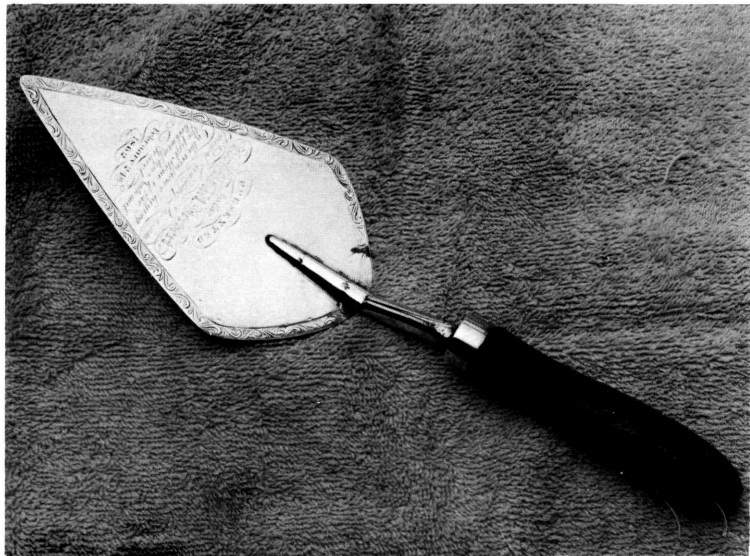


THE AUSTRALIANA SOCIETY NEWSLETTER

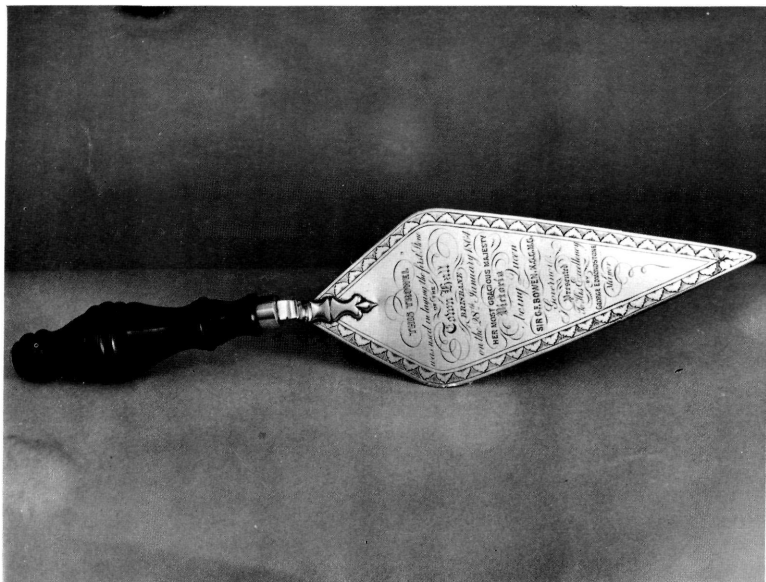


1981/2

April, 1981



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THE AUSTRALIANA SOCIETY NEWSLETTER



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Society Information

NEXT MEETING

"Nineteenth Century Victorian Decoration", is the subject of the next general meeting of the Society, to be held at 7.30 pm on Thursday, 2nd April, at the Kirribilli Neighbourhood Centre, 16 Fitzroy Street, Kirribilli.

The subject is that of the recent seminar held in Melbourne under the auspices of the Faculty of Architecture at the University of Melbourne and ICOMOS, and organised by Dr. Miles Lewis. Ten members of the Society took part in the week long seminar, which involved not only lectures, but also many visits to historic buildings in Melbourne and the Western District.

For the Society meeting, Sydney members will put together a talk illustrated with colour slides of the seminar, including interior photographs of Barwon Park, Werribee Park, Labassa (Ontario), Rippon Lea, Mintaro, Wardlow, Oxford, Black Rock House, Mandeville Hall, and other private and public buildings in Victoria. Colour schemes, wallpapers, stained glass, joinery, plaster mouldings, stencilling, wood graining and furniture will be among the subjects covered.

This meeting will complement the exhibition "The Decorated Wall", which opens at Elizabeth Bay House on 20 March

SUBSCRIPTIONS

Membership subscriptions are due on 1st January. Rates remain at:

Individual membership	\$10
Household membership	\$15
Institutional membership	\$20

Subscriptions and membership enquiries should be addressed to the Hon. Secretary, Australiana Society, Box A378, Sydney South, 2000. Members receive the *Newsletter* free. Meetings are held every two months, on the first Thursday of the even months, in Sydney.

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NEWSLETTER

The *Australiana Society Newsletter* is published four times a year in January, April, July and October. Newsletter contributions are welcome at any time and should be sent to:

John Wade,
 Editor,
 The Australiana Society Newsletter,
 46 Queens Park Road,
 Bondi Junction, 2022.

Contributions should preferably be typed, double-spaced, on A4 paper, but all contributions are considered no matter how they are presented. The Editor reserves the right to make editorial changes, (if you feel you cannot spell, most errors will be corrected). Line drawings in black ink on white paper or card, and glossy black and white prints may be included. A short biographical note on the author should accompany each article submitted for consideration.

Our Authors

John Houstone is a Sydney solicitor with a strong interest in Australian silver. He has contributed articles to the *Australasian Antique Collector* and recently delivered an excellent lecture to the Society on his project to document examples of the work of early Sydney silversmiths.

Peter Mercer set up the Pioneer Village Museum in Burnie before becoming Curator of History at the Tasmanian Museum and Art Museum, Hobart. He is a frequent contributor to historical and Museum journals, and is especially interested in social history.

Richard Phillips is a meteorologist stationed at Mt. Gambier in South Australia, from where he manages to maintain a strong interest in researching the decorative arts in South Australia, and often sends contributions for the *Newsletter*.



Australiana News

SOCIETY MEMBER JOINS ART MUSEUM BOARD

Mrs Christine Mitchell, a member of the Society since 1978, has recently been appointed to the Board of the Art Gallery of South Australia. In announcing the decision, the Minister for the Arts, Mr Hill, said he expected Mrs Mitchell would be closely involved in the gallery's centenary celebrations during 1981.

Mrs Mitchell is also a member of the Michell Endowment Management Committee of the National Gallery of Victoria, a life member of the Contemporary Art Society of South Australia, and a committee member of the Adelaide Collectors' Society. The appointment is for a term of four years.

CAVEAT EMPTOR: SCRIMSHAW

Vaughan Evans has drawn to our attention a note by Janet West, "Scrimshaw: recent forgeries in plastic", which appeared in *Mariner's Mirror*, vol.66 no.4, November 1980, pages 328-330. The author notes the appearance of a range of fake plastic scrimshaw, gives some simple tests to distinguish between real teeth and the plastic copies, and lists of number of common fake scenes.

The tests involve mainly the use of 10 mg samples of powder, comparing the plastic, (polystyrene) teeth with a genuine walrus ivory one. The plastic dissolves completely in organic solvents such as acetone or chloroform while the ivory is insoluble, while the reverse applies with dilute hydrochloric acid. In a flame, the plastic melts, burns with a smoky luminous flame, and smells of styrene; the ivory chars, has a burnt bone smell, and leaves a large amount of white inorganic residue.

Examination with ultraviolet light may be helpful, as ivory and bone appear pale, while styrene appears a dark brown or purple.

Subjects are often of important naval figures - such as Nelson and John Paul Jones - and of named ships - Foudroyant, Bonhomme Richard, etc - and are often dated.

Another article, "False teeth: new problems with plastic scrimshaw" by Richard Malley appeared during 1980 in the *Log of Mystic Seaport*. The author notes the honest plastic copies made in the USA by Artek Inc., of original scrimshaw in the Peabody Museum, Nantucket Whaling Museum, and Mystic Seaport Museum. These sometimes occur with the reproduction marks erased. But he also notes a line of British reproductions of scrimshaw, made by Juratone Ltd., which do not have any marks to indicate that they are modern.

The serious scrimshaw collector should get a copy of both articles, which will not be the last on this subject. Already these "false teeth" have appeared on the Australian market - although we do not know of any having been sold as genuine old teeth.

HABERFIELD CONSERVATION AREA: PROPOSED GUIDELINES

Aluminium sliding windows and white concrete columns will be out if a new scheme to preserve the character of Haberfield as Sydney's first garden suburb goes ahead.

The NSW Heritage Council - at the request of Ashfield Municipal Council - has drafted a conservation control code which was on display to the public for several months. An illustrated twelve-page booklet with parallel English and Italian texts has been prepared to explain the guidelines, how to make alterations and extensions, materials to use and landscaping advice.

Haberfield, "planned for People of Cultured Tastes", was developed as a garden suburb by estate agent Richard Stanton in the early years of this century. Each house was individually architect designed in the Federation style, many by J. Spencer-Stansfield. The houses are usually single storey, built in brick high-roofed with ornamental ridging and gables. Wide verandahs, painted decorative woodwork and leadlight windows with Art Nouveau motifs are typical. Each house was free standing in its own garden, fronting a wide, tree-lined street.

The guidelines booklet is available free from the NSW Heritage Council, 175 Liverpool St, Sydney; or by post from Box A284, Sydney South, 2000.

HISTORICAL ARCHAEOLOGY WEEKEND WORKSHOP

Distinguished British industrial archaeologist Dr. R. A. Buchanan will be visiting Australia soon to take part in a weekend workshop in Sydney on May 2nd and 3rd. Dr Buchanan, who is on the staff of the University of Bath, is well known for his book, *Industrial Archaeology in Britain*, published in the Pelican series in 1972.

The tentative title for the workshop is "The Archaeology of the Building Industry in Colonial Australia", and the programme will include papers on plasterers, Wunderlich metal ceilings, the Bird and Lucas foundry and its products, and stonemasons. Further details are available from the Australian Society for Historical Archaeology, University of Sydney, 2006. Telephone (02) 692 2763.

HISTORIC PHOTOGRAPHS CONFERENCE

If you are interested in old photographs and postcards, then go along to the weekend conference, "Conserving Historic Photographs", to be held at the National Trust Centre, Observatory Hill, Sydney on April 11-12. More information is available from the Macleay Museum, University of Sydney, 2006, telephone (02) 692 3739, or 692 2274

HISTORIC HOUSES NEWSLETTER

The Friends of Elizabeth Bay House and the Friends of Vaucluse House have got together to produce a newsletter to be produced four times a year and distributed free to members. It includes news of events, and short articles

on restoration and objects in the houses. The second issue will appear in March.



Australiana Exhibitions

HERITAGE WEEK

In 1981 there will be two special events to add to the usual exhibition calendar. The first is Heritage Week, celebrated in NSW and Victoria from 23 to 29 March, and marked by a number of special exhibitions on Australian themes. Further information can be obtained from the National Trust (NSW) on (02) 27 5374; or from the National Trust (Victoria) on (03) 528 4024.

AUSTRALIAN DECORATIVE ARTS

Lindesay, Carthona Avenue, Darling Point, March 20-29. A free exhibition mounted by The Australiana Society in association with the Women's Committee of the National Trust (NSW), and coinciding with the annual Lindesay Antiques Fair.

THE DECORATED WALL

Elizabeth Bay House, Sydney, from March 20. A collection of wallpapers from the 1850s and later, shown already in Melbourne at Hawthorne Town Hall and Black Rock House, and now re-mounted and accompanied by an illustrated catalogue, *Eighty Years of Australian Wallpaper*.

THE ROCKS AREA - 19TH CENTURY SYDNEY

Ervin Museum, Sydney, March 6 - April 5. Watercolours by Conrad Martens and Julian Ashton, and topographical views by Lycett, Lesueur, Eyre and J. S. Prout will be among the works of art and artefacts to present an image of Sydney before the 1900 outbreak of bubonic plague necessitated demolition of large areas of The Rocks.

CENTENARY OF THE ART GALLERY OF SOUTH AUSTRALIA

In 1981, the Art Gallery of South Australia celebrates its centenary with five special exhibitions during the second half of the year. All will be held in the Gallery.

Adelaide A.D. 1881	May 5 - August 16
Graven images in the Promised Land. A history of print making in South Australia.	June 19 - August 2
Art in South Australia, 1836-1981	June 19 - August 2
The Colonial Horse	August 22 - November 8
Bustles and Beaus. A century of fashions in South Australia	October 2 - November 2

OTHER EXHIBITIONS -

The highlight of other exhibitions to open in 1981 should be the one on Tasmanian crafts, which is Tasmania's answer to the one mounted at the National Gallery of Victoria by Murray Walker in 1978.

TASMANIAN COLONIAL CRAFTS

Tasmanian Museum, Hobart, December 16 - January 31, 1982.
Queen Victoria Museum, Launceston, February/March 1982.

JULIAN ASHTON

Ervin Museum, Sydney, November 14 - December 20.

WILLIAM STRUTT

Queensland Art Gallery, Brisbane, opens March 26.
University Art Museum, Melbourne, opens May 15.
Tasmanian Museum, Hobart, opens June 16.

The catalogue for this exhibition is available in both soft and hard cover, as well as there being two other new books on this artist, one by Heather Curnow published in New Zealand and the other published by the Victorian Government Printing Office.

SYDNEY MORNING HERALD HERITAGE PHOTOGRAPHIC COMPETITION

Ervin Museum, Sydney, April 8 - May 3
Entries from the Herald's photographic competition of subjects from the cultural or natural heritage of NSW.

TABLEWARE BY AUSTRALIAN ARTISTS

Caulfield Arts Centre, Melbourne, opens April 20.
Devonport Art Museum, opens June 22.

WILL DYSON: WORKS ON PAPER AND LAWSON BALFOUR

Ervin Museum, Sydney, May 8 - June 21..

LLOYD REES RETROSPECTIVE

Ervin Museum, Sydney, June 27 - July 26.

WILLIAM BUELOW GOULD

Queen Victoria Museum, Launceston, April 17 - May 17.

FIFTEEN DECADES OF AUSTRALIAN PAINTING

Art Gallery of NSW, Sydney, opens April 10.

INTERNATIONAL BOTANICAL CONFERENCE

Sydney, August 21-28. Several of the museums in Sydney will be staging special exhibitions to mark the International Botanical Conference hosted by the

University of Sydney. The Macleay Museum will contribute "Bushfire!", and the two major museums, the Australian Museum and the Art Gallery of New South Wales, will be mounting exhibitions on Australian botanical themes.

AUSTRALIAN PRINT MAKERS 1840-1940

A sale exhibition at the Josef Lebovic Gallery, 294 Oxford Street, Paddington, NSW, 2021. 'phone (02) 356 1840. Open Monday to Friday 1 to 6; Saturday 10 to 6.

List of Illustrations

- COVER, (PLATE 1): P. K. Wendt, Managing Director of Wendts Jewellers Pty. Ltd., with the centrepiece exhibited by J. M. Wendt at the New Zealand Exhibition, Dunedin, 1864-5. Marked J. M. Wendt, Anchor, Lion, (Crown?).
- PLATE 2: Silver trowel presented to R. G. W. Herbert at Rockhampton, 24th February 1862. Private collection.
- PLATE 3: Silver trowel presented to Sir George Bowen on laying the foundation stone of the Town Hall, Brisbane, on 28th January, 1864. Queensland Women's Historical Association, on loan to Brisbane Civic Art Gallery and Museum.
- PLATE 4: Inscription on the Herbert trowel.
- PLATE 5: Silver cup inscribed on reverse, "Subscription Billiards Trophy presented to H. A. Albers on the occasion of winning the first grand Billiard Match for the Championship of South Australia 1st August 1882", and stamped on handle and foot in separate stamps BASSE, ADELAIDE, STERLING SILVER.
- PLATE 6: Silver cup inscribed "S.A. Rifle Association Annual Matches. Long Distance March. Presented by His Excellency Sir Wm. Robinson won by Captain D. Drysdale Port Augusta 1885", and stamped lion, J.M.WENDT, ADELAIDE, Crown.
- PLATE 7: Silver cup inscribed "Royal Agricultural & Horticultural Society of S.A. Presented by A. M. Simpson Esq. awarded to Messrs T. B. Robson & Son for collection of dried fruits limited to 12 varieties won at the September Shows 1897-8-9. Samuel Good President C. M. Bagot Secretary", stamped J. M. WENDT, Queen's head, lion, crown.
- PLATE 8: Silver cup inscribed "Royal Agricultural & Horticultural Society Incorporated The Simpson Butter Trophy presented by A. M. Simpson Esq to be won three times by the same exhibitor for 50 lbs Fresh Butter Finally won by Onkaparinga Cheese & Butter Company 1904" stamped J. M. WENDT, ADELAIDE, Queen's head, crown, lion. The inscriptions date from 1898, with additions.
- PLATE 9: Silver cup inscribed "Adelaide Hunt Club Point to Point Steeplechase 25th July 1903. Start and finish Mr Foote's paddock Findon 5 miles & 23 fences Winner R.H.Crawford's "Mulgra".....Rider H.J.Crawford Trainer J.H.Hill Weight 12 st. min. Time 12.47 m/s 7 starters"
- PLATE 10: Silver jug inscribed "Adelaide Hunt Club Cup 24-9-27 won by Mr. A. C. Edwards' Shulock ridden by Mr F. H. Richardson" stamped WENDT, crown, lion.

The Earliest Piece of Queensland Silver?

J.M. Houstone

The trowel pictured as plates 2 and 4 was presented to Robert George Wyndham Herbert on 24th February, 1862, at Rockhampton.

It is inscribed:-

"Presented to the Honble. R.G.W.Herbert, Colonial Secretary of Queensland on the occasion of laying the first Stone of the Rockhampton National School February 24th, 1862".

The trowel has an unmarked silver blade and the handle is believed to be myall wood. It has the simplicity and naivety of many pieces of early colonial silver. It was discovered and acquired early in 1980 in London by John Hawkins, prominent Sydney dealer and expert in Australian silver.

In 1823, on the authorization of Lord Bathurst, the Secretary of State for the Colonies, Governor Brisbane commissioned John Oxley, the Surveyor-General, to reconnoitre the Northern Coast of New South Wales to find a suitable site for a new settlement for the more intractable convicts. Moreton Bay was selected. After some years experience of the high costs of maintaining the establishment, and having regard to the availability of Port Arthur as an alternative, Moreton Bay was abandoned as a penal settlement in 1839, almost all convicts being returned to Sydney. At this time, there had been no civil colonisation of Queensland.

In 1827, Allan Cunningham's explorations had revealed the Darling Downs potential and in 1840 Patrick Leslie, with his brothers, began the migration of squatters which was to be the basis of pastoral settlement in South Eastern Queensland. The Government of New South Wales held the first sales of Northern land in 1842, and with an influx of squatters and new immigrants, Moreton Bay was granted a representative in the New South Wales Legislative Council in 1851.

Moreton Bay became the new colony of Queensland by virtue of letters Patent dated 6th June, 1859, and the first Governor, Sir George Ferguson Bowen, took office on 10th December, 1859.

The history of Rockhampton dates from 1853 when the brothers Charles and William Archer, travelling north from the Burnett district, discovered the Fitzroy River, and later formed a station which extended 70 miles along the eastern side of the river, including the present site of the city. Other settlers followed to the area, but until 1858 there was no township; only a store and an inn.

In 1858, gold was discovered at nearby Canoona. Thousands were attracted by rumours of a rich strike and a canvas settlement sprang up. The rumours were ill founded, but many prospectors liked the country and decided to settle. Rockhampton was proclaimed a Municipality in 1860. At that time, there only 25,000 people in the whole of Queensland.

In May 1860, a public meeting in Rockhampton resolved to petition the Government for a site for a school, and public subscriptions were taken up to build it.

It is believed that three watchmakers and jewellers opened up business in Rockhampton in 1860-61: T. Slater & Co., P. Mitchell, and T. Taylor. In 1862 Mr. J. F. Charet, previously with Flavelle Bros. of Sydney, opened a business.

The trowel, having been made in 1862, could have been made by any of them. Unfortunately, copies of the *Rockhampton Morning Bulletin* which was published at the time, and may have given a clue, cannot be located before 1863, the newspapers' office having been destroyed by fire in August 1862.

The trowel, has similarities to the Bowen Trowel, (plate 3), which had been thought to be the earliest piece of Queensland made silver. However, the Bowen Trowel is rather more sophisticated in the design and attachment of the handle, the border decoration and the engraving; and it seems doubtful that the two trowels were made by the same hand.

The Bowen Trowel was presented to the first Governor, Sir George Bowen, on his laying the foundation stone of the Old Town Hall, Brisbane, in 1864. It is also unmarked. It is displayed in the collection of Brisbane Art Gallery and Museum. It is on permanent loan from the Queensland Womens Historical Association having been given to them by Mrs Lloyd Browne, a granddaughter of Sir George Bowen, in 1960.

It seems unlikely that in either 1862 or 1864 the trowels would have been brought in from Sydney - there was no railway or telegraph connection with Sydney at that time.

The trowels would not have been made out of locally mined silver. While Mt. Morgan, which has produced vast quantities of silver, is only 25 miles south-west of Rockhampton, production did not start until the 1880s. Probably, the jeweller who made the trowels used imported sheet silver from Calcutta or Canton.

Sir Robert Herbert, (as he later became), was born in 1831. In 1854 he became private secretary to W. E. Gladstone, Chancellor of the Exchequer. He was called to the bar in 1858. When Sir George Bowen was appointed Governor of Queensland in 1859, he chose Herbert as Colonial Secretary. Herbert was recommended by his cousin the Earl of Carnarvon, who was under secretary at the Colonial Office.

Herbert was told he would only hold the position of Colonial Secretary if he secured election to the Queensland Legislative Assembly.

He had considerable disadvantages. He was young, a "new chum", and an aristocrat. However, he was intelligent, a great administrator, and of winning personality. He sat for the seat of Leichhardt and was elected. He became the first Premier of Queensland upon the transition of Queensland from Crown Colony to responsible government in 1860.

His politics were conservative, but he adjusted to progressive public opinion. He introduced National Education against strong opposition. No doubt this partly explains his being requested to lay the subject foundation stone.

In 1870 he returned to England and in 1871 became Permanent Under Secretary in the Colonial Office. He died in 1905.

Wendt – 125 Years

Richard Phillips

In 1979 the Adelaide firm of Wendts Jewellers Pty. Ltd., celebrated the 125th anniversary of its founding by J. M. Wendt with an exhibition during October in a city bank. Photographs, newspaper cuttings, prize medals and silver were exhibited in a well laid out display.

The firm kindly supplied me with photographs of most of the items. Dating some pieces was a problem, as apart from the usual difficulties which arise, (as mentioned in Ian Rumsey's article in the July *Newsletter*), the available records of the firm seem to tell more about the family than the products, and not all marks were visible.

The most magnificent item shown was the large three branch candelabrum, (or epergne, the nozzles being replaceable by cut glass bowls), which was one of the prizewinning group entered by J. M. Wendt in the Dunedin, New Zealand, Exhibition of 1864-65. The base consisted of three scroll feet each surmounted by a cornucopia, the feet joining to what the *Otago Mail* of the day described as ".....three cavities, in which may be seen figures, beautifully executed, of a flock of sheep and shepherd, emus and kangaroos, cattle and blood stock." Of the rest the description goes:- "The stem...is a solid fern tree frosted silver, the branches are intertwined with grass-tree and the little trailing cainda;...." The nozzles were in the form of bearded aboriginal heads. An engraving of this piece is to be found between two other of the Dunedin exhibits opposite page 39 of Albrecht's *19th Century Australian Gold and Silver Smiths*.

The pitfalls of dating by marks alone were shown by the "Adelaide Hunt Club Cup" of 1927. This claret jug, with plain ovoid body and a tubular handle set with a disc shaped knob, could pass as a product of twenty or thirty years earlier. The marks of WENDT - crown - lion passant would not have been out of place then either, so one could not say with certainty that the jug was made c.1927.

An anomaly in the exhibition was the inclusion of the "Subscription Billiards Trophy," won on August 1st 1882. This tulip shaped cup on its stepped base and knopped stem was decorated on the reverse with a repoussé view of a billiard player at his table on a matted ground, with a chased garland of fruiting vine above and scrolls and ribbons below. The foot and one of the square section handles each bore the four clear stamps BASSE-ADELAIDE-STERLING -SILVER. Perhaps it was made "out" for the firm

Of the other five cups shown, the earliest was won in the S.A. Coursing Club Derby Stakes of 1884. It was similar to the Wendt coursing cup of 1882 from the Altmann collection, (shown on p.77 of *Australian Antiques*), having a flat topped lid bearing a finial of a greyhound, well cast, and in this case of silver plated bronze. On the foot rim were the marks J.M.WENDT - ADELAIDE - Crown.

As a contrast, the cup presented by the Governor, Sir William Robinson, for a S.A. Rifle Association Long Distance Match in 1885 was perfectly plain.

This cup, with its tapering straight sides, applied rim, plain stem and low foot, was of good heavy gauge. On the foot rim were the marks Lion passant - J.M.WENDT - ADELAIDE - Crown.

Much more elaborate was the cup presented by A. M. Simpson for a "collection of dried fruits" at the Royal Agricultural & Horticultural Society of S.A., show of 1897. This tulip-shaped lidded cup was supported by three entwined vine branches which joined the repoussé base of the bowl in a riot of applied leafage, the branches standing on a raised rockwork base. A bunch of grapes and leaves formed the finial to the plain domed lid, while the scroll handles of solid square section were heavily chased.

The following year A. M. Simpson presented the "Simpson Butter Trophy", a slim ovoid cup or vase on a short stem, with a band of beading to the shoulder, a spool shaped neck, and a flaring beaded rim. The simple tubular scroll handles were decorated in their top half by close fitting applied leafage, while the base was marked J. M. WENDT - ADELAIDE, Queen's Head, - crown, - Lion passant.

A type of cup which, although seen earlier, became more common after about 1900, was represented by the Adelaide Hunt Club Point to point steeplechase prize of 1903. This cup, with its plain ovoid bowl, low foot and stem decorated with two bands of beading relied on proportion for its appeal.

A fine inkstand of c.1900 was of stepped rectangular shape on four hoof feet, each joining the corner with a case leaf. The flat top held an indentation for the pen, and two glass ink bottles with silver lids bearing jockey cap and whip finials, each bottle set in a silver bucket with engraved staves and applied bands. Between the bottles was set a fine cast horse head mounted within a horseshoe. A piece of exceptional design and execution.

Another unusual piece was a large pearl shell, carved in the mother of pearl with a beach scene, and supported on three receded feet. Each foot was split into five claws at the top to clasp the edge of the shell, the feet being joined by a ring.

Small pieces in the display were few, and included a cuff shaped napkin ring of c. 1896, and plated "giveaway", violet vase of c. 1900 with applied badge and some small spoons. The half dozen tea or coffee spoons of about 1890 included five with square section twist stems, and one with plain round stem. The bowls appeared to be soldered to the stems. The finials included a boomerang, emu, kangaroo, kookaburra, cockatoo, and map of Australia. Others in this series by Wendt, (but not included in the exhibition), had such finials as a dingo, swan, possum, and aboriginal head. The figures were mounted on a ball or scroll, the emu and kangaroo being seen in more than one stance.

REFERENCES

- Wendts *100 Years 1854-1954, Adelaide, 1954.*
 K. Albrecht, *Nineteenth Century Australian Gold and Silver Smiths*, Melbourne, 1969.
 J. B. Hawkins (ed.), *Australian Silver 1800-1900*, Sydney, 1973.
 D. Ell, (ed.), *Australian Antiques. First Fleet to Federation*, Sydney, 1977.

The David Barclay Exhibition at the Tasmanian Museum and Art Gallery

Peter Mercer

It is now 150 years since David Barclay, the best known early colonial silversmith to have worked in Tasmania, came to Hobart. To commemorate the sesquicentenary of his arrival, his descendants arranged a family reunion in Hobart. This event took the usual form of a dinner, barbecue and visits to family historic sites and dwellings. The family also asked the Tasmanian Museum and Art Gallery, some months before the event, to consider mounting a small exhibition on David Barclay and his work. This was agreed to and members of the Barclay family assisted in locating and collecting a selection of his work for the display.

Because October 30 was the 150th anniversary day, the material was placed on exhibition from that date until 8 December 1980. A presentation salver and cup were two of the most important items of silverware displayed. The salver, from the collection of the Tasmanian Museum, has elaborate repousse decorations of Australian flora, predominantly wattle, and the central cartouche is flanked by a kangaroo and an emu. The salver was presented in 1841 to the Rev. James Garratt "by members of the Bothwell Literary Society and fifty five other inhabitants of the district etc". The cup, which is owned by Mr. Philip L. Brown of Geelong, Victoria, and held by the Queen Victoria Museum, has an important historical significance for it reads: "Presented to Mr. G. A. Robinson by the inhabitants of the District of Bothwell in testimony of their acknowledgement of the benefit the Colony has derived from the successful conciliation of the aborigines of the Island effected by him 1835".

Another fine silver item in the display was a snuff box which presents an interesting historical puzzle. On the lid is the inscription "To Thomas Barclay from his son David, Hobart Town, Van Diemens Land 1st Febuary 1834". Yet on the base is engraved "Presented to William L. Strachan by the Family of the Late Mr Thomas Barclay As a Mark of Esteem, Montrose, 1835". Perhaps David's father had died in Scotland without his knowledge and it was re-engraved on the base to be presented as a gift to William L. Strachan who was a close family friend. It is now in the possession of a member of the family who lives near Hobart.

Other silver items in the display were four small and plain spoons, three of which were made by Barclay and the fourth being an English spoon bearing his family crest.

Examples of his craftsmanship in wood were also exhibited. These included a beautifully made desk case and a cotton-reel holder.

His expertise as a watch and clock maker was illustrated by two clocks for which he assembled the parts and made the cases. One is ship's cabin clock was borrowed from a private collector in northern Tasmania, and the other is a chronometer he had in his house and which is now in the Tasmanian Museum collection.

Two portraits by prominent early Tasmanian artist Thomas Bock, one of David Barclay and the other of his daughter Agnes, were also on display.

An article on the life and work of David Barclay will appear in edition number 23 of the *Australasian Antique Collector*.

Australiana Books

Victoria the Golden. Scenes and Jottings from Nature by Wm Strutt 1850-1862. Geoffrey Blainey (ed.) Narrative by Marjorie Tipping. The Victorian Government Printing Office has published this superb volume of Strutt's sketches from the Victorian Parliamentary Library. The book is a massive 353 by 500 mm, with 100 colour reproductions of magnificent quality. The standard edition, bound in blue cloth, costs \$34.95 and the deluxe limited edition of 250 copies \$400.00, both post free. Obtainable from the Victorian Government Printing Office (Publications Sales), Box 203, North Melbourne 3051.

Paddington 1860-1910. Its History, Trade and Industries. Richard Sonder has re-published this jubilee history of the Municipality of Paddington, first produced by the Municipal Council of Paddington in 1910. Originally appearing as a soft cover, the reprint comes in two versions of the hard cover, the standard edition at \$15 and the numbered limited edition at \$30. Like most municipal histories, it consists of a number of small snippets of information, photographs and advertisements. If this publication succeeds, Mr Sonder intends to reprint a number of other early Australian titles. He also intends to open a "retail outlet dealing in original Australasian documentary, such as maps, prints and engravings, scrip certificates, court and convict documents, etc" later in the year.

The Open Air Museum. Peter Spearritt & Dennis Jeans. To be published by Allen and Unwin in March at \$18.95. This book will be a study of the NSW cultural landscape and joins works such as Jeans' *Historical Geography of NSW* and the Birmingham, Jack and Jeans book, *Australian Pioneer Technology*.

The Heritage of Australia, compiled by the Australian Heritage Commission and to be published by Macmillan in September 1981. This book will be a register of the National Estate, with 6,000 entries encapsulating with short descriptions and pictures the places of historic interest so far identified and registered throughout the Commonwealth.

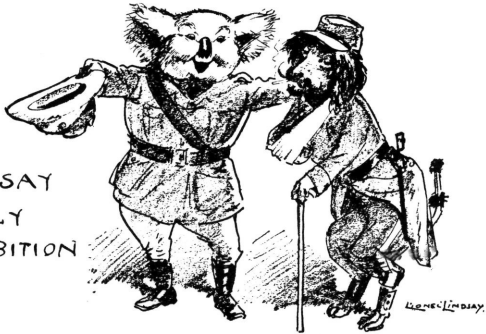
Historic Environment is a new journal published by the Council for the Historic Environment, a Melbourne-based association of professionals involved in the conservation of the historic environment. It is Australia's first journal devoted solely to informed and well-researched articles and pertinent reviews of matters relevant to the conservation of the historic built, cultural and natural environment. The journal has about 50 pages and appear quarterly. The first two issues are now available and include largely architectural essays on buildings in Melbourne of considerable interest.

The journal subscription costs \$20 and cheques should be posted to the Council for the Historic Environment, Box 57, Carlton 3053.

● BIBLIOGRAPHY FOR ARTICLE ON PAGES TWELVE AND THIRTEEN

- Australian Encyclopedia*
Australian Dictionary of Biography
 J. T. S. Bird, *Early History of Rockhampton*

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1981/2

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I hereby apply for election as a member of The Australiana Society, and if elected agree to abide by the Constitution and Rules of the Society.

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A receipt is/is not required.

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Fort Denison, from an original
etching by Geoffrey C. Ingleton



SYDNEY COVE, 20th AUGUST, 1788
From a sketch drawn by Captain John Hunter

Path on right is George Street North today. Building close to fence behind trees on right was the first hospital. Path ended at what is now intersection of George and Essex Streets. Flagstaff on left stood where Loftus Street now joins Circular Quay. Ship on right of picture is "Fishburn," 375 tons, and on left "Golden Grove," 378 tons, both of which were left at Sydney as store ships. Remainder of first fleet had previously departed. These two ships were first vessels to travel from Australia round Cape Horn to England.



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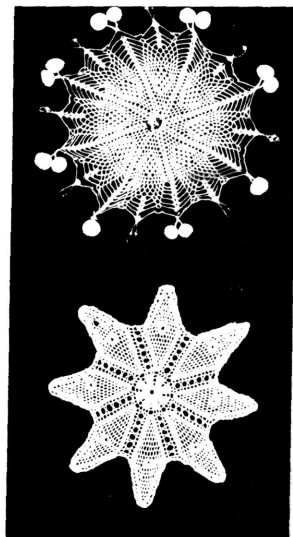
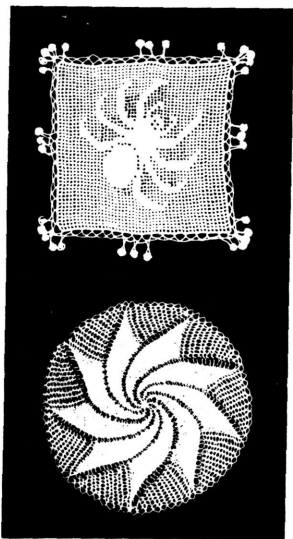
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