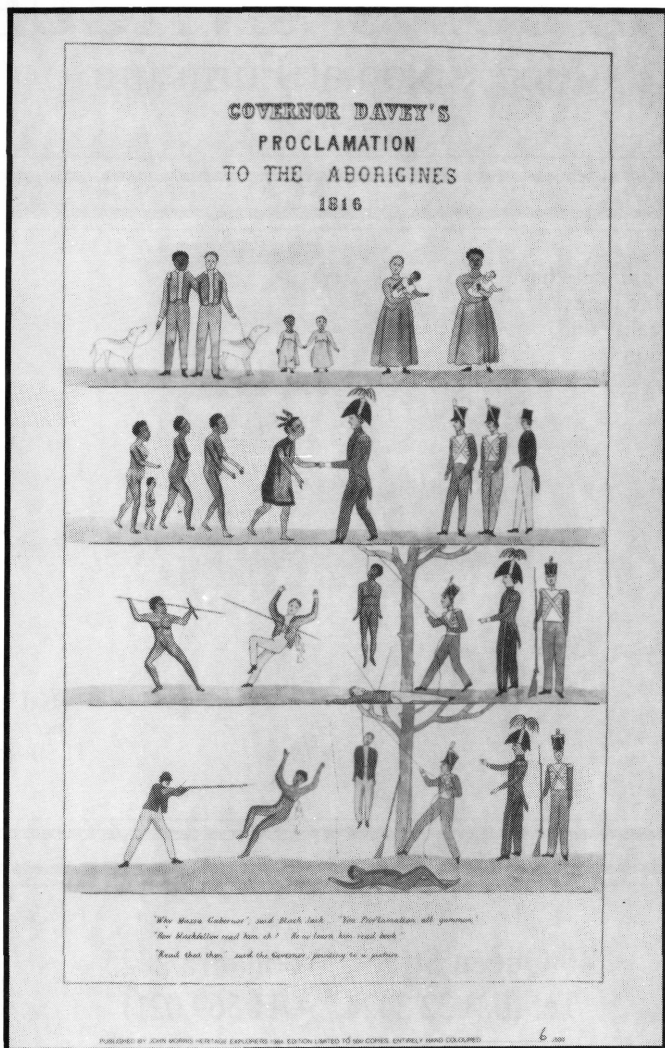


# AUSTRALIANA

AUGUST 1988



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Published by The Australiana Society  
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|              |       |
|--------------|-------|
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| Household    | \$22  |
| Institutions | \$27  |
| Overseas     | \$27  |
| Life         | \$500 |

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### SINGLE ADDRESS FOR ALL CORRESPONDENCE

Including Editorial, Advertising, Membership, Subscriptions and Requests for back issues etc., should be sent to:

The Hon. Secretary,  
Australiana Society,  
PO Box 288,  
Lindfield NSW 2070

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

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

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Committee 1987/8:

President: Kevin Fahy  
Vice-Presidents: Michel Reymond,  
David Bedford  
Secretary: Graham Cocks  
Treasurer: Ken Cavill  
Asst. Editor: David Bedford  
Members: Mike Darlow, John Houstone,  
Robert Hutchinson

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Cover: Governor Davey's Proclamation to the Aborigines, 1816.

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# President's Report

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In Australia's bicentennial year the Australiana Society also celebrates its first major anniversary. On 7th October 1978 an interim committee was set up and the first regular meeting of the Society preceded by the first issue of our newsletter was held at Rushcutters Bay on 2nd December. One would like to thank all those enthusiasts who have supported the Society over the last ten years including contributors to 'Australiana', James R. Lawson and our several sponsors. Our Australia Day celebration, a boat excursion on the harbour was enjoyed by many members and friends. Other excursions were arranged to visit Eskbank House, Lithgow; Meroogal, Nowra; and Alne Bank, Gerringong. The new year also saw a new venue for Society lectures and activities at The Glover Cottage Hall, 124 Kent Street, Sydney. Our move into these historic premises has been greeted with the

widespread approval of our members including those visiting from interstate.

Nominations for the Committee of Australiana Society 1988/89 were received from myself, Michel Reymond, David Bedford, Graham Cocks, Ken Cavill, Mike Darlow, John Houstone and Robert Hutchinson. Office bearers will be announced in the next issue of 'Australiana'. It is with considerable regret I have to report that Andrew Simpson, a prime mover in the establishment of the Society and John Wade our editor since 1978 did not nominate for the Committee. I would like to thank them both for all their hard work for the Society over the last ten years. I would also like to propose that they both be made honorary members of the Society.

Kevin Fahy

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# Secretary's Report

---

The membership of the Society over the last twelve months has been virtually static, which is disappointing to the Committee. The reasons are difficult to ascertain. However one obvious reason is the inability of the Society Journal and Meetings to hold the interest of all members simultaneously because of the wide divergence of interests and collecting areas. The bicentennial year has also made it more difficult for the Society to contend with the plethora of increased publications and activities, many of which have been superbly presented with unlimited funding and far beyond the resources of our Society.

Nevertheless the Committee is sure that the Soci-

ety's objectives of publication of members' and associates' research and educational articles combined with our interesting and informative meetings will ensure steady growth of the Society in the years to come.

We therefore need your continued support and new members, to achieve our next step forward — the publication of the Journal in colour.

The Secretary thanks the Committee and members for their assistance over the past year.

Graham Cocks

---

# A Plea from the Honorary Treasurer

---

At the recent Annual General Meeting held on 4th August, 1988 the Honorary Treasurer, in speaking to the Financial Statements for the year ended 30th June, 1988, drew attention to the substantial increase in the cost of publication, and of distribution, of the Society's Journal.

Looking at the Financial Statement, published on page 69, you will see that the cost of producing the Journal greatly exceeded members' subscriptions. Hence a plea to all members to pay subscriptions immediately on receipt of your new subscription form for 1989. YOU WILL ASSIST US IN

MINIMISING OPERATIONAL EXPENSES. The time, and importantly the cost — approximately \$1.00 per subscription of "chasing-up" late payments should be avoided. Please help. Subscription rates for the coming year have yet to be determined. It is worthwhile noting that when the Society was founded a decade ago the annual subscription was \$10.00. I believe that the quality of our Journal has greatly improved over the last ten years, yet the membership fee has not even kept pace with inflation!

Ken Cavill



# The Australiana Society Incorporated

FINANCIAL STATEMENTS OF RECEIPTS AND EXPENDITURE  
FOR THE YEAR ENDED 30th JUNE, 1988

## GENERAL ACCOUNT

| RECEIPTS                        | \$                 | EXPENDITURE                      | \$                   |
|---------------------------------|--------------------|----------------------------------|----------------------|
| Opening Balance 1.7.87          | 3,522.54           | "Australiana Journal"            |                      |
| Subscriptions                   | 6,234.00           | Production Costs                 | 8,930.20             |
| "Australiana Journal"           |                    | Postage                          | 735.64               |
| Sale of Back Issues             | 245.00             | Stationery                       | 232.22               |
| Advertising Revenue             | <u>2,390.00</u>    | Auction Payments                 | 3,641.40             |
| Auction Receipts                | 4,039.00           | <b>Excursions — Costs</b>        |                      |
| <b>Excursions — Revenue</b>     |                    | "Esk Bank" House                 | 25.00                |
| "Esk Bank" House                | 115.00             | Harbour Cruise \$950             |                      |
| Harbour Cruise                  | 2,450.00           | less deposit                     | <u>200</u> 750.00    |
| "Meroogal" and "Alne Bank"      | <u>390.00</u>      | "Meroogal" & "Alne Bank"         | <u>165.00</u> 940.00 |
| <b>Donations</b>                |                    | Donation — Historic Houses Trust | 50.00                |
| Mr Justice St John              | 25.00              | Advertising (S.M.H.)             | 83.95                |
| Wynyard Wilkinson               | <u>100.00</u>      | Insurance                        | 268.28               |
| Profit — Shepparton Art Gallery |                    | Bank Charges & Government Taxes  | 30.84                |
| Books "Aust. Ceramics"          | 100.00             | Corporate Affairs                | 20.00                |
| Bank Interest                   | <u>138.84</u>      | Projector — Globes               | 34.52                |
|                                 | <u>\$19,749.38</u> | Closing Balance 30.6.88          | <u>4,782.33</u>      |
|                                 |                    |                                  | <u>\$19,749.38</u>   |

## SYDNEY ACCOUNT

|                                   |                   |                                    |                   |
|-----------------------------------|-------------------|------------------------------------|-------------------|
| Opening Balance 1.7.87            | 492.78            | Refreshments                       | 160.28            |
| Raffles — Meetings                | 256.00            | Bank Charges                       | 2.50              |
| Donations for Glover Cottage Hall |                   | Government Taxes                   | 2.10              |
| — Rent                            | 306.00            | Deposit (Bond) Glover Cottage Hall | 100.00            |
| Bank Interest                     | <u>15.44</u>      | Rent — Glover Cottage Hall         | 300.00            |
|                                   | <u>\$1,070.22</u> | Closing Balance 30.6.88            | <u>505.34</u>     |
|                                   |                   |                                    | <u>\$1,070.22</u> |

## INVESTMENT ACCOUNT

|                                |                   |                  |                   |
|--------------------------------|-------------------|------------------|-------------------|
| Opening Balance 1.7.87         | 2,677.57          | Government Taxes | 24                |
| Bank Interest                  | 278.31            |                  |                   |
| Subscription — Life Membership | <u>500.00</u>     | Closing Balance  | <u>3,455.64</u>   |
|                                | <u>\$3,455.88</u> |                  | <u>\$3,455.88</u> |

## CURRENT ASSETS AS AT 30.6.88

### CASH AT BANK

|                                    |                 |                   |
|------------------------------------|-----------------|-------------------|
| General Account                    | \$4,782.33      |                   |
| Sydney Account                     | 505.34          |                   |
| Investment Account                 | <u>3,455.64</u> | 8,743.31          |
| Deposit (Bond) Glover Cottage Hall |                 | <u>100.00</u>     |
|                                    |                 | <u>\$8,843.31</u> |

G.W.K. Cavill  
Treasurer

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# Letters to the Editor

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I have received my latest copy of "Australiana" and would like to congratulate the various authors of the articles on their excellence, and comment on the amount of research which has gone into their preparation.

I would have written a long time ago, but in one of John Wade's editorials, he said that he didn't want people writing in with nothing but praise, so I therefore didn't bother to write at all. I cannot drive, and it is impossible for me to make trips back and forth to the libraries either in Orange or Bathurst, to do research in order to write an in-depth article on some area of Australiana. I had an Australian pottery collection which I sold to a dealer at Yetholme, about three or four years ago, or less. I had an Australian glass collection which the Power House Museum was very pleased to purchase. I had made a detailed inventory of each collection, and had simply run out of room. For a hobby I restore furniture. Early Australian furniture in the main, or up to the early 1930s. Where possible, I try to preserve the original finish, but in most of the pieces on which I have worked, the original finish has all but gone, or is in such an appalling condition that I have had no alternative but to remove it and start from scratch.

Enclosed is a short article on the advantages or otherwise, of retaining the original finish on a piece, which I thought may encourage some other members with a similar interest, to comment.

I look forward to receiving "Australiana" and find the articles and other information contained in it of lasting interest.

## Original Finishes — to keep or not to keep?

I know it is the practice these days, when restoring furniture, to preserve the original finish, no matter what! However, if one is in the position of not having a special room, or shed, in which to display these pieces, as in a Museum type of situation, but must include them in the general decor of the home, how can one possibly leave ugly old blue, flaking paint, on an otherwise interesting and attractive piece? I have read many articles lately, in different antique magazines, which support the theory that the old, flaking paint, is interesting and attractive in itself, and that the original timber, showing through, adds even further interest to the piece. I find this old paint ugly in the extreme, and would like to know what other members may think. I always try to preserve the original finish when I consider it worthwhile saving. I recently completed restoration on an interesting Kauri pine food cupboard, which had spent the last forty or fifty years in an unlined shed. After washing it

down, I cleaned the old surface with a mixture of equal parts of boiled linseed oil, brown vinegar and methylated spirits. I then waxed it four times, with twenty-four hours between applications of wax. The result was most pleasing. I consider that when trying to decide whether to leave an original finish or not, ask yourself the question — "Is it really worth saving?"

*Juliet G. Cook*

Much has been written on 'original finish'. Generally it refers to an 'old finish' not necessarily the same. The serious collector should be cautioned against unnecessary stripping or the use of glossy modern finishes which can change the appearance of furniture from antique to brand new. Care and thought are perhaps the best advice. Obviously in some cases there is little alternative in salvaging a badly damaged item of furniture. For a major piece of some considered age other than cleaning 'less is best' until the advice of a professional restorer is obtained. The editor invites the opinion of other members of the Society.

*Editor*

## Society Journal

I enjoy the articles contained in your journal, however, I, together with many members who are unable to attend your lectures, would appreciate it if a summary of the lectures could be printed in the journal.

In addition this would also be a benefit for the members who were fortunate to attend your lectures as possibly the summary or articles would be written by the lecturer and would be a permanent printed record for future reference.

*John T. Reilly*

Thank you for your letter. The Committee of the Society is well aware of the point you raise in that a summary of lectures given to the Society be written by the lecturers and printed in the journal. The Committee have discussed the matter with several lecturers. The consensus of opinion is that as lectures consist largely of illustrated slides and/or items brought along for members' perusal they would not be easily summarised in printed form. Hopefully our lecturers may be prevailed upon to write an article based on their talk for inclusion in the journal at a later date so that the information contained can reach those members unable to attend regular meetings.

*Editor*

## November Excursion

The Society has arranged a day trip to Canberra on Sunday, 13th November — for members and friends. A luxury coach has been hired to leave Sydney at 7am for departure to Canberra, arrival at our destination approximately 10.30am.

An inspection to view the new Parliament House has been arranged for 11am — the inspection will take approximately one and a half hours. Then a break for lunch (members must provide their own refreshments).

At 2pm we have arranged an inspection of the Australian Decorative Art Exhibition at the Australian National Gallery. This exhibition of over one thousand pieces of the Australian decorative arts has been assembled with the help of various private collectors and state and regional galleries and will only be displayed at the National Gallery in Canberra for a limited period.

At the conclusion of the inspections the coach will depart for Sydney at approximately 5pm to arrive back in Sydney at about 8pm to 8.30pm. As the seating on the coach is limited — members are requested to make early bookings. Only coach bookings will ensure a place on the inspections — no private car bookings will be accepted.

**The cost will be \$33.00 per person which covers the cost of the coach and inspection fees.**

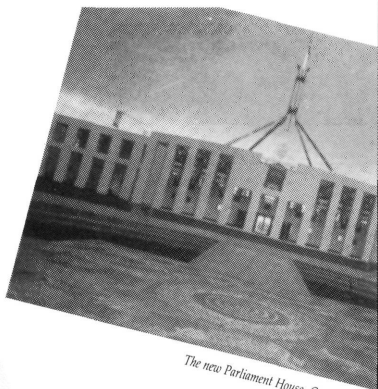
No food or drink will be provided by the society.

**Reserve your seats now!**

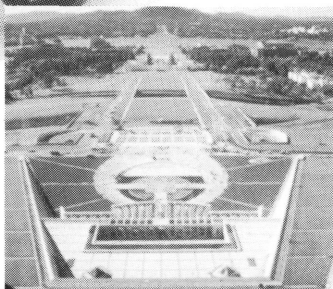
*Forward your cheque for reservations to the Secretary, Australiana, P.O. Box 288, Lindfield 2070.*



*Lorraine Jeyens,  
Juke's Circus,  
1976.*



*The new Parliament House, Canberra.*



## 1988 PROGRAMME

### MEETINGS

- October 6th                      Guest Speaker – Ken Cavill  
An illustrated lecture on AUSTRALIAN SILVERWARE  
AND JEWELLERY  
Some thoughts on the Twentieth Century
- December 1st                    TRASH OR TREASURE and CHRISTMAS PARTY  
Members are asked to bring along items for discussion

### EXCURSION

- November 13th                DAY TRIP TO CANBERRA:  
AUSTRALIAN NATIONAL GALLERY and  
the new PARLIAMENT HOUSE  
See announcement

Our Meetings are held at  
The Glover Cottage Hall,  
124 Kent Street, Sydney, at 7.30 p.m.

## CONTRIBUTIONS PLEASE

We require articles urgently for our  
Australiana journal.

We would appreciate if our members doing  
research into aspects of Australiana, "would  
put pen to paper and let us have the fruits of  
your labours for publication".

Please forward your submissions to

The Editor  
Australiana  
P.O. Box 288  
Lindfield.  
N.S.W. 2070



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## Australiana Society Member appointed Historic Houses Trustee

---

Australiana Society member Ian Evans has been appointed a trustee of the Historic Houses Trust of New South Wales.

The author of eight books, Ian Evans has been a member of the Society since its formation.

His appointment to the Trust for a term of four years was announced by the Minister for the Arts, Mr Peter Collins.

The Historic Houses Trust, a statutory authority within the Premier's Department, manages and maintains some of the most important historic

houses in New South Wales including Vaucluse House, Elizabeth Bay House and Elizabeth Farm House.

Ian Evans' books include *The Lithgow Pottery*, *Restoring Old Houses*, *Furnishing Old Houses*, *The Australian Home*, *Colour Schemes for Old Australian Houses*, *The Federation House — A Restoration Guide*, *The Australian Old House Catalogue and Caring for Old Houses*.

August 1988

### Christmas Party 1988

As the Meeting on December 1st coincides almost to the day with the Inaugural Meeting on December 2nd, 1978, it really is the

#### TENTH BIRTHDAY PARTY OF THE AUSTRALIANA SOCIETY

We therefore propose to limit the **TRASH OR TREASURE** segment to a minimum and make the meeting more of a social gathering where members will have more time and the opportunity to meet their fellow members.

The Society will supply the liquid refreshments, but please do bring along a plate or something to nibble.

#### *Camden Park Open Weekend, September 24-25*

The Camden Park Preservation Committee invites members of the Australiana Society and their friends to the annual Open Weekend. This year all sections of the House and Garden will be open which includes the extensive cellars with their old wines and the old kitchen, courtyard and bread oven. There will be three sessions, Sat. 1.30-4.30pm, Sun. 10.30-12.30pm, and 1.30-3.30pm. Admission \$6. Please apply for tickets by sending a cheque together with a stamped addressed envelope to C.P.P.C Box 21 Menangle 2568 indicating required session. Tel. enquiries 046 66 8466.

#### **Throsby Park Historic Site** *Robertson Road, Moss Vale N.S.W.*

**Open Days 1988:** 10am-4pm  
October 1-2, 28-30 & November 19-20

The substantial residence of the Throsby family built c.1834 on land granted by Governor Macquarie in 1819 contains a wealth of Australiana, including a cedar long case clock by James Oatley of Sydney, dated 1822. The property was acquired by the National Parks & Wildlife Service in 1975.

**Admission:** Adults \$3, children 50¢.  
Enquiries (048) 87 7270.

A publication on the history of this property by Rachel Roxburgh is shortly due and will be eagerly awaited as a definitive account of the site, the house and its occupants.



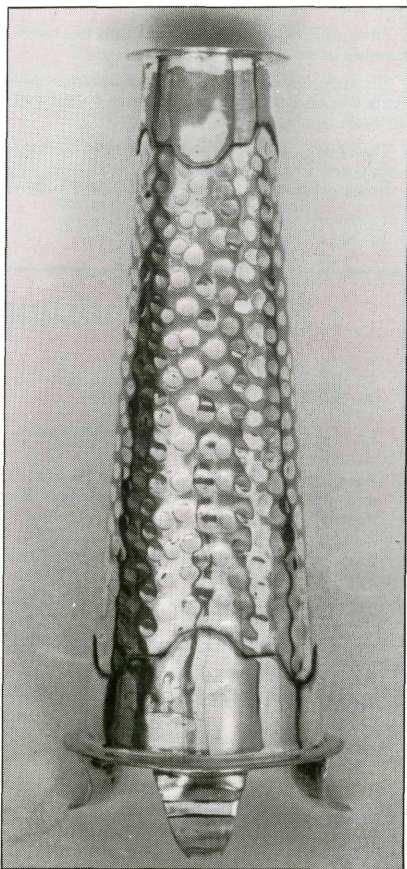
# The Silverware of Angus and Coote, Sutton Electroplate Company, and Perfection Plate

*Kenneth Cavill*

The firm of Angus and Coote was founded in 1895 by William Angus, a watchmaker, and Edmund J. Coote, a working jeweller. The partners had taken over an established jewellery business, Josiah Mason and Company of 524 George Street, Sydney.<sup>1</sup> Following on the untimely death of William Angus in 1902, E.J. Coote purchased the Angus interest to become sole proprietor. The firm continued to prosper under Edmund Coote's control. By the end of World War I it was a substantial proprietary company, with its showrooms occupying both sides of the old Royal Arcade at 492-496 George Street, Sydney. In 1952, several years after the death of Edmund Coote, the company was converted into a public one. At this time the managing director was Roy R. Coote, son of the founder. In the following decades Angus and Coote has greatly expanded its retailing activities so that today, with Antony Coote as managing director, it has become one of the major retail jewellery and giftware organizations operating in Australia.<sup>2</sup> The company has some 20 stores in the Sydney metropolitan area alone.

However it is Angus and Coote's past manufacturing activities that form the basis of the present article. By 1905 the firm had become manufacturing jewellers as well as retailers.<sup>1</sup> Their workshops were established by Edmund Coote who had been factory manager for Stewart Dawson and Company. Angus and Coote's 1920 mail-order catalogue showed<sup>3</sup> a considerable range of Australian-made jewellery and related items — rings, brooches, bangles and pendants, together with fobs, medalets and some Australiana pieces. Much of the jewellery, in gold and silver, was of Australian origin, having been produced by various manufacturers including Angus and Coote. The electroplated and sterling silverware was largely of American and British origin.

Yet it was evident that silverware for the hotel and restaurant trade, and for domestic use, could be made locally. Angus and Coote soon set about the large scale production of E.P.N.S. (electroplated nickel silver) wares in Sydney as, for example, Stokes and Sons had done in Melbourne.<sup>4</sup> For this purpose, Angus and Coote acquired the Sutton Electroplate Company which had been producing specialized silver plate since 1912. The Company, first managed by G.H. Sutton and then by Murray Heffernan, was situated at 49-51 Shepherd Street, off George Street West. The vase (plate 1), illustrated in a 1912 advertisement, is typical of Sutton's original designs. On becoming part of the Angus and Coote organisation, manufacturing activities were consolidated in the premises of



*Plate 1. Vase in "Arts and Crafts" style (19cm), E.P.N.S., by Sutton Electroplate Company circa 1915.*

the parent company. From the early 1920s Angus and Coote with the Sutton Electroplate Company, were to design and produce a substantial range of hollow-ware, trophies and souvenir items.<sup>5</sup>

When establishing Angus and Coote's jewellery workshops at the turn of the century, Edmund Coote had engaged key craftsmen who, in turn, were to train many of Australia's future jewellers

and silversmiths.<sup>1</sup> J.W. Byrne was one of their early apprentices. After returning from active service in World War I, he spent some time as a designer and salesman at Angus and Coote's retail store; then in the late 1920s he was appointed factory manager for Angus and Coote and the Sutton Electroplate Company. Primarily, James Byrne has been responsible for the design and production of their jewellery, silverware, medals and badges through the 1930s to the 1950s. He was appointed a director of Angus and Coote Pty Ltd in the early 1940s, and then of Angus and Coote Holdings Ltd until his retirement in 1965.<sup>2</sup>

Many commemorative items have been produced. In 1932 Angus and Coote were responsible for the design and crafting of the ceremonial scissors used by the Premier of New South Wales, the Hon. J.T. Lang, to cut the ribbon at the official opening of the Sydney Harbour Bridge. The elaborate gold scissors set with six black opals were commissioned by the builders, Dorman Long and Co Ltd. A replica of the bridge, flannel flowers and gum leaves contribute to the design, believed to be that of James Byrne.<sup>3</sup> A more recent commemorative item, the silverplated ceremonial spade shown in plate 2, was used by Queen Elizabeth II "when planting a tree in Macquarie Place Park, Sydney, to mark the beginning of the Remembrance Drive-way to Canberra, on 5th February, 1954."

By the late 1920s, Angus and Coote had developed their "Rundle" range of finely crafted table silverware — tea and coffee services, soup tureens, salvers, trays, plus candelabra. "Rundle" was the maiden name of Mrs E.J. Coote. The hollow-ware was produced in sterling silver, and in E.P.N.S., whilst matching flatware and cutlery were available.<sup>4</sup> One of the notable services produced in this pattern was that commissioned by the Commonwealth Government for use in the Australian Embassy in Peking, prior to World War II. This vast sterling silver service, shown in plate 3, is indicative of the high standard that has been achieved by manufacturing silversmiths in Australia. "Rundle" silverware was produced by Angus and Coote and its associates for some 50 years. It has been supplied for formal use at Parliament House, Canberra, and at the residences of the Governor-General — Yarralumla and Admiralty House. A teapot in E.P.N.S. is shown in plate 4. A sterling silver salver, crafted by Perfection Plate and engraved by Jeanne Golding of Angus and Coote, is typical of "Rundle" wares produced until the mid-1970s. The salver, commissioned by the Council of the City of Sydney, was presented to the Lord Mayor of London by the then Lord Mayor of Sydney, Sir Emmot McDermott, on the occasion of his visit to England in 1972.

Angus and Coote have also been noted for their souvenir wares. In the two decades preceding World War II, Australian shipping lines had a virtual monopoly of the interstate, and much of the Pacific islands passenger trade — commercial and tourist. Quality souvenir wares were produced for

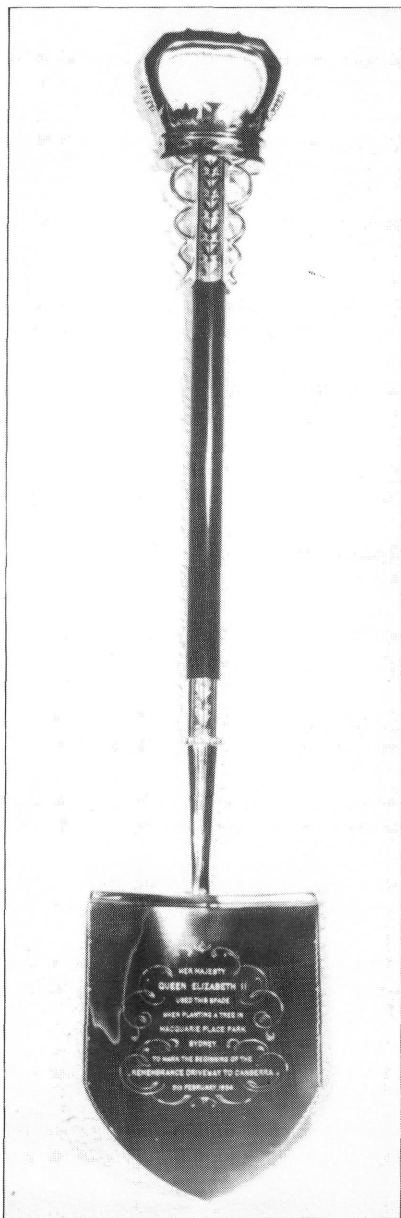


Plate 2. Ceremonial Spade, in silverplate, by Angus and Coote, 1954.

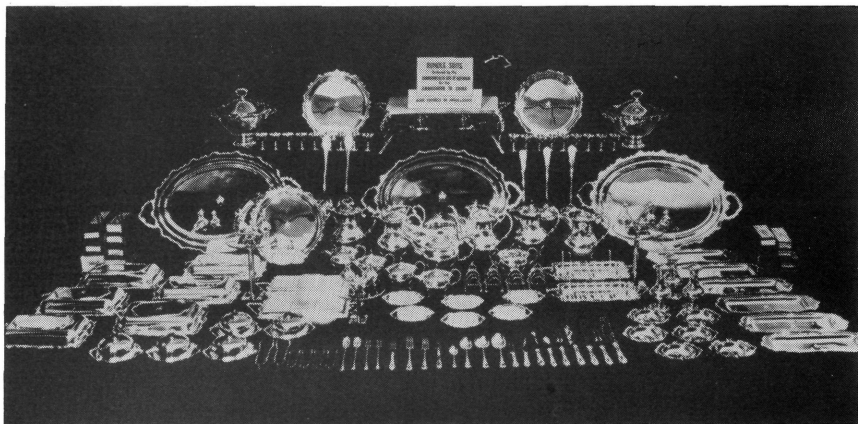


Plate 3. Fine "Rundle" Dinner Service, in sterling silver, by Angus and Coote, mid-1930s.



Plate 4. Teapot in "Rundle" pattern, E.P.N.S., by Angus and Coote, 1939.



the several shipping companies then plying the Pacific and Australasian routes. These items — napkin rings, ashtrays, table bells, paper knives, etc. — were made in E.P.N.S. Many had a cast “anchor” motif, and bore an enamelled badge with the name of the ship and shipping line (see plate 5).

By 1945, Angus and Coote had moved their silverware manufactory to Rushcutters Bay; the jewellery workshops remained at the George Street premises. Then in 1960, with the acquisition of Perfection Plate Pty Ltd, the production of silverware, etc. was relocated in the premises of the latter company at Redfern. Finally in 1962, the production of silverware, trophies, medals and badges, souvenir wares and pewterware was centred in modern premises at Revesby — the present location of Perfection Plate.

The inter-relation of Perfection Plate and Angus and Coote needs further elaboration. Perfection Plate had its genesis in the Silverbrite Electroplating Company which was founded as a general electroplating firm by Lyle Goldstein in 1923. By the 1930s the company had moved to Everleigh Street, Redfern and had begun to manufacture silverplated wares, largely for domestic use. Lyle Goldstein has recalled his early production of E.P.N.S. teapots for Mark Foys. Then the Silverbrite Company designed and produced a substantial range of hollow-ware under the brand name: “Perfection” A.1 Electro Plate. The wares comprised tea and coffee services in several designs, plus trays, casseroles, tankards, mugs, etc. Trophy cups were also manufactured. Their silverware was retailed through jewellery houses, including Prouds.

A small pamphlet illustrating “Perfection” A.1 Electro Plate manufactured by the Silverbrite Company, and distributed by Noyes Bros. of Sydney, lists over 100 items. The following guarantee was given: “Every article bearing the ‘Perfection’ Brand carries the maker’s full guarantee of first-class workmanship combined with the highest quality materials procurable. Only the best quality nickel silver is used in these products. All joints are silver soldered and every piece is heavily plated with pure silver and finely finished. The manufacturer will replace free of charge any article that does not comply with this guarantee.” No doubt there was much competition within Australia, and still some discrimination against the Australian product compared with a similar imported item! The Silverbrite Electroplating Company was incorporated as Perfection Plate Pty Ltd in the late 1930s under the direction of L.L. Goldstein.

With Angus and Coote’s acquisition of Perfection Plate, L.T. Hannon was appointed factory manager. From the 1960s Perfection Plate was to produce the silverware, trophies, souvenir wares, etc. for Angus and Coote’s retail stores, as well as meeting the needs of other wholesalers and retailers, previously supplied by Perfection Plate, or by Angus and Coote. Lou Hannon had joined Angus



Plate 5. Souvenir Paperknife, M.V. “Duntroon”, in silverplate with cast handle, by Angus and Coote, mid-1930s.

and Coote in 1934, and had served his apprenticeship under James Byrne. In 1963, shortly after the transfer of manufacturing activities to Revesby, Lou Hannon became a director of Perfection Plate Pty Ltd, with responsibility for manufacturing.

At Revesby in the 1960s, increasing attention was paid to the production of quality silverplated wares for domestic use. The punch service, shown in plate 6, is typical of such wares which were crafted as reproduction Sheffield Plate — that is, silverplated on copper rather than nickel silver. Trophy and souvenir wares continued to be produced. For example, mugs and tankards, silverplated on copper with handles cast in the form of a cricket bat, a set of golf clubs or a tennis racket, were made under the “Stuart” Reproduction brand. Possibly the best known plated wares produced under the “Stuart” brand have been their souvenir spoons. These spoons with applied crests, originally designed by James Byrne, remain prime manufactures of Perfection Plate.

Many, many trophies and trophy cups have been produced by Angus and Coote, Sutton Electroplate Company and Perfection Plate. By the 1930s Angus and Coote had become one of the largest manufacturers of silverplated trophies with sporting motifs. Their skills were called upon to



*Plate 6. Punch Service, in reproduction Sheffield plate, by Perfection Plate, 1960s.*

design and make trophies ranging from simple stemmed cups to elaborate individually crafted items. Such wares were produced, not only for Angus and Coote, but for many retailers.

Various trophies have been produced for the Royal Agricultural Society of New South Wales. For example, the "Commonwealth Prize for Medium Strong Wheat", first awarded at the Royal Easter Show, Sydney, in 1948, was an unusual

vase-shaped trophy in electroplate representing a sheaf of wheat (see plate 7). Again, the "E.M.M.A. Bull Memorial Trophy" for the best buggy or sulky turnout at the Sydney Show, first awarded in 1967, is a finely crafted rose bowl in sterling silver. This perpetual trophy is shown in plate 8.

In 1963, Angus and Coote with Perfection Plate designed and crafted a modern trophy in E.P.N.S. to commemorate the famous blue water yachting



Plate 7. Silverplated Trophy Cup for the Royal Agricultural Society of N.S.W., by Angus and Coote, 1948.

classic — the Sydney to Hobart Yacht Race.<sup>8</sup> The large trophy (height 60cm) is inscribed: "Sydney-Hobart Yacht Race, Perpetual Trophy, Presented by the Government of Tasmania to the Winning Yacht" (see plate 9). A smaller replica trophy (height 36cm) is donated on a yearly basis. The first replica bore the inscription: "Freya", Trygve and Magnus Halvorsen, 1963. The yacht "Freya" was again successful in 1964 and 1965 — a remarkable achievement. The perpetual trophy, and the replica presented to "Freya", are held by the Cruising Yacht Club of Australia, Sydney.

Representative marks found on silverware produced by Angus and Coote and the Sutton Electroplate Company and Perfection Plate are listed in the Table. The first mark, a standard one, has been noted on Angus and Coote's medals and fobs from the turn of the century through the 1920s. It was often used in association with mark 2 — a distinctive punch on sterling silver items. The plain stamp, "Angus and Coote, Sydney", has been found on items in gold (mark 3), and silver (mark 4). Mark 4, with elaborate shields enclosing a "Fleece" and the "Stg" and "Sil" abbreviations, appears on hollow-ware. For example, it was noted on a tea and coffee service of the late 1920s, and on various trophy cups from the 1920s to the 1950s. Comparably mark 5 was noted on a commemorative napkin ring bearing an inscription for 1945. The sterling silver mark with the "Fleece" (see 4 & 5), and the corresponding E.P.N.S. mark 6 with the "Sheaf", were used on Angus and Coote's "Rundle" wares. Mark 6 has been sighted on a fine tea service (see teapot, plate 4); the "39" is presumed to be the year of manufacture. Mark 7 has been found on many items of quality electroplate produced from the 1930s to the 1960s, for example

on an "Art Deco" style ice bucket, and on a collapsible beaker.

Mark 8 was the registered trade mark of the Sutton Electroplate Company when founded in 1912. Mark 9 was noted on the "Arts and Craft" style vase illustrated in plate 1. Marks 10, 11 and 12 are representative of those found on E.P.N.S. wares manufactured by Perfection Plate. Mark 11, with minor variations, was used on their hollow-ware from the 1930s; mark 12 was noted on a cake server. Mark 13 is to be found on their modern plated wares.

The "Stuart" Reproduction stamp, mark 14, was sighted on a trophy mug of the 1950s. The "Stuart" brand originated with Angus and Coote, and has continued with Perfection Plate. Finally, a die-stamped plate marked: "Angus and Coote, Jewellers, Sydney", has been applied to the plinths of many of the individually crafted trophies produced by Angus and Coote with its associated companies.

Early in the 1970s Angus and Coote, whilst continuing to develop its large chain of retail stores throughout Australia, disposed of its manufacturing division. Perfection Plate Pty Ltd was sold to former employees; it was reformed as a separate manufacturing company under the direction of L.T. Hannon, who acquired the controlling interest. Perfection Plate continues as a major manufacturer of silverware, trophies and souvenir wares.



Plate 8. The "E.M.M.A. Bull Perpetual Trophy" of the Royal Agricultural Society of N.S.W. (overall height 28cm), in sterling silver, by Angus and Coote with Perfection Plate, 1967.

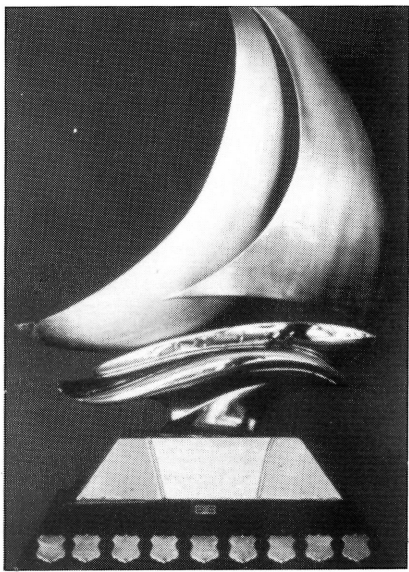
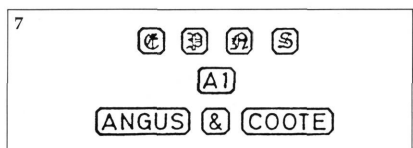
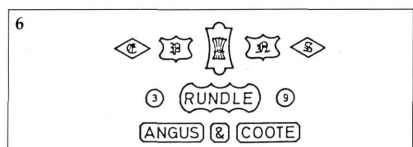
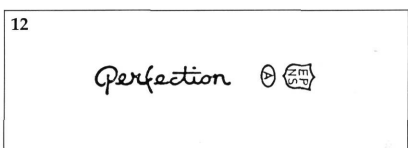
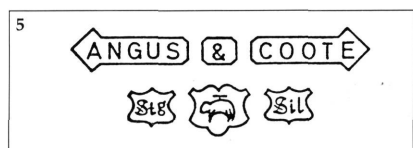
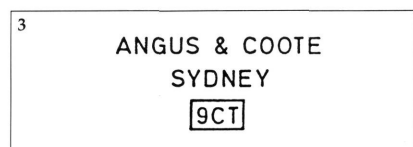
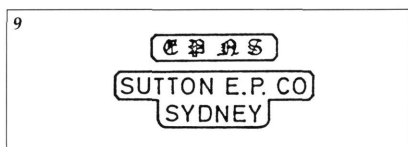
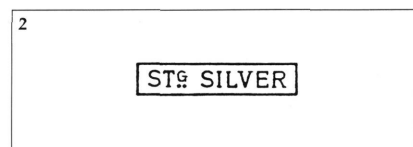
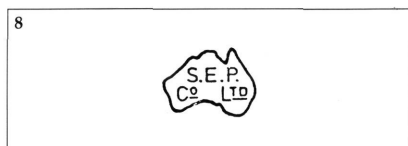
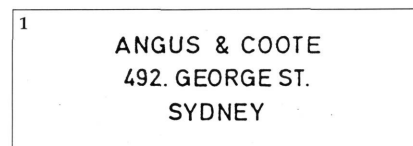


Plate 9. "Sydney-Hobart Yacht Race" Trophy (height 60cm) for the Tasmanian Government, E.P.N.S., by Angus and Coote with Perfection Plate, 1963.

# Table of Marks on Silverware by Angus and Coote, Sutton Electroplate Company, and Perfection Plate



## ACKNOWLEDGMENTS

Mr L.T. Hannon, formerly managing director of Perfection Plate Pty Ltd is thanked for his considerable help. Photographs reproduced as plates 2, 3 and 6, were kindly provided by Perfection Plate Pty Ltd. I am also indebted to Mr Frank Amy, Mr Trygve Halvorsen and the late Lyle Goldstein, to the Royal Agricultural Society of N.S.W., the Cruising Yacht Club of Australia, and to owners of individual items of silverware.

## REFERENCES AND FOOTNOTES

1. Anonymous, "An Australian Industry, Messrs Angus and Coote — Manufacturing Jewellers", *The Town and Country Journal*, 20 December, 1905, p37.
2. The growth and development of Angus and Coote and its associated companies has been outlined by A.M. Anstey in "The Saga of Angus and Coote, 1895-1971". In particular, changes in corporate structure and management were documented. "The Saga of Angus and Coote", Parts I-IV, appeared in "Ringleader" — *House Journal of the Angus and Coote group of companies*, published under the editorship of Mervyn Anstey from 1971-1973.
3. Catalogue: "Jewellery (sic) for All — A & C —

Catalogue of Gifts", 1919-1920 (96 pages), Angus and Coote, Sydney.

4. Kenneth Cavill, "The Silverware of Stokes and Sons", *Australiana*, 1986 (2), pp37-41.

5. Mr Frank Amy, formerly production supervisor for Angus and Coote and Perfection Plate, has recalled the range of hollow-ware and many of the individual trophies produced by the companies.

6. I am indebted to Mr Lou Hannon for his recollections of the late James Byrne.

7. Angus and Coote had sought the technical assistance of Atkin Bros Ltd, of Birmingham, in the setting-up of their plant, and in the training of their craftsmen, to manufacture "Rundle" silverware. Angus and Coote were not manufacturers of cutlery: presumably the blanks for the knives, forks and spoons came from Atkin Bros.

8. The 1963 trophy complements the trophy cup, in sterling silver, which had been crafted by J. Piora of Sydney to a late Victorian design by W.J. Proud. Eventually this fine pre-World War I cup was purchased by the Estate of the late George Adams, and in 1946 it was presented to the Cruising Yacht Club of Australia, Sydney, as the perpetual trophy for the Sydney to Hobart yacht race. This original trophy (illustrated in J.B. Hawkins, "Australian Silver, 1800-1900", 1973, p54), is held from year to year by the club which accredited the winning yacht.



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# Notes on A MESSAGE TO THE TASMANIAN ABORIGINES IN 1829, popularly called "Governor Davey's Proclamation to the Aborigines, 1816"

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John Morris

The print is a replica of a lithograph first issued at the Intercolonial Exhibition held in Melbourne in 1866. Hand-coloured in the naive style of the original lithograph, it is published in a limited edition of 500 numbered copies.

It is useful to mention at the outset some of the incongruities of the picture. The original proclamation was issued in 1829 by George Arthur, the Lieutenant Governor of Van Diemen's Land, as Tasmania was then called, not Lieutenant Governor Davey in 1816 as appears on the lithograph. It aimed to show that British Justice would protect the Aborigines as well as the settlers, but this was not the case. A number of Aborigines were hanged for allegedly murdering settlers; but there is no record of whites being charged, let alone punished, for murdering Aborigines. For a more detailed account of this conflict see the introduction by Professor A.G.L. Shaw to *Van Diemen's Land*. Copies of all correspondence ... [relating to] Military Operations ... against the Aboriginal inhabitants of V.D.L. (THRA) Hobart 1971 and "The Quarrel of the Natives with the Europeans" despatch by Lieutenant Governor George Arthur to Viscount Goderich January 10th, 1828 published in *Bulletin of the Centre for Tasmanian Historical Studies* Vol 1 No 1 Hobart 1985.

In 1803, when the first settlers arrived in Van Diemen's Land, the Aborigines had already inhabited the island for some 25,000 years and the population has been estimated at 4,000. Seventy-three years later, Truganinni, believed to be the last Tasmanian of full Aboriginal descent, was dead.

Friendly relationships had been established by the first official settlers at Risdon Cove, near the present Hobart, but these broke down fairly quickly. Discontent grew when the settlers started taking the Aborigines' traditional food sources such as kangaroos and shellfish, but refused to continue to share their own possessions such as tea, sugar, blankets or dogs.

As Julia Clark describes the situation in *The Aboriginal People of Tasmania* (Tasmanian Museum) Hobart 1983:

By 1806 the killing had begun in earnest; Aboriginal people speared stock and shepherds. Europeans abducted Aboriginal children to use as forced labour; they raped and tortured Aboriginal women; they shot at every Aboriginal they saw. Hut-keepers gave poisoned flour to friendly Aboriginal people;

men, women and children died in agony. Some were caught in steel traps, like wild animals.

As white settlement increased, the conflict grew worse until some attempts were made to communicate with and conciliate the native population. This print results from probably the most bizarre, if picturesque, such exercises.

Lieutenant Governor George Arthur, an efficient and relatively humane administrator, was in charge of the colony from 1824 to 1836. Worried by the clashes between settlers and Aborigines, he began his rule as "Benevolent Dictator" by declaring blacks and whites equal and issuing several lengthy proclamations to that effect, setting out codes of conduct.

Understandably, the Aborigines were unable to read the fine print in the *Hobart Town Gazette* and it was Surveyor General George Frankland who came up with an alternative. He wrote to Arthur on 4 February 1829:

I have lately had an opportunity of ascertaining that the aboriginal natives of Van Diemen's Land are in the habit of representing events by drawings on the bark of trees ... In the absence of all successful communication with these unfortunate people, with whose language we are totally unacquainted, it has occurred to me that it might be possible through the medium of this newly discovered facility, to impart to them to a certain extent, the real wishes of the government towards them, and I have accordingly sketched a series of groups of figures, in which I have endeavoured to represent in a manner as simple and as well adapted to their supposed ideas as possible, the actual state of things (or rather the origin or the present state), and the desired termination of hostility.

He suggested that the drawings should be reproduced on boards and hung on trees in "those remote situations where the natives are most likely to see them". As a final argument, he pointed out the experiment would be attended by neither expense nor inconvenience and so was clearly worth trying.

The Tasmanian Museum records that when Lord Northcliffe, the British press baron, visited Tasmania during a world tour in the 1930s, he expressed interest in the pictorial Proclamation board. He said that similar proclamations had been issued in (British) Honduras where he had interests in large estates, and where Lieutenant Governor Arthur



had been Governor prior to his appointment to Van Diemen's Land.

A recent (1985) letter to the National Museum at Belize (as the former British colony is now called) failed to find any trace of such a pictorial proclamation existing today or having been made.

In any case Arthur appears to have accepted Frankland's plan with enthusiasm. Boards (up to half an inch thick, some thirteen inches in height by nine inches breadth) were decorated with four horizontal pictorial strips designed to show the even-handedness of British rule and the rewards of racial friendship. It has been stated that these boards were handed to tribes encountered by officials, and were also attached to trees along aboriginal trails. They excited local interest and some press comment. On Christmas Eve 1829, G.A. Robinson, whom Arthur had appointed as official Conciliator to the Aborigines, recorded as follows: "The Governor showed me some hieroglyphics to be used as a means of facilitating friendly communications with the Aborigines in the interior". (N.J.B. Plomley, *Friendly Mission*, (THRA) Hobart, 1966, pp.92,108.)

In *Black War, the Extermination of the Tasmanian Aborigines*, (Cheshire), Melbourne 1948 p.52 Clive Turnbull quotes the *Colonial Times* of 5th March 1830 as follows:

We are informed that the Government have given directions for the painting of a large number of pictures to be placed in the bush for the contemplation of the Aboriginal inhabitants. These pictures are said to be representations of the attacks made by the black upon the white population, and in the background is to be seen a gallows with a black suspended; and also, the same consequence to the white man, whom, in the other picture, is represented as the aggressor. However praiseworthy the attempt to enlighten by any means this benighted race, we fear the causes of their hostility must be more deeply probed, or their taste as connoisseurs in paintings more clearly established, ere we can look for any beneficial result from the measure. When in the most civilised country in the world it has been found ineffective as example to hang murderers in chains, it is not to be expected a savage race will be influenced by the milder exhibition of effigy and caricature.

On the other hand, Plomley on page 108 of *Friendly Mission* includes a quotation from the newspaper, the *Tasmanian* of 26 November, 1830, which he suggests "relates to one of the boards or to a sketch especially prepared by the author of the scheme, George Frankland." This paragraph is as follows:

Before the departure of Numarrow, Mr Frankland presented him with a little sketch, executed with much spirit, of the consequences of the Aborigines adopting a peaceable demeanour, or of continuing in their present murderous and

predatory habits. In one part of the sketch, the soldiery were represented firing upon a tribe of the Blacks, who were falling from the effects of the attack. On the other part were seen, another tribe, decently clad, receiving food for themselves and families. This sketch Numarrow prized very highly. He spoke of it repeatedly, and carried it with him when he went away. It is not therefore impossible but that he may yet intend to conciliate his able brethren, rather than stimulate them, as has been apprehended, to fresh depredations.

This description does not fit the boards produced by Arthur and suggests that Frankland's original sketch was modified before the boards were issued.

Plomley identifies Numarrow as *umarrah*, a tribal leader who it appears borrowed his English name from Hugh Murray, a settler from Edinburgh.

In the "Aftermath" section of *Friendly Mission*, at pages 932-934, Plomley details the practical efforts of Robinson to better the physical state of the Aborigines on Flinders Island, and his vain attempt to impose a peasant culture.

Despite "the never-ending deaths" – mostly from tuberculosis, pneumonia and influenza, which "to the natives ... must have been a background of terror and despair", Plomley states that the Flinders settlement "represents the first attempt in the Australian colonies to solve the culture clash between the indigenous population and another race of different culture encroaching on their lands." In Appendix 4, at page 964 ff., he expands on his introductory list of five causes of the dying away of many of the Aboriginal Tasmanians, viz: European diseases; loss of hunting and food-gathering grounds; injury and killing, especially by sealers, shepherds, stockmen and bush-rangers; removal of women for prostitution and slavery; general disruption of tribal life.

The story of the pictorial proclamation on timber panels may not be traceable further. But the artwork of the originals still excites interest. At least three genuine examples survive.

G.A. Robinson, the Conciliator, would have been an obvious distributor of the boards and the three about which there seems to be no dispute as to provenance all came from him. In his monograph *Tasmanian Aboriginal Material in Collections in Europe, Records of the Queen Victoria Museum, Launceston 1962*, N.J.B. Plomley says that "On March 16th, 1848, G.A. Robinson wrote to J.S. Prout, the artist, to say he was sending him some articles relating to Tasmanian and Australian Aborigines including the signboard listed below:

#### SIGNBOARD

One of the painted boards issued by Governor Arthur about 1828 to inform the aborigines that native and settler were equal under the law, is in the Museum of Archaeology and Ethnology at

Cambridge. It had formed part of Dr Barnard Davis's collection, and he had obtained it from John Skinner Prout, the artist, in 1856. Prout, who came to Australia in 1840 and stayed about ten years, spending some of that time in Tasmania, was given the board by G.A. Robinson.

That board is still in the collection of the Museum at Cambridge. A reproduction, in colour, on paper was published by Sullivan's Cove, Adelaide in 1985.

Two other boards were kept by Robinson's youngest son A.P. Robinson. They were acquired by P.L. Brown, the Australian historian who was in England at the time of the son's death in 1939. He used one to illustrate *Clyde Company Papers Prologue* (O.U.P.) Melbourne 1941, p.80. The same one was used by G.C. Ingleton as the frontpiece for *True Patriots All* (A & R) Sydney 1952.

Other boards exist in the Mitchell Library Sydney, Tasmanian Museum, Hobart, and the National Library, Canberra.

The Mitchell Library board was acquired about 1919 from J.W. Beattie of Hobart. Beattie was a photographer of some renown and a promoter of Tasmania. As Michael Roe says in the *Dictionary of Australian Biography* Vol 7 (M.U.P.) Melbourne 1979:

In the 1890s Beattie broadened his entrepreneurial work. His museum of art and artefacts became one of Hobart's sights and showed his enthusiasm for local history. Convictism at Port Arthur and the Aborigines were conspicuous among his interests but he dealt in all kinds of material (including gossip)...

Making a business of Tasmania never corrupted Beattie. While sometimes over-imaginative in historical reconstructions with pen and camera, he had a scholarly sense...

Beattie had previously sold the Calder lithograph (see later) to Angus and Robertson, the Sydney booksellers, who sold it to Mitchell. Beattie offered his board to the Mitchell Library for thirty pounds. He acknowledged that despite the label attributing it to Davey, it was produced by Arthur. In two letters to the M.L. he provides a detailed provenance for the board. Despite this provenance, Geoffrey Ingleton in his *True Patriots All*, in letters to the Mitchell Library and in discussions with me, questions whether or not it is later in origin. If this should be the case, then one must also question the board held by the National Library, Canberra, whose accession records say was acquired in the 1930s from a law firm in Hobart. Clive Turnbull, in *Black War* (p.52) says that it came from Mr Beattie of Hobart.

The other known board, in the Tasmanian Museum, is presumably genuine because it is the one exhibited on the Tasmanian stand at the Inter-colonial Exhibition in Melbourne in 1866. This board belonged to Mr Alfred Curtis Bolter of Murray Street, Hobart. Bolter was persuaded by Hugh M. Hull, to lend it for exhibition in Melbourne and

he subsequently donated it to the Museum in 1867.

There is another minor mystery here. Bolter's board was catalogue number 572 at the exhibition. In the National Library, Canberra there is a water colour, which I believe is the origin of the lithographs. It has stamped in large red relief letters 572 and written upon it "Presented to the museum by Alfred Bolter." A black and white illustration of this appears in *Bobby Knopwood and his Times* by Mabel Hookey, Hobart 1929. If Bolter gave the water colour to the Royal Society Museum (the predecessor of the Tasmanian Museum and Art Gallery), where it is likely that Mabel Hookey would have seen it, how and when did this get to Canberra?

Unfortunately, the accession records of the National Library are somewhat vague on this point.

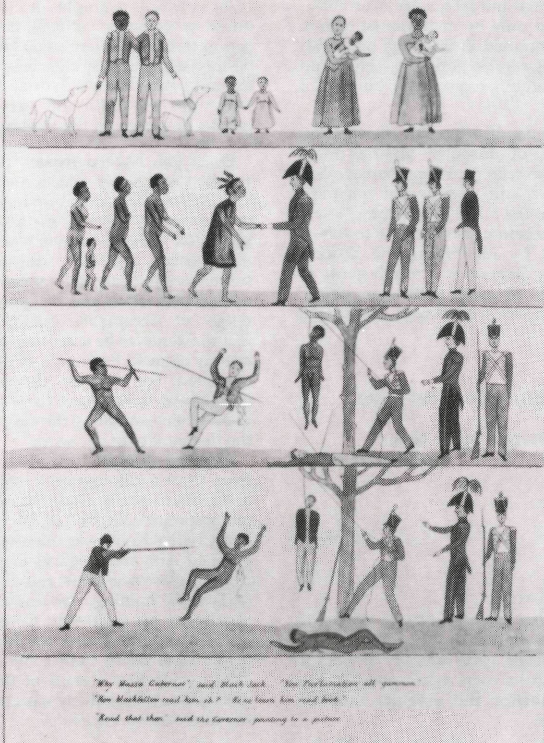
In Art in Australia Series 4 No. 3 1st September, 1941 is an article signed "G.F." entitled "Early Art and Propaganda". The magazine cover displayed the board which is in the Mitchell Library, Sydney, in colour. The inside carries a lithograph reproduced in black and white. In 1945, the British anthropological journal *Man* had a brief item on the Prout board in Cambridge with a black and white picture and a photo of a label on the back concerning provenance. Geoffrey Dutton, in *White on Black — The Australian Aborigine portrayed in Art* (MacMillan) Melbourne, 1974 has a black and white illustration of a water colour held at the National Library, Canberra, and a coloured copy of the Mitchell Library board.

So much for the boards. To return to the lithograph. The 1866 Intercolonial Exhibition staged in Melbourne was the first of several. They were primarily intended to stimulate trade but displays included many artistic and historical items. Hugh M. Hull was Clerk of the Tasmanian House of Assembly and a member of the Tasmanian Commission for the Exhibition. This explains his involvement with Bolter mentioned above. Hull believed that the boards were the work of Governor Davey and justifies this in a letter to the Hobart Mercury (26th November, 1874).

The Tasmanian Surveyor General's Office produced a lithograph copy of the picture on Bolter's board for distribution at the Exhibition and headed it "Governor Davey's Proclamation to the Aborigines 1816" thanks to Hull's misinformation. The lithographs were hand coloured and had such appeal that copies were produced in later years with minor variations. They may have been printed as souvenirs and treated as ephemera because very few have survived in private collections. A number exist in libraries and museums.

Black and white illustrations appear in *The Last of the Tasmanians* by James Bonwick, London 1870. The Town and Country Journal, Sydney, January 21st, 1888, and *Bobby Knopwood and his Times* mentioned above. They also appeared in numerous Twentieth Century Australian history text books to enliven a subject taught in a dreary way.

GOVERNOR DAVEY'S  
 PROCLAMATION  
 TO THE ABORIGINES  
 1816



In the Mitchell Library, Sydney, there is a copy of the lithograph which had been owned by the *Tasmanian* author, surveyor and later Surveyor-General, J.E. Calder. He had neatly corrected the title and date, and, with reference to the Black Jack and governor interchange printed on it, he wrote at the foot "This conversation never took place". In 1874, he wrote to the *Hobart Mercury* and disputed the attribution of Governor Davey. His letters as printed are pasted on the back of his lithograph and first revealed to me the origin of the wrong attribution which had baffled scholars for years.

I have a copy of the lithograph which my father bought at auction many years ago in Hobart. It has always excited considerable interest and my curiosity has led me to research its background and publish a reproduction.

In 1975 a copy brought \$1,500 at the Craig sale in Launceston and in 1986 an inscribed copy sold for \$1,800 Pounds at Christies in London.

Handcoloured prints are available from the author at \$85.00. John R. Morris, 13 Simmons Street, Balmain NSW 2041 Australia. Telephone: (02) 810 2565. All Rights Reserved.

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# An introduction to collecting early Australian photography

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Josef Lebovic

As a field for private collection early Australian photography has long been neglected, which is remarkable in view of photography's patent importance to our social and art history. Currently, the market is tapped only by institutional buyers and a handful of informed enthusiasts but, with only a little knowledge and experience — and at no vast expense — a beginner can enjoy building a valuable collection.

Firstly, develop a familiarity with the field by viewing the holdings of museums, libraries (most state libraries have excellent, comprehensive collections) and public and commercial galleries. Through exposure to the range of mediums, it will be only a short time before you are able to date a photograph simply by identifying the process used. The following diagram is a rough guide to the major categories of early Australian photography and the processes employed during the different periods.

## COLONIAL

|      |                            |
|------|----------------------------|
| 1840 | Daguerrotype (metal plate) |
| 1850 | Ambrotype (glass plate)    |
| 1870 | Albumen paper              |
| 1880 |                            |
| 1890 | Bromide                    |
| 1900 |                            |

## "ART" or "PICTORIAL"

Examples from the period 1840 to 1870 are extremely difficult to find and, consequently, are highly prized. However, each category of work is equally important in its own right and each has individual characteristics and singular qualities that are sought after.

Perhaps one of the most difficult tasks for the beginner is selecting a period, theme or subject upon which to focus. Although, ultimately, this is a matter of personal preference, I would advise choosing a period and searching out examples of some of the main exponents within that time-frame. A nineteenth century collection, for instance, would include the work of Charles Bayliss, Beaufoy Merlin, Nicholas Caire, Charles Kerry, John Payne, Henry King, Charles Rudd, Charles Nettleton, Frederick Kruger, John Lindt, Captain Sweet, Paul Poulsen and John Watt Beattie.

Having selected your period and photographers, you should ensure that your examples are representative of the *range* of work of a particular photographer: two or three areas of subject

matter would be sufficient in most cases. If collecting Lindt, for instance, look for examples of his early photographs of Australian Aborigines (1868-1876) as well as examples of the later material produced in Melbourne (c1900). If you have chosen to concentrate your energies on Henry King, it would be advisable to acquire some of his Aboriginal imagery, the views of Sydney streets and Sydney foreshores as well as his very appealing photographs of yachts on the Harbour.

Once you have narrowed down your subject, the next criteria for selection should be condition. This can be daunting at first as much of the available nineteenth century material has been severely neglected: delicate images have dwelt for years in damp cellars, suffering foxing and creasing and are sometimes found wholly stuck down into albums with cheap, stain-making glues. As a result, the range of acceptable quality of photographic material tends to be *wider* than in other areas of collecting because the range of available quantity is restricted. For instance, the rarity of a pre-1870s photograph would have to be taken into consideration when examining the condition and assessing the desirability of the work.

Be aware of reproductions: sometimes the negatives from a photographic studio have survived and modern prints produced from them. Recently, an important collection of the work of Henry King and Charles Kerry was donated to the Museum of Applied Arts and Sciences in Sydney. Consisting of 8,000 glass negatives, the collection formed part of Tyrrells' holdings for many years before being purchased by Australian Consolidated Press. At different points during the life of the collection, prints were taken from some of these negatives. This means that certain of the *images* are more abundant and relatively easy to acquire but raises the question of *originality*.

An "original" photograph is an image taken and printed by the photographer. The difference between this and a modern printing is analogous to the difference between an original Chippendale chair and a copy made from the original pattern. You can sit on both and admire the concept, but the former retains and increases its intrinsic and monetary value over time. The copy is worth whatever the current price of a copy. To buy a copy of an old photograph is to be attracted to the decorative aspect alone. Ironically, however, the price of an original image is often not much higher than that of a copy.

Distinguishing an original printing from a modern printing is not, generally, problematic as photographic paper used today is much thicker



than that of the past and should be immediately discernible. Another feature of modern paper that is disadvantageous to the collector is its plastic coat. This means that its lifespan, although yet to be confirmed, is probably fairly terminal. Our early photography, however, has a proven longevity and if only very basically conserved, could prove immortal.

The collecting of original photography is big business in America where there is a large,

appreciative market — and a correspondingly higher price scale: the equivalent of an image that in Australia would sell for a couple of hundred dollars would commend thousands in the U.S.

In this country, the field is in its infancy: we have seen at our gallery a gradual but pronounced growth of interest since our first exhibition of Australian photography in 1982 but, sadly, support is still not strong enough to justify more than one exhibition per year.

### Book Reviews

#### **The Skottowe Manuscript.**

*A facsimile edition of the original manuscript in the Mitchell Library, Sydney*

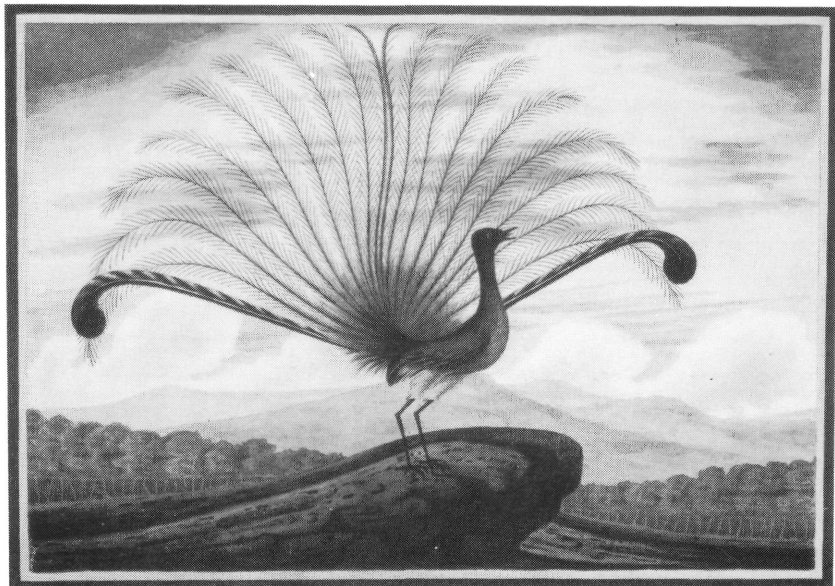
David Ell Press & Hordern House (2 vols 192 pp) Sydney 1988. Edition limited to 550 numbered copies. Price to 15th September \$480 incl. postage. Available only from the publishers.

This publication is a facsimile of the original 1813 manuscript by Thomas Skottowe, an amateur naturalist and commandant of the penal settlement at Newcastle 1811-1814. It includes 27 water-colour illustrations of the natural history subjects described. The artist was the Irish born convict Richard Browne (1776-1824) much of whose sentence was served at Newcastle. Browne was a competent if not a major natural history artist but his often imaginative and formalized depiction of his subjects have a wide and immediate appeal to any viewer no matter their scientific truth. The reader will be grateful for 'the glimpse it brings to our

jaded and only too knowledgeable eyes, of a land-full of marvels seen with wonder and innocence'. The informative accompanying text by art historian Dr Bonyhady and the contributions of naturalists as John Calaby are introduced by a foreword from Sir David Attenborough, all of whose enthusiasm for their task provides an authoritative background to this important work.

Material such as this in Australian public collections is rarely accessible to the general public. Hopefully they with such sympathetic publishers will emulate the quality and perception of this publication which can justly be described as 'landmark' and present to a wider audience equally deserving treasures of our little known heritage in their care.

*Kevin Fahy*



## The Australiana Fund

Published by The Australiana Fund, Sydney, [1988]. 32 pages, available from The Australiana Fund, GPO Box 4931, Sydney NSW 2001, RRP \$5.00

The Australiana Fund has produced a handsome new booklet about its properties and their contents, marking ten years of successful endeavour.

With the passing of time, the four houses — The Lodge and Government House in Canberra, and Admiralty and Kirribilli Houses in Sydney — are now old, established and important enough to be respected as historic houses. In the booklet you can read brief histories of them. Occasionally, the public is invited to visit them to see that now they are treated with official, and bipartisan, respect. No longer can each new Prime Minister's wife redecorate the public rooms in her own idea of contemporary good taste.

Colourful stories attach to those histories. The Sydney houses stand on land once owned by a Scottish exile who escaped to freedom on an American brig. Admiralty House was occupied by the Royal Navy commanders of the Australia Station, sometimes involved in bitter disputes of precedence with the vice-regal representatives. The Lodge was thought too grand for a Prime Minister and proposed instead for the National Library!

Reflecting the architectural style of the houses,

the colonial origins of our nation, and as though emphasising a need to establish pedigree, most of the collection is 19th century in the Sydney residences. In The Lodge, a strong effort has been made to tie in with the period the house was created, in 1926-7. Government House is more eclectic.

So is the art collection, with a few recent works among it. Both the art and decorative arts collections bear an official stamp, reflecting the British imperial background, and a nostalgic return to colonial good times.

Yet there is also evident a re-evaluation of Australian colonial craftsmanship. There are stirrings of new directions, in showing more recent craftsmanship, and recognising the Aboriginal stream in our culture. At Admiralty House, the naval tradition could be more prominent.

Up to now, the British tradition has dominated; in the next ten years' of its existence, the Fund might look at expanding its outlook. It could even start to reflect the history and working conditions of the staffs of these houses, by acquiring objects for "below stairs".

*John Wade*

*Australian National Maritime Museum*

### The Macleay Women of Elizabeth Bay House

*Elizabeth Windschuttle*

An account of the lives of Elizabeth Macleay and her six well-educated daughters who came to Sydney in 1826 as the family of the Colonial Secretary. The author draws heavily on the descriptive letters of the eldest daughter, Fanny, to portray their lives as both single and married women in England and the colony.

### The Women of Meroogal

*Janet Ramsay*

Meroogal, built in 1885, was owned and occupied for almost a century by four generations of women. Janet Ramsay examines the lives of the second and third generations — the unmarried Thorburn sisters and their single Macgregor nieces. A lively, independent household of women, they belonged to the first two generations of Australian spinsters who had the choice whether or not to marry, and they exercised that choice.

### Sarah Wentworth of Vaucluse and Her Family

*Dr. Carol Liston*

Born to convict parents, Sarah Wentworth received little education, worked as a milliner and in 1825 gained some notoriety when she instigated the first breach of promise proceedings in Sydney. Her barrister was William Charles Wentworth whom she married in 1829. Sarah emerges from her letters as an intelligent, interesting and independent woman, devoted to her ten children and to her beloved home Vaucluse. The book traces Sarah's life in New South Wales and later in England where she died in 1880.

### Servant and Master

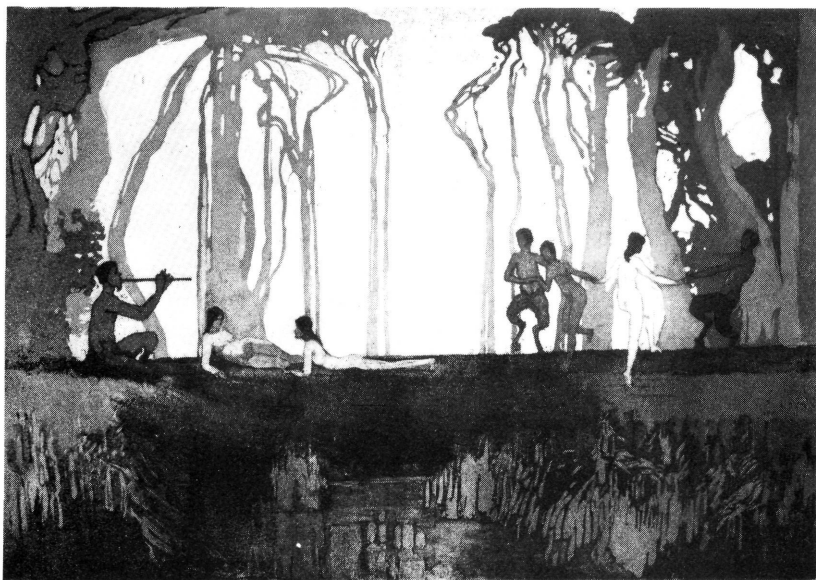
*Dr. Barrie Dyster*

Who were the tradesmen and craftsmen who built the grand houses of Sydney? Who were the indoor and outdoor servants who maintained them? How much did they earn and what were their working conditions? Dr. Barrie Dyster, economic historian of University of New South Wales, examines this aspect of the grand houses of Sydney built before 1851, focusing on the Trust's houses — Elizabeth Farm, Lyndhurst, Elizabeth Bay and Vaucluse and many of their near neighbours.

Available from Historic Houses Trust (NSW) later this year. Phone 692 8366 or TRUST HOUSES.

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