives the cost of Woolner plaques on 27 March 1855 as 'Remitted to Mr Woolner London as authorised by you for Medallions £30-5-0.' The University Archives has a letter from Mrs E.M. Barker in October 1940 giving five Woolner bronze medallions to the University with the original bill, since lost.

27 *Illustrated Sydney News*, 1 July 1854

28 Read & Barnes *op. cit.* p. 37 note that he received £20 for a likeness and £3 for subsequent casts and that he took plaster casts back to London for casting. This does not preclude Woolner or Hogarth, either working separately or together, creating bronze medallions in Sydney. If Woolner used Hogarth, it would give a reason for his move from Melbourne in 1854 but he would be unlikely to acknowledge or credit the founder in a business in which repeat casts were commonplace at the artist's expense.

29 William Burney, *A Dictionary of Marine Terms and Phrases*, London 1830. 'Careening is a practice very rarely adopted in the British Navy, never indeed unless there is an absolute necessity from the want of a dock. It is not only extremely troublesome but a very dangerous operation ... this operation is nearly superseded now by strapping the bottom with copper.'

30 *Nature's Investigator. The Diary of Robert Brown 1801-1805*, compiled by Vallance, Moore & Groves, pp. 91-108 gives a good description and interpretation of the events between 8 December 1801 and 15 January 1802.

31 Peter Mercer, *A Most Dangerous Occupation*, National Trust of Australia (Tasmania), Hobart 2002, p. 5 'in 1791 no fewer than 102 small whale ships were working the Southern waters'. Flinders found a whaler's grave marked by a brass plaque; the captain and crew had died there, 27 August 1800.

32 Margaret Steven, *Merchant Campbell, A Study in Colonial Trade*, p. 149. Robert Campbell's colonial-built brig *Persistence* of 136 tons sailed for Canton in 1807 to collect supplies for the colony. This was the first and only ship to come from Canton to Sydney direct at this date and provides an irrefutable connection between Campbell and Canton.

33 Joan Kerr & Hugh Falkus, *From Sydney Cove to Duntroon. The Campbell Ladies and their work*, p. 9, *Sydney in its Glory*, an 1817 watercolour by Sophia Campbell centred on Campbell's Wharf enables the viewer to see her technique, which although once removed by a Chinese artist copying the original, is still apparent on the bowl.

34 Leonie Knapman, *Joadja Creek The shale oil town & its people 1870-1911*, p. 152. The correct technical name for the coal is torbinate, and at Joadja it produced an average of 590 litres of shale oil per tonne crushed. It is formed from algal slime in swamp conditions, not as normal coal from vegetable matter. She records that 'Jeddie Larkin made a violin from a piece of Joadja Creek shale, it was a fine instrument of good tune which he played at concerts.'

35 David Jones, 'Coal furniture in Scotland', *Furniture History* 23, 1987, pp. 35-38.

36 *Sydney's Colonial Craftsmen*, an exhibition at Elizabeth Bay House. catalogue entry on John Baird (1834-1894) by Alan Landis, whom I thank for his help in this matter. Alan Landis states that John Baird was a Post Office sorter who came to New South Wales at the age of 15 from Ireland.

Silver match boxes of Australian make and interest

KENNETH CAVILL

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This article focuses on boxes of Australian interest, in particular silver and gold boxes made in Australia from the 1880s to the 1930s.

THE FRICTION MATCH

John Walker's invention of Friction Lights, first marketed in Stockton-on-Tees in 1826, led chemists in England and across Europe to produce a bold array of friction matches.¹ Despite their hazardous nature, early matches were the immediate source of a flame to light the household candle, the oil lamp and the wood-fired oven. This practical invention soon replaced the age-old and time-consuming method of striking flint on steel to spark tinder in a metal box.

The boxes made to hold these matches were protective and capable of limiting unpredictable reactions. Cylindrical wood boxes are known from 1835. Cast iron, brass and tin plate boxes that were made through the Victorian era can still be found. Many of the boxes, intended for household and office use, were highly ornamental.²

The original Friction Lights were sulphur-based, as were the popular Lucifers that superseded them. Their match heads contained antimony sulphide and the oxidising agent potassium chlorate. Phosphorus-based friction matches, marketed under the apt names Congreves, Fusees and Vestas, soon followed.³ Their match heads contained white phosphorus, as the primary combustible material, and an oxidising agent. The Vesta differed from the other matches as its stem was composed of waxed cotton threads rather than a wood splint. The early brand names Lucifer and Vesta became generic terms for strike-anywhere friction matches.

Lucifers were difficult to ignite by friction, and the sulphureous fumes produced were a problem for the user. On the other hand, the early phosphorus-based matches were readily ignited with a minimum of friction; the problem was

accidental firing! The white phosphorus encapsulated in the tip did not concern the user but this toxic chemical, capable of spontaneous combustion in the atmosphere, soon became a serious health hazard for workers in the match industry. Late in the 19th century phosphorus pentasulphide was substituted for white phosphorus in strike-anywhere matches.

The safer, red form of phosphorus had been discovered in Austria in 1845. A decade later it was incorporated in the first safety matches. The safety match, patented in Sweden in 1855 separated the combustible materials. Antimony sulphide and an oxidising agent were incorporated into the match head, and red phosphorus with powdered glass was applied to the striking surface on the match box. Ignition by friction occurs only when the match is struck on the phosphorus-impregnated surface.

As the match industry developed in Europe, England and the United States, so the chemical composition and reliability of friction matches improved. Lucifers, wax vestas and safety matches have coexisted since the 1850s.

SILVER MATCH BOXES

By the 1860s, tobacco smoking was gaining in popularity at the expense of snuff. Pocket match boxes to house lucifers and vestas were in demand. The majority of these boxes have been made in base metals, wood and other disposable materials. Match manufacturers continued to market their brands in decorative tin boxes.

The earliest silver boxes, c.1850, are of the same style and size as the pocket snuff boxes that preceded them – rectangular with a silver or steel striker applied below the rear hinge. The



1. English silver vesta boxes (a) engine-turned decoration, 1870s (b) Art Nouveau, 1890s (c) ribbed, 1880s (d) engine-turned, 1920 (e) ivy leaf pattern, 1900s

typical English match box, the vesta box,⁴ is known from the 1860s, but the vast majority of these boxes were manufactured in Birmingham from 1880 to 1915 (plate 1). The vesta box is usually oblong, with a spring-loaded lid and a striker fitted to the base. In the 1880s the earlier flush striker on the base gave way to a grooved, inset striker.

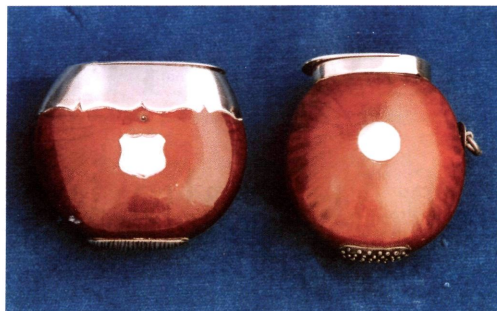
Silver match boxes of British origin are found throughout Australia. Plain and patterned vesta boxes were imported in substantial numbers by Australian jewellery houses and wholesalers in the late colonial and Federation periods. Very few bore detailed inscriptions and without provenance it is not possible to establish an Australian connection. English boxes illustrated in plate 1 are representative of these imports.

SILVER AND GOLD MATCH BOXES OF AUSTRALIAN ORIGIN

The earliest Australian boxes of note were fashioned from the seed of the Queensland bean, known as the match box bean.⁵ The large polished seeds (diam. 4-5cm) were topped with silver mounts and a silver striker was fitted to the base. The bean boxes illustrated (plate 2) are of Australian origin, c. 1880-1890. The first is inscribed on the lid 'Souvenir of Australia' and is marked STR. SILVER. The second is stamped under the lid 'Worthington, Australia' and STG. SILVER. Gold mounted bean boxes were also produced.

The use of natural materials from the colonies had become a significant aspect of the English jewellery trade in late Victorian times. Match box beans were exported to England during the 1880s and mounted there, many boxes bearing Birmingham hall marks. In Australia the mounting of emu eggs may well have exceeded that of the Queensland beans. These Australiana wares were often sent overseas as gifts.

Australian match boxes of snuff box form were made during the 1890s. The first of these, a plain rectangular box (4.0 x 6.0cm) with rounded corners and rear hinge is engraved with the initials 'HKC' (plate 3). An oval striking surface is impressed on the base, the blackened interior shows much use. The box is marked ES for Edward Sansome of Sydney and ST SILVER. It is the product of a well-equipped workshop.



2. Silver-mounted Queensland bean boxes c. 1880-1890 (a) 'Souvenir of Australia' (b) 'Worthington, Australia'

The second is a small presentation box (3.6 x 5.3cm), hand made with a silver striker applied below the rear hinge, and gilt interior (plate 3). The box is marked RAYSMITH for T.H. Raysmith of Newcastle, NSW and STG. SILVER. It is hand



3. Late Victorian Australian silver match boxes of snuff box form (a) E. Sansome, Sydney (b) T.H. Raysmith, Newcastle engraved 'D.J.McL. to W.C.F. 31.7.99 "A MATCHLESS WHITE MAN"



4. Federation period boxes, gilt silver and gold (a) gilt silver box set with five peridots, made by E. Sansome for Hardy Bros, Sydney c. 1910-15 (b) circular gold box by Ingram Bros, Melbourne c. 1910 (c) gold vesta box and sovereign case by Rollason & Co, Sydney, c. 1910-15

engraved with the inscription D.J.McL to W.C.F. / 31.7.99 / "A MATCHLESS WHITE MAN". Newcastle was then a growing industrial city, the port for the shipment of coal from the vast mines of the Hunter Valley. The inscription is a reminder of social and political forces at work in colonial Australia during the last decade of the 19th century.

The founding of the Commonwealth in 1901 resulted in the eventual imposition of uniform tariffs on imported goods including jewellery and silverware. These tariffs, intended in the beginning to provide revenue for the Federal government, gave protection to local industries through the Federation era and beyond. Much gold jewellery was manufactured in Australia during the early decades of the 20th century.⁶ Manufacturing jewellers took the opportunity to produce smallwork in gold and silver, including cigarette cases and match boxes.

The fine gilt silver match box illustrated in plate 4 is of this period. The box is rectangular in shape (3.9 x 5.7cm) with the striker inset below the rear hinge. The lid is set with pale green peridot cabochons in the form of the Southern Cross and the letter N with a coronet is engraved in the top right hand corner. The box, c. 1910-15, was retailed by Hardy Bros Ltd and bears the maker's mark for Edward Sansome with his stamp ST SILVER.

Many gold boxes were produced in Australia prior to the First World War, but few have survived meltdown during the Great Depression of the early 1930s. The plain circular vesta box, c. 1910 (plate 4) is a survivor. It is marked for Ingram Bros of Melbourne and 9ct.

The gold combination vesta box and sovereign case, c.1910-15 (plate 4) confirms the manufacturing capacity of the larger Australian jewellery makers. This rare oblong box (7.5 x 3.0cm) is engraved in Art Nouveau style with a flower and leaf pattern and bears the maker's mark of Rollason & Co, Sydney with their














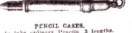
5. Barrel vesta boxes (a) W.J. Sanders, Sydney (b) Goldring/Harrop, Sydney for Hardy Bros with gold kangaroo on the lid (c) Vesta matches in plaid cardboard box for R. Bell & Co, Melbourne (d) silver box by Tilbury & Lewis, Melbourne (e) silver box by F.J. Mole, Brisbane

distinctive 9ct stamp. Rollason & Co were also noted for their gold sovereign cases.

Following the outbreak of the First World War in 1914, supplies of silverware and jewellery from England and Europe were disrupted. The challenge was taken up in Australia. Locally produced smallwork – tobacco boxes, cigarette cases and match boxes soon replaced the imports. The cylindrical silver boxes, c. 1915-1920s, illustrated in plate 5 are of especial interest. Known as barrel vesta boxes, they were produced by Australian makers during the war years when typical English vesta boxes were unavailable.⁷ These simple pocket match boxes were designed to hold the imported vestas that were marketed in cylindrical cardboard containers (plate 5).

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6. Advertisement for Magnus Goldring, incorporating Edwin Harrop of Sydney, Commonwealth Jeweller and Watchmaker, 1 May 1925

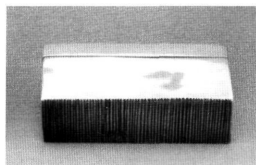


7. Australian vesta boxes (a) T. Gaunt & Co, Melbourne c. 1920 (b) W.J. Sanders, Sydney c. 1920

Barrel boxes made in Sydney by W.J. Sanders were not spun but assembled from component sections that were soldered, while a steel striker was fitted into the grooved base. Comparable boxes were made by Angus and Coote and by Goldring/Harrop in Sydney (**plate 6**). Many of the boxes were marked for the jewellery houses including Hardy Bros and Prouds. Goldring/Harrop's box for Hardy Bros has a gold kangaroo applied to the lid.

Boxes of the 1920s bearing the marks of F.J. Mole of Brisbane and of Tilbury & Lewis of Melbourne were machine-formed. Mole's boxes have a circular steel striker covering the base. Tilbury & Lewis' boxes have a steel striker fitted into a die-stamped groove in the base. They also made boxes in 'Goldoid', a copper alloy of gold colour.

In 1917, W.J. Sanders acquired new plant and at the time it was noted 'The present shortage of imported silverware should create a ready market for his manufactures ...'.⁸ The plain, double vesta box (4.0 x 5.7cm) with flip-top lid and grooved base inset with a steel striker (**plate 7, right**) evidences the new equipment. Through the 1920s Sanders manufactured vesta boxes



8c. Striker under the base



8. Individual match boxes (a) match box holder by T. Gaunt & Co, Melbourne for Prouds, Sydney engraved TV 5.10.19 (b) match box by W.J. Sanders, Sydney c. 1915-20 and (c) striker under its base



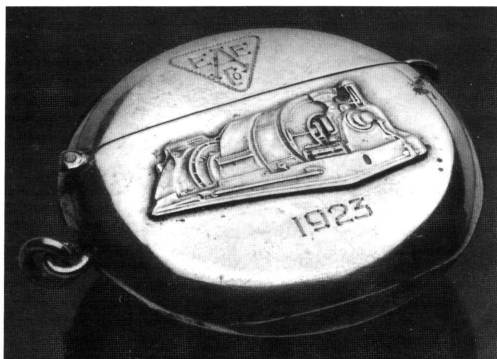
9. Match box, with inlaid nephrite, attributed to Richardson Bros, Sydney, c. 1920

in four sizes, plain and with engine-turned decoration. Where are these boxes now?

In Melbourne, T. Gaunt & Co. produced barrel and flip-top vesta boxes. Their small vesta box (4.0 x 3.2cm), c. 1920, is embellished with an enamelled 'Arms of Australia' motif (**plate 7, left**) and is stamped STERLING and 925.

The large rectangular box, c. 1915-20 (**plate 8b**) is of unusual dimensions (3.2 x 6.4 x 1.9cm). No doubt it was made to hold lucifers or comparable long-stemmed strike-anywhere matches. The rear hinged lid is engraved with the initials 'F.C.P.' and the substantial flush striker forms the base (**plate 8c**). The maker is W.J. Sanders and a full set of his marks is struck on the bezel: W.J.S, 925, elephant's head and STG⁹.

The oblong match box shown (**plate 8a, left**) is designed to hold the tray and contents from a standard size box of Australian safety matches.¹⁰ A striker taken from the side of the branded match box is held in a slide below the rear hinged lid. The plain silver box is monogrammed 'TV' and dated 15.10.19. It is marked for the retailer, Prouds Ltd, PROUD, STG and 925.



10. Commemorative vesta box, Ultimo Power House, 1923, H.H. Hall, Sydney (wholesalers)



10. Match box holders, 1920s: (a) W.J. Sanders for Prouds, Sydney (b) Tilbury & Lewis, Melbourne with lawn bowler figure designed by George Lewis (c) Art & Crafts influence in the box by James A. Linton, Perth (d) Goldring/Harrop for Hardy Bros, Sydney

A match box distinguished by a polished nephrite panel (2.5 x 4.0cm) inset to the lid (**plate 9**) may have been a special commission about 1920. It is of snuffbox style, rectangular (3.5 x 5.0cm) with well rounded corners. A silver striker is inset below the rear hinge. The gilt interior is marked RB³ and STERLING SILVER. The maker's mark is considered to be that of Richardson Bros, wholesale and manufacturing jewellers of Sydney.

In 1923, the English Electric Company of Australia supplied the first turbo-generator built in Australia to the Ultimo Power Station, Sydney. To mark the occasion, invited guests were presented with souvenir vesta boxes (**plate 10**). The circular box is machine embossed with a turbo-alternator. The company logo and the inscription on the reverse side of the box are hand engraved 'Souvenir of the Starting up at Ultimo Power House of the First Turbo Alternator built in Australia. Presented by the English Electric Company of Australia Limited, March 1923'. The match box is stamped H.H.H. and STG.SILVER. The mark is considered to be that of H.H. Halls & Company, wholesale jewellers of Sydney. Whether the boxes were manufactured in Australia is not known.

The Ultimo Power House was commissioned in 1899 to provide power for the George Street to Pyrmont electric tramway, the powerhouse's capacity being greatly increased as Sydney's tram network developed. The commemorative vesta box of 1923 is a reminder of the original Ultimo Powerhouse and of the extensive tramway system that was dismantled in the 1950s.¹¹ The Ultimo tram depot was the first to go out of operation, in 1953, and the last Sydney tram was withdrawn in 1961. A quarter of a century later the derelict powerhouse and tram depot were restored and transformed

into one of Australia's well-known museums, the Powerhouse Museum.

MATCH BOX HOLDERS IN AUSTRALIA

Match box holders were manufactured in England from the 1870s. Bryant & May's effective design of 1873 was a simple cover that held a standard box of safety matches.¹² It has not been bettered. The open end (or ends) allows the match tray to be withdrawn. The holders are also known as 'slides' or 'sheaths' (**see plate 6, centre left**). By far the greater proportion of match box holders were made in tin plate, brass or aluminium for advertising purposes.

Australian holders in sterling silver are of the same basic form and date from the 1920s. The plain rectangular holder (**plate 11**) bears the mark of the retailer PROUDS. The silver marks of large size STG and 925 are those used by W.J. Sanders on items made for Prouds Ltd, c. 1920.

The plain holder by Tilbury & Lewis of Melbourne (**plate 11**), c. 1930, is decorated with an applied oval shield embossed with the figure of a lawn bowler. George Lewis was the skilled, Birmingham-trained die-maker who designed the range of sporting figures used on Tilbury & Lewis' silverware intended as trophies or gifts.¹³ The box is marked STG SIL.

The elegant 1930s silver holder by James A. Linton of Perth has a planished surface, the ends of the match box holder being embellished with twist wire decoration (**plate 11**). It is an interesting example of Australian Arts and Crafts silver and bears the maker's mark.

The lady's holder with engine-turned decoration (**plate 11**) accommodates a match box of smaller size; the enclosed



12. Book match boxes, c. 1930 (a) Goldring/Harrop for Hardy Bros, Sydney 1934 with Advance Australia motif (b) Hardy Bros, Sydney; Birmingham hallmarked 1928 (c) G. & E. Rodd, Melbourne

matches branded 'La Petite' are Swedish. The silver holder bears Hardy Bros Australian marks of the 1930s, HB conjoined, crown, STG and the year letter G for 1939. The maker is Goldring/Harrop.

SILVER AND GOLD BOOK MATCH BOXES IN AUSTRALIA

The book match was patented in Germany and in the United States in 1892 and arguably is the most widely distributed of matches.¹⁴ The fold-over cardboard covers containing the strips of tear-off safety matches have become a prime source of advertising space for goods and services. A vast number of book match boxes in tin plate, brass



13. Book match boxes (a) rolled gold, silver lined box inscribed 5.1.27 by Dunklings, Melbourne, (b) gold box with engine-turned decoration by Goldring/Harrop, Sydney

and plastics would have been manufactured in North America, Europe and elsewhere, yet few have been reported in silver or gold.

The silver book match box (**plate 12**) is of Australian origin. The oblong box (6.0 x 4.5cm), sloped from the hinged top, has fine engine-turned decoration characteristic of the maker, Goldring/Harrop of Sydney. It is marked for the retailer Hardy Bros: HB conjoined, crown, STG and the year letter B for 1934. The applied enamelled 'Advance Australia' motif adds further interest to this well-designed box.

Hardy Bros sourced their silverware from both England and Australia, and the second box (**plate 12**) is English. The oblong box is of the same style and shape as the first, having engine-turned decoration with a fine gold inlay applied to the vertical edges. The box is Birmingham hall marked for 1928 and bears Hardy Bros mark HB[®] as sponsor.

The third book match box (**plate 12**) was made by G. & E. Rodd of Melbourne, c. 1930. The oblong silver box (6.0 x 4.5cm) with rounded corners has elaborate engine-turned decoration to the covers. It is marked S SILVER APEX on the retaining bar that secures the enclosed book match packet. APEX was the registered trademark used by G. & E. Rodd prior to the formation of Rodd (A/ia) Ltd in 1948.

Magnus Goldring incorporating Edwin Harrop were leading manufacturers of gold smallwork from 1915 to the 1930s and beyond. Their advertisement of 1925 (**plate 6**) illustrates barrel match boxes, vestas, book match boxes and match box holders that were available in 9 and 15ct gold or in sterling silver. The gold book match box (5.8 x 4.3cm) shown (**plate 13, right**) has engine-turned decoration. The oblong box bears Goldring/Harrop's trademark and is stamped 9ct.

A rolled gold book match box of comparable form is also shown (**plate 13**). The gold plated box is initialled and dated 5.1.27. It bears the maker's mark DUNKLINGS for Dunklings of Melbourne and is stamped 9ct, 0.13mm, SIL LINED.¹⁵

SUMMARY

Silver match boxes and holders of Australian origin span a period of 50 years. The 19th century naturalistic bean boxes and the early boxes of pocket snuff box form were followed at the turn of the century by boxes produced in the workshops of the larger manufacturing jewellers. Vesta boxes in silver and gold were popular accessories throughout the Federation period. Economic circumstances then favoured production in Australia, while craftsmen and equipment were sourced from Birmingham and London.

The prohibition on imported gold and silver wares in 1917 was intended to assist the Australian war effort. Even so, there does not appear to have been any restriction on local manufacturers during the First World War. Silver and gold barrel vesta boxes proliferated at this time. By the 1920s, manufacturing silversmiths had the capacity to produce a wide range of smallwork in addition to domestic wares.

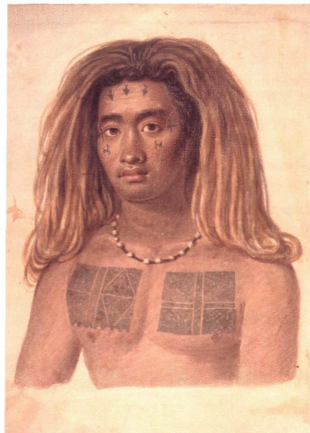
Social changes led to the demise of the vesta box around 1930. The gentleman's pocket watch and chain, with attached vesta box or fob, gave way to the wrist watch and cigarette lighter. Moreover packets of book matches with advertising slogans were readily available. Should a wood-stemmed match be needed, a box of safety matches was carried in a holder. Silver holders for boxes of safety matches

continued on page 78

TRAVELLERS' ART

Tim Fisher

Travellers' Art is an exhibition of rare late 18th, 19th and early 20th century drawings, watercolours, sketchbooks, diaries, hand-drawn maps, manuscripts and photographs, all made while travelling. With their first-hand immediacy and fidelity to the subject, they are the personal narratives of travelling artists, diarists and explorers. They have been made from life in order to capture the natural character of the subject, and concentrate on depicting the



experience of travelling and the journey itself rather than documenting the destination.

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The images illustrate first encounters through travel, vividly capturing the intricacies of the moment, as well as the danger, excitement and sightings of exotic people and places. From the faithful visual documentation made in the service of James Cook and Matthew Flinders to the acute painted observations of Augustus Earle and the vivid physical reporting of Frank Hurley, being 'on the move' obliged artists to work with flair and brevity rather than finish and embellishment. This informal documentary style is the art least imbued with ideology or convention.

Portraits drawn by William Hodges, John Webber, William Westall, Augustus Earle and Charles Rodius illustrate this. Subjects are conveyed through texture, lightness of touch and sympathetic composition, with a humane interest in individuality, character and disposition, rather than as stereotypes of the neoclassical noble or simian ignoble savage.

The sometimes-sketchy naturalism of the drawings and watercolours were the source material for many prints and accounts published later. Studio drawings, etchings, steel engravings, lithographs, or published journals based on these sketches were subject to the latest aesthetic or title convention, each layer of reproduction interposing between the original perception and final facsimile. None of these printed works is included, as they almost always entail secondary elaboration, turning what is in front of the artist into something the engraver perceives as more acceptable to the audience.

These are original works made directly in front of the subject for their own sake, not illustrations for a written description or as

re-workings of an existing image. They record first encounters with people met while travelling, the ephemeral nature of the weather and light, and fleeting social interactions. A sympathetic attention to intimate detail or gesture, especially in the 'taking' of portraits of Indigenous peoples, indicates trust, as opposed to the caricature or stereotype of subsequent reproductions

At the core of the exhibition are chronologically arranged groups of works, describing the progress of four major journeys by John Webber, William Westall, Augustus Earle and S.T. Gill. The final 'journey' of the exhibition follows the gradual decline of drawn and painted travel art as it is subsumed in the 1860s by the 'objective eye' of photography. The exhibition charts the ascendancy of photography as the traveller's art from 1867 to 1931.

Travellers Art contains superb works by pre-eminent travel artists, diarists and explorers such as William Hodges, Sydney Parkinson, George Raper, Sophia Campbell, John Lewin, Joseph Lycett, Ferdinand Bauer, Conrad Martens, Thomas Baines, Ludwig Becker, John Skinner Prout, George French Angus and Nicholas Chevalier. It concludes with 19th and 20th century landscape and exploration photography by Nicholas Caire, Paul Foelsche, Charles Bayliss and Frank Hurley.

Travellers Art, an exhibition at the National Library of Australia from 12 June to 21 September 2003, shows 200 of the most compelling early Australian travel images ever made. Open daily 9am – 5pm, Free entry. The exhibition is supported by Novotel Canberra; for accommodation call 02 6245 5000.

SILVER MATCH BOXES

continued from page 76

have been plentiful, while the output of Australian book match boxes would appear limited. This article records some 30 silver and gold match boxes and holders of Australian make and interest ■

ACKNOWLEDGMENTS

The assistance of many collectors who provided Australian match boxes for illustration is greatly appreciated.

KENNETH CAVILL retired from the position of Professor of Organic Chemistry at the University of NSW in 1982. He has written many articles on Australian work in precious metals and with Graham Cocks and Jack Grace wrote the book *Australian Jewellers, Gold and Silversmiths - Makers and Marks*, published by CGC Gold, Roseville, 1992 (available from PO Box 322, Roseville 2069). He is a former President of the Australiana Society.

Notes

- 1 Match: a splinter of wood, fibre or compressed paper tipped with a mixture of chemicals that can be ignited by friction; *Chambers Information for the People*, 1874, Vol 1, p. 352; *Everyman's Encyclopaedia*, 1931, Vol 9, pp. 2-4; *Encyclopaedia Britannica*, 1991, Vol 7, pp. 928-929.
- 2 For a wide-ranging account of match boxes and match holders made in Great Britain, North America and Europe see Denis B. Alsford, *Match Holders - 100 Years of Ingenuity*, Schiffer Publishing Ltd, Atglen, PA, 1994. For novelty boxes see Christie's South Kensington *Auction Catalogues*, 'Vesta Cases' 15 September 1998 and 5 October 1999.

- 3 Lucifer: from the Latin, light bearer; Congreve: after Sir William Congreve (1772-1828), pioneer in pyrotechnics including the Congreve rocket; Fusee: acting as a fuse; Vesta: Roman goddess of the hearth.
- 4 Roger Fresco-Corbu, *Vesta Boxes*, Lutterworth Press, Guildford, Surrey, 1983.
- 5 Seed of *Entada scandens*, a woody climber of S.E. Asia and Australia.
- 6 Kenneth Cavill, Graham Cocks & Jack Grace, *Australian Jewellers, Gold and Silversmiths - Makers and Marks*, CGC Gold, Roseville, 1992. Marks of manufacturing jewellers, gold and silversmiths accompany the biographies. Those of major jewellery houses are included.
- 7 'Prohibited imports', *Commonwealth Jeweller and Watchmaker*, 1 September, 1917, p. 16.
- 8 'Mr Sanders extends plant', *Commonwealth Jeweller and Watchmaker*, 1 September 1917, p.19.
- 9 Kenneth Cavill, 'W. J. Sanders - Manufacturing Silversmiths, Goldsmiths & Art Metal Workers', *Australiana* 20 (2), 1998, pp. 33-40.
- 10 Marjorie Graham, 'Matches strike a light in Australia', *Australiana* 15 (2), 1993, pp. 33-37
- 11 *The Railways of New South Wales, 1855-1955*, Sydney, NSW Department of Railways, 1955, Chapter 9, pp. 110-11; 'New Machinery at Ultimo Power House', *Sydney Morning Herald*, 27 March 1923.
- 12 See n. 2
- 13 Catalogue, *Leubury Plate*, Tilbury & Lewis Pty Ltd, Richmond, Vic., c. 1930.
- 14 See n. 2.
- 15 Rolled gold is simulated gold sheet formed by fusing a thin sheet of gold to the underlying metal, i.e. silver. The gold is of regulation thickness, 0.13mm.

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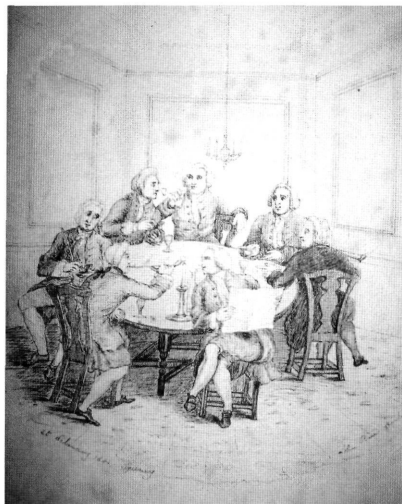
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John Rae (1813-1900), 'Seven gentlemen'
Signed and dated '25 February 1841 Sydney'
Brown ink on paper, 13.5 x 11cm

John Rae's works are extremely rare and this drawing almost certainly depicts a scene from a theatrical performance of the period. He took a keen interest in Sydney's cultural life and was known to act in plays and publish literary works

WHO IS WNH? A correction

For the last issue of *Australiana*, the Powerhouse Museum was very keen to respond to a request to support Megan Martin's important article on Nell Holden, 'The significance of a studio: Nell Holden and the Chalet', by providing photographs of some of the works in the Museum's collection (*Australiana* February 2003, p. 9). We searched the collection lists, organised photographs to be taken, and rushed them over.

Too late, we realised the original information that identified one small collection of pots at the time of their acquisition, nearly 20 years ago, was incorrect. The plates and bowls illustrated, in two groups of three, were part of a larger group that did indeed include some made by Nell Holden. On closer examination, however, it is now clear that what was thought at the time to be an interleaved WNH incised mark, could very well be something else.

It is not a known mark used by this potter. And the form and decoration of the pots are nearly, but not quite, right. There was, of course, little documentation available at the time to help clarify the origin of these pots. Since their acquisition much more information has been published on potters of this period, and researchers like Megan Martin have enriched it with their thorough and lateral investigations.

So there is a lesson here for all of us to 'get it right' at the outset. Furthermore, there is also now a mystery. We have been unable to find out who, in fact, the unidentified potter might be, and would be very interested to hear from anyone who recognises the mark.

Grace Cochrane

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A life-size portrait bust of his son in Lignite by John Baird, Sydney circa 1885

The carving of Cannel or Parrot Coal (known in Australia as Kerosene Shale) into Love Tokens and even furniture was a Scottish Folk Art. With the discovery at Joadja, near Mittagong, New South Wales of a large deposit of Kerosene Shale that could be crushed to produce shale oil for use in lighting, this art form came to Australia. The exponents of the art were Scottish miners brought to Australia by the mine manager Alexander Russell, whose father Robert of Falkirk pioneered production of oil from Cannel in Lanarkshire north of Glasgow in the 1870s. The Russells recruited a large number of Scottish families in 1880 to work the coal reserves at Joadja. Leonie Knapman, in her book *Joadja Creek* illustrates two love tokens in the form of carved Cannel shoes and refers to Tom Cowie as carving jewellery, chess boards and domino sets from coal. The centre for this folk art in Scotland was West Wemyss in Fifeshire where Parrot Coal occurs as a natural byproduct of the local coalfield. The material takes a high polish, does not mark, is durable and is not dissimilar to black Ashford Derbyshire marble in appearance. Thomas Williamson (1817-1860) a carver from West Wemyss gained national recognition for his coal furniture which he exhibited in London at the 1851 Exhibition and his Parrot Coal garden seat, possibly purchased by Queen Victoria, is now at *Osborne* on the Isle of Wight. An Australian exponent of this folk art who signed his work was John Baird, (1834-1894) the source of the material may be the John Baird 'miner,' who, with his family, lived at Joadja until c. 1898 when the mine was all but closed. A similar portrait dated 1876 is in the National Gallery of Australia.

