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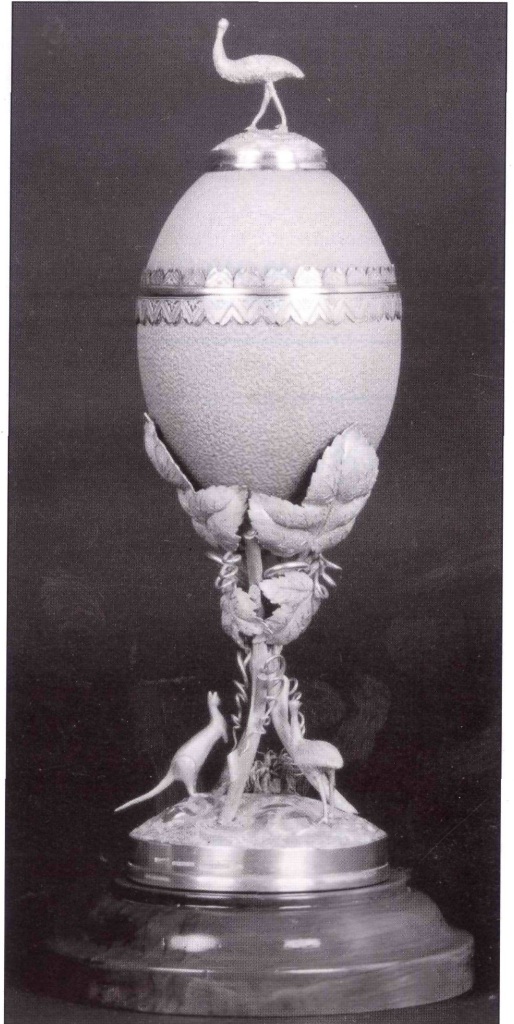
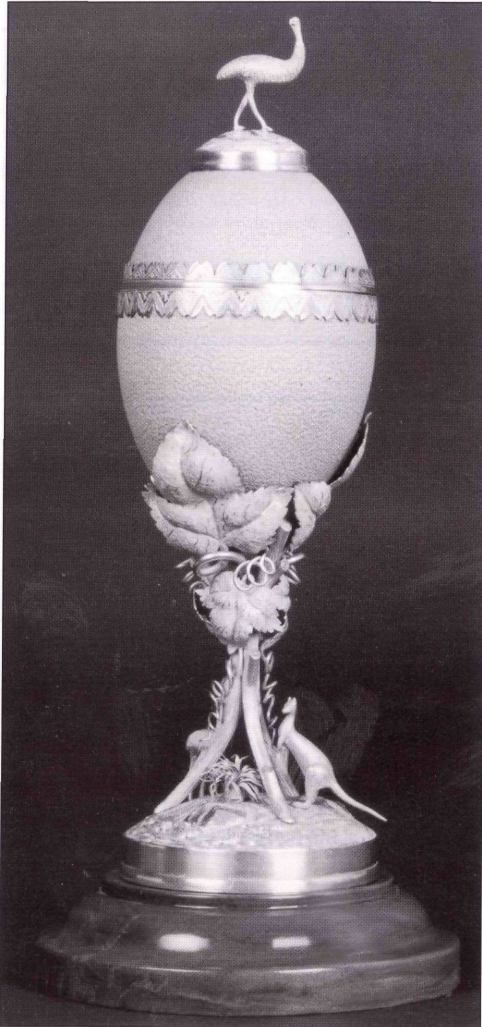
# AUSTRALIANA

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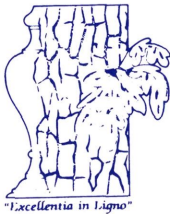
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Cover: The Nettleship Cup

# THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



## — SOCIETY PROGRAMME —

### MEETINGS — 1997

- Thursday**  
**6 March 1997** Scott Carlin, the Curator of the new and exciting exhibition **Floor Coverings in Australia 1800-1950** at the Greenway Gallery Hyde Park Barracks will speak on this aspect of furnishing the Australian interior.  
Scott Carlin is the Curator of Elizabeth Bay House.
- Thursday**  
**1 May 1997** Sally Webster, from the Historic Houses Trust will speak on the development of Australian photographic portraiture.
- Thursday**  
**3 July 1997** Michael Bogle, curator of the Hyde Park Barracks will speak on his new publication on Australian design.
- Thursday**  
**4 September 1997** Annual General Meeting.  
Lecturer to be announced.

### PROPOSED EXCURSION

- Saturday**  
**8 March 1997** See page 26.

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### SPECIAL ANNOUNCEMENT

Please note that Society meetings will be on the first Thursday of every alternate month: March, May, July, September (A.G.M.), November.

They will now be held at the meeting room of the National Trust Centre, Observatory Hill, Sydney. Ample parking available.

Drinks served 7.30-8.00pm, followed by Australiana showcase (bring your Australiana treasures along for general discussion).

The lecture will commence at 8.00pm.

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# Empire, Emigration and the Decorative Arts: Australian Representation at International Exhibitions 1862-1886

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*"National Exhibitions are gigantic illustrated advertisements"*

J. G. Knight, Colonial Architect and Designer for International Exhibitions, Melbourne, 1865<sup>1</sup>

*Jonathan Sweet*

It would be folly not to admit at the outset that the Australian decorative arts had a diminutive presence at international exhibitions. However, while their quantity may have been small, their role in the exhibition scheme was vital to the overriding strategy of representation. There are two books, in particular, which are indispensable to Australian studies in this areas, and both conveniently reprint many primary sources relating to objects which were shown abroad.<sup>2</sup> Generally, however, researchers have adhered to the assumption, that to identify these objects is quite enough, and have therefore failed to analyse their role within the exhibition context. It is, perhaps, a lost nineteenth-century technique, but exhibition organizers constructed a view of life in the Australian colonies, by bringing together a range of different displays. Needless to say, I believe, that these exhibitions were an important chapter in the long process of defining the characteristics of the place we call Australia, and furthermore, that the decorative arts were integral to that process. Without telling the whole story, this paper will focus on how the decorative arts fitted into the Colonial International Exhibition scheme, with particular reference to the Colony of Victoria.

During the second half of the nineteenth century, the rising stature of international exhibitions coincided directly with the birth of a new nation.<sup>3</sup> Between the Great

Exhibition of 1851 and the Colonial and Indian Exhibition of 1886, access to raw materials were at the heart of empire, and at least initially, as a result of helping to meet this need, the Australian colonies grew dramatically. Fundamentally, it was against this background, that each exhibition, throughout this period, was planned as a marker of cultural progress. At the London Exhibition of 1862, for instance, the designer J. G. Knight advertised the success of the Colony of Victoria with a gigantic gold pyramid. The British Commissioners agreed that it was a significant object, and contrary to the impression given in a watercolour by the artist John Nash, they honoured the fledgling Colony by placing the pyramid beneath the eastern dome of the exhibition building.<sup>4</sup> According to the floor plan, the exhibit was visible from the Colonial transept, and it also provided a glittering vanishing point at the end of the British Nave. This was a very handsome location and the editor of *Routledge's Guide* found the pyramid to be "*one of the most striking objects*" of the show.<sup>5</sup> Some years later, it was reported from the Paris Exhibition of 1867, that the sign had "*grown to such an extent*" that finding a location had become a problem.<sup>6</sup>

Like the archeologist Henry Layard, who excavated and then exhibited Assyrian sculpture at the British Museum in the 1840s, the role of the Colonial Commissioners was seen to be one of providing ob-

jects for display which might be decoded to reveal information about life elsewhere. In 1861, for instance, Mr. G. Whiting, who wrote the *Products and Resources of Tasmania*, a catalogue which was available at the London Exhibition the following year, drew the analogy when he wrote that "*like Layard at the ruins of Nineveh*", the visitor to the great exhibition "*may, in idea, stand face to face with a people of whom he knows little – but who have reproduced themselves to a great extent in their works.*"<sup>7</sup> Suitable types of exhibition objects, hinted at by Whiting, were those which impressed in terms of both grandeur and skill, and might even engage the viewer with the same emotive force as the Assyrian winged-bull sculptures.<sup>8</sup> The pyramid, which Knight had designed, may have been just such an object, had it not been tempered by his architectural training and the convention of displaying raw materials in this way. Nevertheless, it was still a colossus, standing 45 feet high, with precise dimensions which were equal to the volume of gold which had been exported from the Colony of Victoria since the Crystal Palace.

As is well known, the dynamics of the British Empire depended upon the attainment of raw materials and the supply of manufactured goods, and this, therefore, engendered different interests in its principal players. Apart from advertising the rich gold deposits in the Colony of Victoria, the scale of the pyramid also

reminded the British audience of the fundamental importance of the colonies to their own economy – here was the evidence for all to see, a truly astonishing trophy.<sup>9</sup> Furthermore, while the British may have celebrated empire at home, the principle concern of their exhibition programme abroad, was to reinforce the market for their own merchandise. When in 1880, prosperous Melbourne hosted the first of two international exhibitions, British manufacturers packed their display cases full of manufactured goods to sell in the Colony.<sup>10</sup> The results are interesting because, while in 1874, the balance of trade stood evenly poised,

worth approximately £14 million, by 1884, British exports had risen to £19.5 million, and Australian exports had also risen, to £22 million.<sup>11</sup> During this period, the imperial relationship was mutually beneficial.

Not surprisingly, however, the Australian colonies had a different international agenda. In 1862, advertising their recent success may have been one aspect of the Tasmanian agenda, but in effect, the exhibition Court was conceived as a place of discovery for both potential emigrants and investors interested in the lucrative lumber trade. The Commissioners replaced the taxonomic arrangement of timber sam-

ples, which had been the usual mode of display, with an elegant ceiling-high wooden tower.<sup>12</sup> Apart from demonstrating the strength of the materials, it is more than likely that this fanciful design was planned as a response to the expected scale of the Canadian timber trophy (Fig. 1). Beneath the tower, exhibition visitors, rather like explorers, entered a self-contained built environment, which featured a huon pine spiral staircase, and was decorated with polished native timbers on the interior walls. There were also whaling boats, wooden cart wheels and other objects of daily life for visitors to reflect upon.



Fig. 1.

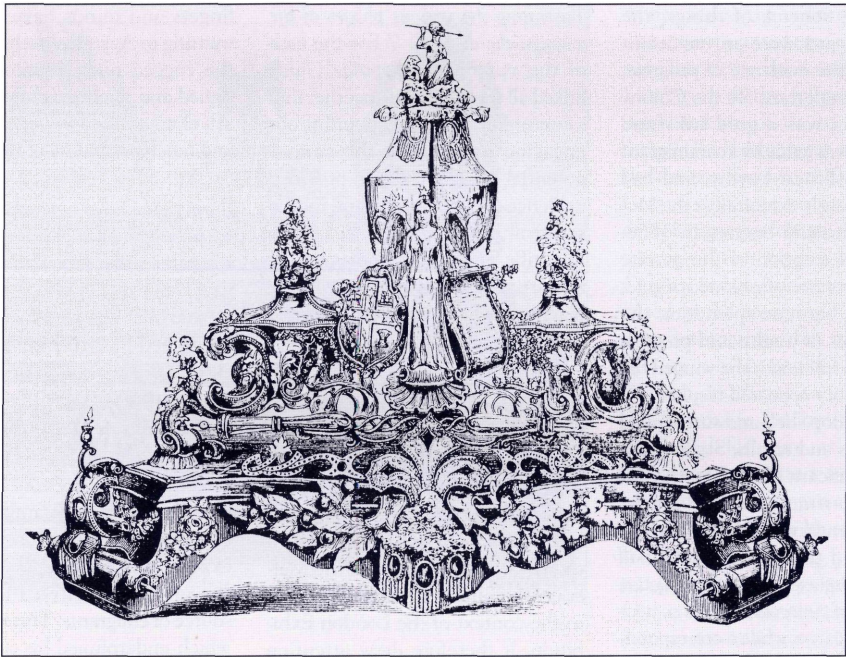


Fig. 2. Contemporary engraving of a gold inkwell made by Ernest Leviny and exhibited in London in 1862.

The Tasmanian Court may have supported British importers, but the Australian colonies were primarily interested in attracting emigrants and investment rather than in selling their wares. In 1876, G. H. Reid made it crystal clear, when he wrote in an *Essay on New South Wales*, for the Centennial Exhibition, Philadelphia, that while the older countries “seek custom: her anxiety is for men”. And he continued: “if we could divest to these shores a stream of industrious emigrants ... the fertility it would impart to Australian enterprise would soon disperse its fruits to every quarter of the globe.”<sup>13</sup> Previously, the Tasmanian, Mr G. Whiting, had written that international exhibition displays would have to address the predilections of statesmen, businessmen and potential emigrants. The first group he suggested would look for evidence of a duplicate old England in political philosophy, the second would

seek proof of the practical capabilities of the inhabitants and the nature of raw materials, and the third, the emigrants, would need reassurance of opportunity.<sup>14</sup> The Tasmanian Court set out to meet these needs, and not only attracted the British Superintendent of the Industrial Section, Dr R. Hunt, who described the court in detail, but also a wider audience – according to the Superintendent, the Court “proved to be one of the most attractive and numerous-frequented” of the exhibition.<sup>15</sup>

While the Colony of Victoria may have shared the double aim of winning immigrants and investment, it combined a looser style with the broader theme of celebration. This was expressed in a number of ways, including the occupation of a large amount of floor space; the greatest of all the Colonies, over four different allotments. All kinds of objects

were arranged to illustrate life in the Colony; there were carriages and traps, pieces of agricultural equipment, building materials like bricks, and other utilitarian things. In this wonderful exclamation, Sir Henry Barkly, the Governor of Victoria, enthusiastically emphasized that it was exhibiting an extensive range of objects that we can show the “*astonishing progress which this colony had made in all the arts of civilization and appliances of wealth in the last ten years – progress unsurpassed by any other British possession – nay unrivalled, I believe, by that of any other country on the face of globe.*”<sup>16</sup> On the basis of all this evidence, Dr. Hunt deemed Victoria to be “*a fine and productive colony*”, and encouragingly, the more discerning eyes of the South Kensington Museum, plucked two terracotta vases out of the bricolage, to be grouped with the National Collection of Pottery.<sup>17</sup>

In the scheme of things, the decorative arts were an important feature of the evidence of progress, and most important for the Colony of Victoria was a gold inkstand (Fig. 2). It was made by an immigrant craftsman, Ernest Leviny, and had been previously exhibited at the Victorian Industrial Society in 1858. With the exception of the granite base it was entirely fashioned of gold, and in its baroque splendour, the dual themes of wealth and progress were given full reign; the winged figure of Victory appeared resplendent upon a scallop shell and surrounded by festoons and scrolls. Stylistically, it was significant that when the *Art Journal Illustrated Catalogue* published an engraving of this piece, it commented that “considerable skill has been displayed in the introduction of nuggets of pure gold into this composition”<sup>18</sup>, because, while a corresponding European type may well have been known, the *Journal* intimated, it was through the introduction of the nuggets that this object had become the crown of a vital colonial message.

The plaster pyramid may not fall into the category of the decorative arts, but as the *Popular Guide* demonstrated, it was the king-pin of a group of different kinds of objects which punctuated the exhibition building. Firstly, at eye level, on the sides of the great pyramid, Knight had cleverly cut the monolith down to human scale by including embossed models of the largest gold nuggets, and the *Guide* stressed that each of these nuggets was accompanied by the name of the “fortunate discoverer”. Secondly, across the way just outside the Victorian Court, there were specimens of “the real metal itself” which were all neatly displayed “in a rich gothic case” and these were further augmented by “photographs of the various gold fields

illustrating the various phases of life amongst the diggers”.<sup>19</sup> For the ease of the visitor, the *Popular Guide* linked all these exhibits together into a continuous narrative: pointing out engaging wonders for the curious potential emigrant, which provided evidence of opportunity; and for the sceptical investor, or for those of a scientific persuasion, there was an industrial strength quartz-crushing machine, which was demonstrated daily throughout the exhibition.<sup>20</sup>

While the inkwell was integral to the story of gold, it also referred to the process of civilisation in a number of ways. Firstly, like many splendid ceremonial objects of the period, it had a specific commemorative purpose. It was commissioned to mark the completion of the Melbourne to Murray River Railway, and in the context of the London Exhibition, it therefore drew attention both to the ordering of the landscape and the application of technology; the train of colonial civilisation was steaming ahead, to be utilised by settlers or extended through investment.<sup>21</sup> Secondly, as was demonstrated by J. B. Waring, the author of the well known and expensive book, *Masterpieces of Industrial Art and Sculpture at the International Exhibition 1862*, the inkwell was engaged in a very important task which aimed to convince British mediators that there was an active intelligentsia in the colonies. Leviny’s inkwell was the final word, because it demonstrated that not only could materials be mined, but that they could also be skilfully rendered into useful and artistic objects. Waring’s praise went like this:

In this history [of Australian colonisation] the discovery of gold will always form a principle episode and we now see that not only have thousands of stalwart arms been at work in its production, but delicate

fingers and minds have not been wanting in Australia itself to fashion the rugged nuggets into well designed and finely executed works of art, characterised by very good taste and much originality of treatment.<sup>22</sup>

While the Governor Sir Henry Barkly may have been optimistic in his rallying speech, it was crucial that the taste-maker, J. B. Waring, stressed that there was evidence of creativity and skill in Australia itself. This was something which members of his elite audience regarded as an important marker.

Although Waring’s positive opinion may have been driven by the technical virtuosity of the work, it was also profoundly influenced by the close racial relationship which existed between the Colonies and the mother country; the primary source of emigrants. This resonance, which underpinned his concerns, is fairly indicative of contemporary exhibition criticism. It was commonplace, for instance, as shown by Barkly, Whiting and Knight, to equate the level of skill evident in the production of objects, with assumptions about the inhabitants of the nation at large, and then to draw conclusions about the level of cultural sophistication. Waring offered his opinion within an on-going frame of reference which he called “the history of colonisation” and in his narrative the discovery of gold was the principle episode and the work he saw at the exhibition symbolised the beginning of the next scene. Not coincidentally, this type of representational ordering was stressed by an anonymous writer in the periodical, the *Monthly Review of the World’s Architectural Progress*, of May, 1862, where the importance of national monuments was discussed in the context of the Albert Memorial:

“The erection of a national monument is an important event in the his-



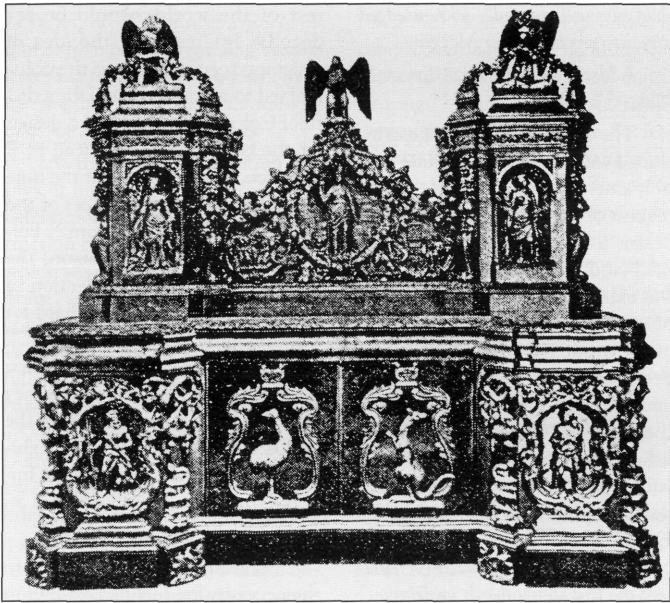


Fig. 3.

tory of any country, since it fully expresses two important facts relative to the moral and intellectual culture of the age. The savage who worships brute force expresses in his mound or crain his admiration for physical strength and courage, and being incapable of art, records his sentiment in rude grandeur. Civilised man on the other hand, looks for other qualities in his hero, and gives expression to his thoughts in the choicest productions of art.<sup>23</sup>

By the time Waring gazed upon the inkwell, the City of Melbourne was able to boast all the civic building – a Parliament House, a Treasury Building and a Public Library – which were deemed necessary to provide evidence of civilisation, and appropriately, all had been designed in an imposing classical style. The foundation for a Gothic revival cathedral, which was sited on the eastern hill of the city, had also been prepared. In matters of legislation, learning and liturgy, therefore, life in the Colony was progressing well.

Waring knew all this, because on show in the Victorian Court, were not only the architectural design for the new Government House by J. G. Knight, but also a methodical set of photographs which depicted recently erected public building from many country towns. Unfortunately, however, the background narrative, the history of colonisation, also had a murkier scene and this was expressed through juxtaposition; Unlike the isolated Aboriginal figure crouched at the pinnacle of the inkwell, new Australians had been active builders and were capable of illustrating their success.

The history of colonisation continued to provide subject matter for hand-crafted objects. In 1872, for instance, the gifts presented to the Duke of Edinburgh during his world cruise, were shown at the South Kensington Museum, and the Australian exhibits included many ceremonial gold trowels, which had been used in the laying of civic foundation

stones across the country and novelty silver mounted emu eggs.<sup>24</sup> More significantly perhaps, at the London Exhibition of the following year, a sideboard was displayed in the Victorian Court which set out to rival the famous Kenilworth Buffet of the Great Exhibition. Instead, however, of seeking to portray an event of sixteenth-century English history, the Colony of Victoria's sideboard focused on the previous forty years; as if to demonstrate that it too had a history which could be charted through significant events. Later, at the Newcastle Exhibition in 1887, the English furniture maker Gerrard Robinson exhibited a sideboard which depicted the principal events in the life of Queen Victoria.

The sideboard (Fig. 3) was made by the Melbourne craftsman Peter McLean and the first version was exhibited at the Intercolonial Exhibition in Melbourne in 1866. At the time, a local newspaper described it as "a magnificent specimen of the cabinet maker's art ... designed and carried out to represent the rise and progress of the Colony by various carved figures and designs in wood."<sup>25</sup> The writer started his description with the two principal animals, the emu and the kangaroo, and then drew attention to the lower left panel, where McLean had carved the figure of an Aborigine. The newspaper reported, that this was "the chief of the yarra yarra tribe, clothed in an opossum skin and carrying the implements of Aboriginal warfare". And he was "intended to represent rude nature."<sup>26</sup> Amongst others, this type of racial ordering was popularised by John Lubbock in his book *Prehistoric Times*, where he presented the Australian Aborigines as the best example of "living fossils", and articulated a hierarchy of human types on their use of tools and the materials of their manufacture.<sup>27</sup> On the strata above, therefore, the up-

per level of the sideboard presented the results of colonial development. The pedestals at either end included figures of Peace and Plenty, and according to the newspaper, the carved central panel bore “*allegorical designs of the pastoral, mining, agricultural, horticultural, commercial and art pursuits of the Colony.*”<sup>28</sup>

Some years later, in preparation for the London Exhibition of 1873, the Victorian Commissioners wrote to McLean to request the inclusion of the sideboard. In his reply, worth quoting in full, we gain a rare insight into the concerns of this craftsman:

*“The Commissioners of the Annual Exhibition to be held in London in 1873.*

Melbourne Jan 19/1872.

Gentlemen,

*I have accompanied this with a front view of beaufet drawing to scale of 1 1/4 in an request respectfully your commissioners to inform me to what extent I may expect to be assisted in conveying of it hither, I hear state from personal experience that a work of such magnitude would meet with little favour with the class it is designed for unless it was accompanied by a person capable of defending every detail of its construction to the satisfaction of the most competent practical men a written description would in all probability fall short of satisfying a practical man having had the opportunity of seeing the details carved out, as such works are bought on the understanding that they will last for ages, as this has been a private enterprise got up under all the consequent disadvantages of being manufactured in a new country your community will see that my remuneration is greatly impaired there by when exposed to world wide competition under these circumstances I hope your community will see your way to assist me to avail myself to the best market and the*

*obligation will gratefully acknowledged by your (servant) Peter McLean.*

*Address No. 50 High Street St Kilda.*<sup>29</sup>

The drawing, which McLean included with his letter, was quite possibly one that he had made at the request of the Commissioners to redesign a number of aspects of the sideboard, because when the work was exhibited in London, a number of significant changes had been made; most notably, the size had been increased, the classical arch and columns had been added, and the front had been further embellished with a new historical scene. In the catalogue, McLean himself described the buffet as a “*Pictorial History*”, and he wrote that the new centre door was “*intended to represent the first step towards civilization*”. It depicted the meeting of John Batman with a castaway, a man called Buckley, who had been living with the Aborigines for many years. In the arch above, rather like a specimen table, McLean used a variety of native woods to produce a geometric pattern designed to represent a solar eclipse, and the whole of this, was surmounted by a native eagle, which was “*suggestive of the rapid progress of Australia*”.<sup>30</sup>

Aside from this craftsman's need for financial assistance, the concerns he expressed and the changes which were made to the sideboard reveal a number of important factors about the exhibition programme. Firstly, it was not unusual for McLean to echo the fear that this work would be judged in comparison with that of the older countries. The Colonial Commissioners shared his concern, and prior to the London International Exhibition of 1873, they had petitioned their British counterparts to allow a less restrictive categorisation of their exhibits, so that the effect of direct competition (with the

rest of the world) would be reduced.<sup>31</sup> Interestingly, the idea of assigning special status to the colonial led to a draft proposal for a distinct Colonial Gallery, and a design for the building was produced by P Townroe, a designer who at the time was working on the interiors of the South Kensington Museum.<sup>32</sup> Following this, J. Forbes Watson, the Keeper of the Indian Collection of South Kensington, lobbied hard for a permanent colonial museum.<sup>33</sup> Neither of these schemes were taken up immediately, but ultimately, they were contributory roots to both the exclusive Colonial and Indian Exhibition, 1886, and the grandiose Imperial Institute which opened in 1892.<sup>34</sup>

Secondly, McLean pointed to the necessity for qualified exhibition assistants who could explain the meaning of his work. In fact, there was an on-site Executive Commissioner who not only answered inquiries but also chased publicity. Legitimizing the exhibition programme, was the constant need to ensure that positive impressions of the Colony were disseminated beyond the exhibition site. From London, in August 1873, Mr G. C. Levey, proudly reported to Sir Redmond Barry, Head of the Victorian Commissioners, that he had sent copies of a Society of Arts report and mentioned that a sketch of the court had been made for the *Graphic*.<sup>35</sup> In September, he sent copies of *Engineering*, *The Engineer and Gardeners Chronicle* and reported that the Court had been “*referred to in Commendatory terms by several other newspapers both metropolitan and provincial.*”<sup>36</sup> Eleven years later, from the Amsterdam International Exhibition of 1884, it was triumphantly relayed back to Melbourne, that sixty thousand pamphlets or handbooks had been distributed, and that G. C. Levey had

been required "to answer a host of inquiries from persons regarding Victoria as a field for settlement or desirous of entering into the commercial negotiations for different commodities."<sup>37</sup>

At the point of exhibition display, it had become usual, after the celebration of 1862, for a clear distinction to be made between objects which were suitable for exhibition at home, and those which were useful abroad. The Victorian Court at the Paris Exhibition 1867 was very carefully designed, and in the public debate, prior to the London Exhibition 1873, the Melbourne newspaper, the *Daily Telegraph*, had called for "a balance of utility and grace".<sup>38</sup> McLean's sideboard was chosen, and grandiloquently embellished, for very specific reasons; it was foremost, a skilful object by a successful immigrant upon which the history of colonization was ingeniously illustrated, but in the exhibition scheme of things, it was also an important spectacle.<sup>39</sup> In the view of the Victorian Court published in the *Graphic*, the artist chose to structure his sketch around the sideboard, which he placed in the background, and to present a foreground scene in which visitors were depicted inspecting textiles. The Court may have lent itself to this particular view, but the newspaper's critic reflected negatively on the choice of his artist, for while he admired the labour and craftsmanship, he found the piece of furniture lacking in taste. He had a preference for the textiles, which unlike those, which had been displayed in Paris six years earlier and were commissioned from English and Parisian manufacturers using Australian wool, were all domestically produced new examples.<sup>40</sup> The accompanying article praised the inclusion of these "simple manufactures" and found it particularly noteworthy that the Colony's "capitalists are not unwilling to

invest their money in the expensive and complicated machinery necessary for paper making, cloth-making and shawl-weaving."<sup>41</sup> These textiles successfully demonstrated progress; the Society of Arts, for instance, called them "excellent tweeds and shawls". The products of skill and investment were linked together – in conception, in the sketch, and in the commentary – because they worked together as an appropriate, if eccentric, reminder of the recent past, and an exciting development which pointed towards the future.

This was the key to the Victorian Court at the Colonial and Indian Exhibition, 1886. Sensationally, the scheme might be described as an experience of time travel. It was, at least, a dramatic account of the history of the Colony, in which visitors followed a route through the past forty years to arrive in the glorious present. It featured, amongst other things, two life-size forest scenes of aboriginal life before the arrival of the colonists, a fine art collection, postage stamps, photographs, furniture and other decorative arts, which were all constructed to project a view of a booming economy, where the dramatic impact of civilization was evident for all to see.<sup>43</sup> Looking around, for instance, was the critic from the *Westminster Review*, and he believed, that of all the Australian Courts, it was in the Victorian Court, that this "remarkable progress" was "most distinctly seen". Clearly, as he wandered throughout the halls, his eyes bounced from one object to another; after describing the forest scene, he wrote:

"we are told that it represents the spot, forty years ago, upon which Melbourne with its 325,000 inhabitants now stands. If we look at the great town as represented on one of the panels in the entrance hall, and compare it with this wild scene, it seems like the trans-

formation scene in a pantomime rather than a fact of the world's history, and if we examine the products of this wonderful colony, we are more and more astonished at the development displayed in every branch of industry".<sup>44</sup>

Although there had been a significant increase in population, this reporter was fairly accurate when he described his impressions as the product of pantomime; artifice and staging at work throughout the Court, and perhaps, there was a no more dramatic stamp upon the virgin forest landscape, than a gilded triumphal arch, the descendant of the great pyramid, through which visitors entered. Predictably, perhaps, the *British Australasian* celebrated with a double page photographic spread, which in the future may have passed for the product of modernism.<sup>45</sup> The stage was Victoria, and the change in scene was from rude nature to abundant civilization.

However, while the visitor from the *Westminster Review*, may have found "evidence of development" in the objects on display, the Colony was still an improbable competitor on the world stage. In the Victorian Court, the exhibits of the Bendigo Pottery Company, for instance, were included largely to demonstrate that utilitarian and artistic objects could be produced in the Colony. Decorative pieces, described as "art work in majolica and parian", by the *Art Journal*, were arranged alongside "domestic pottery, in both stoneware and earthenware" – a range of products – which were proudly displayed to demonstrate that the inhabitants of the Colony were capable of adequately meeting each others needs. The *Art Journal* critic certainly did not see the work from Bendigo as a threat to Staffordshire, for although it was considered the best in Australia, the body was regarded as coarse, and the ornament was thought to be of questionable taste.<sup>46</sup>

Another example, which demonstrated that the needs of new members of the Colony could be skillfully provided for, was a suite of furniture, made by the firm of Messrs. Moubray, Rowan and Hicks. Before leaving for London, the furniture was inspected by the Victorian Governor, Sir Henry Brougham Loch, and the *Leader* newspaper reported, that the Governor had “considered that exhibits of that kind would show the great progress and the civilization of the colony as much as anything else, and he was sure that what was now about to be forwarded would show as great beauty in design as any manufactured in England.” Addressing representation, the newspaper wrote of a sideboard, that “the metal handles to the various doors and cupboards, show distinct evidence of motive, most of them being embossed with heads of Australian Aboriginals, emus and kangaroos, together with the motto *Advance Australia*.” However, more importantly, the paper detailed the construction of these pieces, and made it clear, that various sophisticated techniques had been employed during the production process. Iconography apart, the suite of furniture was considered useful at the exhibition site, because it provided evidence of practical skills in metal casting, glass production, woodworking techniques, in both handicraft and the application of machinery, and also demonstrated an acquaintance with a fashionable international style. Full of praise, and appropriate to exhibition objects, the paper described them as “conspicuously noble pieces of furniture.”<sup>47</sup> In the event, *The Official Guide*, in London, impressed upon its readers that: “These specimens prove, that some at least, of the more artistic manufactures have been brought to a high degree of perfection in the Colony.”<sup>48</sup>

At the exhibition, the furniture was installed in an architectural con-

text which was designed to distinguish it from the mass of other exhibition paraphernalia. Along two sides of the room, there were no solid walls, and the space was defined by columns and a balustrade, which allowed people to see inside. In the first instance, the attention of visitors may have been engaged by the colourful wall decorations painted by Miss Purves, and which the *Melbourne* newspaper, the *Argus*, had expected would greatly enhance the appearance of the exhibits.<sup>49</sup> The room was designed to draw visitors into a special little world, which aimed to prove that domestic life in the Colony was comfortable, ordered, and similar in content, to that which the audience aspired. In the minds-eye of the correspondent for the *Illustrated London News*, the display successfully conjured up a Melbourne villa, and he called them “handsomely furnished apartments, adorned with exquisite taste and fancy.”<sup>50</sup>

Between 1862 and 1886, international representation was an important feature of the process of national growth. In the exhibition scheme of things, the decorative arts were an important ingredient in a strategy which was designed to present an enticing view of civilization and progress in the Colony. In conclusion, therefore, it seems appropriate to leave the last word to the *Art Journal*, which was, arguably, the great arbitrator of nineteenth-century taste, and where, as a result of a visit to the Colonial and Indian Exhibition, the correspondent presented this very optimistic view of Australia to his readers:

“Walking through the South Central Gallery, where some of the best of the productions of New South Wales and of Victoria have been bought together, it is impossible to escape the conviction that Australia will ere long cease

to require supplies of manufactured goods from Great Britain. For the past thirty years this colony has been one of our best customers, but the time is fast approaching when she will be able to produce herself, from her own raw material, all that she has hitherto obtained in European markets, and there can be no reason why she should not do so; for it is evident that she possesses both the skill and the capital to build factories and to supply herself with all she needs. The grand united Oceania of the future, the last born child of the old country, is doubtless destined to become one of the greatest manufacturing centres of the world.”<sup>51</sup>

#### Notes

1. J. G. Knight, *The Australian Colonies at the International Exhibition*, London 1862, Melbourne, 1865, p.2.
2. K. Fahy, and C. & A. Simpson, *Nineteenth Century Australian Furniture*, Sydney, 1985, and J. B. Hawkins, *19th Century Australian Silver*, 2 vols, Suffolk UK 1990.
3. The Colony of Victoria was established by a British Act of Parliament in 1850.
4. The watercolour is reproduced in an exhibition catalogue, see, C. Downer and J. Phipps, *Victorian Vision: 1834 onwards. Images and Records from the National Gallery of Victoria and the State Library of Victoria*, 1985.
5. G. F. Pardon, ed., *Routledge's Guide, A Guide to the International Exhibition; with Plans of the Building, an account of its rise, progress, and completion, and notices of its principles contents*, Faringdon Street, 1862, p.59.
6. E. Rimmel, *Recollections of the Paris Exhibition of 1867*, London, 1868, p.331.
7. G. Whiting, *Products and Resources of Tasmania*, Hobart Town, 1861, p.7.
8. On the influence of archeology, see, P. J. Bowler, *The Invention of Progress: The Victorians and the Past*, 1989, p.46.
9. The amount of gold had a value equal to one eight of the British national debt.
10. For the Melbourne exhibitions of 1880 and 1888, see: G. Davidson, ‘Festivals of Nationhood: the International Exhibitions’, in S. L. Goldberg, and F. B. Smith, eds., *Australian Cultural History*, Cambridge, 1988, pp. 158-177. And P. Fox, ‘Exhibition City: Melbourne and

- the 1880 International Exhibition', *Transition; Discourse on Architecture*, No. 31, Summer, 1990, pp. 61-72.
11. Charts which compared the import and export figures of all the colonies and dependencies were published in: *Her Majesties Colonies*; a series of papers, 2 vols., William Clowes Sons Ltd., 1886.
  12. The Tasmanian James Whitesides won a bronze medal for his collection of timber samples at the Great Exhibition, London 1851.
  13. G. H. Reid, *An Essay on New South Wales, The Mother Colony of the Australias*, London and New York, 1876, iv.
  14. Whiting, 1861, pp. 8-9.
  15. R. Hunt, *Handbook to the Industrial Department of the International Exhibition 1862*, Vol. II, London, 1862, pp. 335-337.
  16. *Catalogue of the Victorian Exhibition 1861*, Melbourne, 1861, p.32.
  17. Hunt, 1862, pp. 323-324. Knight, 1865, p. 90. The vases were by F. Hirschi (Victoria 409).
  18. *Art Journal, Catalogue of the International Exhibition*, Part I, 1862, p. 153.
  19. *The Popular Guide to the International Exhibition*, 1862, London, 1862, pp. 116-117. The display case may have been designed by W. W. Wardell who had studied with Pugin before emigrating to Victoria. He was on the committee of judges at the International Exhibition, 1866, for Section 25a, Civil Engineering & Building Contrivances. It may have been made by Thwaites and Son, as they were distinguished by the Jurors in London "for excellence of workmanship" for a "cabinet", see, *Reports of Juries, Class XXX, International Exhibition 1862*, London 1863, p. 10.
  20. Sir R. Barry, 'Opening Address', *Catalogue of the Victorian Exhibition*, 1861, p.25
  21. The *Art Journal Catalogue* drew attention to the owner's position as a railway contractor.
  22. J. B. Waring, *Masterpieces of Industrial Art and Sculpture at the International Exhibition*, 1862. The complete text of this rare book is reprinted in Hawkins, 1990, pp. 276-277.
  23. "Public Monuments", *Examples of London and Provincial Architecture of the Victorian Age and Monthly Review of the World's Architectural Progress*, 1 May, 1862, London, p. 7.
  24. "Catalogue of Selections from the Objects of Science and Art, Collected by His Royal Highness, Lent for Exhibition in the South Kensington Museum", *Science and Art Department of the Committee of the Council on Education*, London, 1872. The Colony of South Australia was most prolific in showing these silver mounted emu eggs and two manufacturers each filled a case at the Paris Exhibition, 1878.
  25. Unspecified contemporary newspaper. Cited in Fahy and Simpson, 1985, p. 189.
  26. Unspecified contemporary newspaper. Cited in Fahy and Simpson, 1985, p. 189.
  27. John Lubbock's book *Prehistoric Times* was published in 1865, see, P. Fox, "The Imperial Schema; Ethnography, Photography and Collecting," *Photophile, Indian Summer Issue*, 1989, pp. 10-17.
  28. Fahy and Simpson, 1985, pp. 189-190.
  29. Letter: Peter McLean to the Victorian Exhibition Commissioners, 19 January, 1872, Public Records Office, Melbourne Series 927, Boxes 2-5. The Accompanying drawing is not in the file.
  30. *The Victorian Exhibition. Catalogue of Exhibits*. The London Exhibition of 1873., Cited Fahy and Simpson 1985, p. 189.
  31. *Victorian Commissioner's Report to the Chief Secretary concerning London and other Exhibitions*, Unpublished, 1871, Public Records Office, Melbourne, Series 927, Boxes 2-5. Surviving in the British Public Office, is some interesting correspondence in which an Australian request to liberalise the assaying of colonial silver was denied by the Treasury. While Indian silver was not required to be of sterling standard, due to the particular aesthetic of the work, the Australian Colonies were required to maintain silver and gold standards for all objects shown at exhibition. Public Records Office, Kew, TI 8239A / 9379.
  32. *Report of the Sub-committee on the Colonial Court, London International Exhibition of 1873*, 18 February, 1873, Public Records Office, Melbourne., Series 1226, Box 77.
  33. J. Forbes Watson, *The Imperial Museum for India and the Colonies*, London, 1876.
  34. There is a chapter on the Imperial Institute in J. M. Mac Kenzie, *Propaganda and Empire: The Manipulation of British Public Opinion, 1880-1960*, Manchester, 1984.
  35. Letter: Victorian Secretary of the London Exhibition (Levey) to Barry, Sir R., 8 August, 1873, Public Records Office, Melbourne, Series 1226, Box 77.
  36. Letter: Victorian Secretary of the London Exhibition (Levey) to Barry, Sir R., 7 September, 1873, Public Records Office, Melbourne, Series 1226, Box 77.
  37. Letter: President of the Ameterdam Exhibition Committee (Smith, L. K.) to the Chief Secretary (Hon. G. Berry M.P), 15 December, 1884, Public Records Office, Series 3992, Box 123.
  38. *Daily Telegraph*, 20 June, 1872, Newspaper Cutting Book, State Library of Victoria, Melbourne, Ms. 12122.
  39. For an analysis of the Great Exhibition, 1851, as spectacle, see T. Richards, *The Commodity Culture of Victorian England; Advertising and Spectacle, 1851-1914*, Stanford, 1990.
  40. Rimmel, 1868, p. 329. The leader of the Victorian Commissioners Sir Redmond Barry outlined his strategy in 1861. The textiles commissioned in London and Paris were to feature "appropriate patterns, suggested by flowers of native growth". See, *Catalogue of the Victorian Exhibition 1861*, p. 25.
  41. Graphic, 11 October, 1873, p. 338.
  42. *Reports on the London International Exhibition of 1873, The Society for the Encouragement of arts, Manufactures, & Commerce*, Part III, London, 1873, p. 16.
  43. For the list of painting, most of which were especially commissioned and many of which were for sale, see, *Catalogue of the Oil Painting and Water Colour Drawings of the Victorian Court, Australian Section*, 1886.
  44. *Westminster Review*, July, 1886, pp. 41-42.
  45. "The Victorian Court Illustrated", *Supplement to the British Australian*, 11 November, 1886.
  46. "The Colonial and Indian Exhibition", *Supplement of the Art Journal*, London, 1886, pp. 19-20.
  47. *Leader*, 13 February, 1886, p. 37.
  48. *The Official Guide to the Colonial and Indian Exhibition*, London, 1886, p. 31.
  49. *Argus*, 7 April, 1886, p. 6.
  50. *Illustrated London News*, 7 August, 1886, p. 158.
  51. *Supplement to the Art Journal*, 1886, p. 19.

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# Maiden Over! Or Who is for Cricket?

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Frederic A. Sinfield

Edward Smith, a prolific box maker of Birmingham sent one of the last boxes made in his workshop to the Assay Office in 1853. He could never have guessed that the box would travel halfway round the world. Nor that would it become connected with the very British sport of cricket set amongst gum trees.

The first game of cricket recorded in Australia was in 1803, a year before the settlement of Van Diemen's Land. There are reports of matches over the intervening years until the formation of the Australian Cricket Club. In same year, 1826,

there are references to the game being played in Hobart Town for the first time. Six years later the Hobart Town Club was formed by the local gentry and a match played on New Year's Day 1833.

The 21st Regiment – Royal North British Fusiliers, arrived in Hobart in charge of convicts in 1833. The 21st stayed until 1839 when the Regiment left for India. From amongst the commissioned and non-commissioned Officers of the Regiment and from the Officers of HMS *Hyacinth*, the United Services Club was formed. The U.S.C. played the Hobart Town

Club in January 1835. The locals won the match with John Marshall as captain. Marshall became known as the "Champion Cricketer of Hobart Town" and retained this honorific title for the next two decades.

In 1835, the club membership split with one group naming itself the Derwent Cricket Club. One of the members who would have been at the meeting was an accountant from the Bank of Van Diemen's Land, John Marshall. In February 1839, he led the Club team against a team captained by a nephew of the then Governor – Sir John Franklin. The Derwent



Box presented to John Marshall



"Presented to J. Smith, Best Bowling Average Season 1880-81". HHVCC. No. Maker or standard mark. WT 7.49.

Cricket Club team won the match by an innings and 32 runs; gold sovereigns were distributed to the team with the trophy cup going to J. Marshall.

Detachments of the Manchester Regiment, the 96th, were responsible for guard duties in the 1840's. From amongst the officers and gentlemen the Garrison Club was formed and cricket matches were played against the locals in and around Hobart. These matches were not only a recreational pursuit for the gentlemen but also an important social occasion. Most likely at one these social occasions an Oatlands gentleman farmer



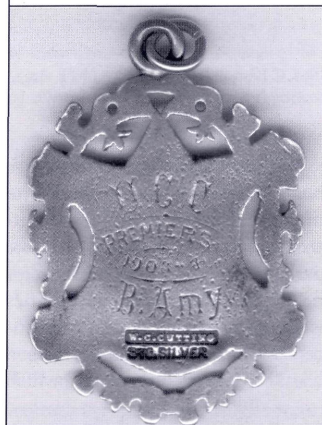
"Federal C. Assn 1890-91 Won by Rodville C.C." No Maker or standard mark. WT 5.69.

introduced his daughter to a fellow cricketer – J. Marshall. Miss Tabart married John Marshall in 1840. (One of the Tabarts is known for his work during the 19th century on sheep disease in Tasmania, as wool had become an export commodity from 1819.) Another source gives "Roberts" as Marshall's wife's family name.

The site, now known as the old Hobart Railway Station, was Crown Land and was the first cricket ground in 1832. To try to protect the wicket a fence was erected during the winter months to discourage cattle from grazing the area. The hard work that had gone into making a reasonable playing surface was undone when the Crown resumed the land. From 1840 the 51st Regiment – 2nd Yorkshire West Riding Light Infantry, used the area for drilling the troops. After the Regiment left in 1843, the site was returned to the pursuit of recreational cricket requiring much effort to make a playable surface.

Across Bass Strait the Melbourne Cricket Club, formed in 1838, issued a challenge for the first intercolonial match to be played in Australia. The match was played in Launceston on 11 and 12 February 1851. The captain and "splendid wicket keeper" for that and the subsequent 1852 and 1854 intercolonial matches was John Marshall.

Little is known of Marshall's early days in the Colony. The family may have been connected with the Naval Garrison. When he retired from the captaincy of the cricket club in 1855, he was 60 years old. A presentation to the "Father of Tasmanian Cricket" of a snuff box was made and inscribed – "To John Marshall, Esquire, from the members of the Derwent Cricket Club, in testimony of their regard, and as a slight acknowledgement of his great exertions in promoting cricket in Tasmania, 19th September 1856." The snuff box stumps the scales at 175g and was engraved by Joseph



"LCA. UCC Premiers 1930-4 B Amy." Melbourne maker W.C. Cutting, Stg Silver. Wtg 6.89.

Forrester when he was working for the silversmith and retailer William Cole in Hobart.<sup>1</sup>

The loss of the driving force behind the Derwent Club was severe and the Club was unable to replace the leadership, endurance, energy and skills that Marshall had given. In 1857, the Young Derwent Club superseded the D.C.C.

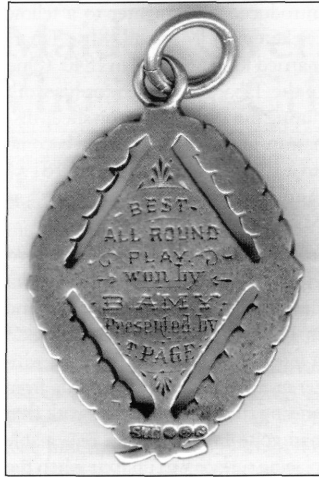
John Marshall and family resided at Lyndhurst on New Town Road. They moved to Kent Town where he lived until his 81st year, dying in September 1876. His wife, Caroline, moved to Sydney and it is recorded



"PUCC Best all Round play won by B Amy, Presented by T Page". Pseudo Hallmarks – Sovereign's head, Crown and Lion. Stg. Wt. 11g.

she died at Burwood in the 1890s.

Women taking to the crease was not considered appropriate. The medical opinion of the day maintained that woman should not take part in active sporting pursuits for health reasons. Sporting activities went against the 19th century concept of femininity. Another reason was "Muscular Christianity" which

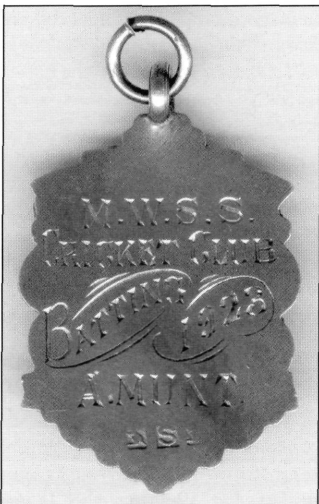


promoted the building of strong, healthy minds, bodies and souls for the males but definitely not for the females. As the 19th century progressed the leisure game of the gentry was being played by a wider section of males in the community.

The game became a vital part of the recreational and social activities of the residents of western Victoria.



"MWSS Cricket Club Batting 1922 A Munt." Marks kangaroo, S & kangaroo –unidentified. Wt 4.2g.



The first recorded women's game played in Australia was held in Bendigo in 1874. This was some six years after the first team of Aboriginal cricketers had toured England.

Not until 1886, did women venture forth with bat and ball at Sydney's Moore Park venue, better known these days as the Sydney Cricket Ground.

Whilst women played the occasional match in aid of charities a certain amount of tolerance was given by the men and the press. The 19th century passed before the Victorian Ladies' Cricket Association was formed in 1905, substituting the term "Women" for "Ladies" in the 1920s. Women's cricket associations were formed in various other states during the 1920s and 1930s.

These ladies' associations were formed into various city based, suburban or country towns groups. The path from charity matches to social games then to final acceptance as a competitive sport was not without opposition. Yet many of the members of these associations had learnt the game when they were seconded to the boy's backyard game. The ladies of Manilla, a town at the junction of the Namoi and Manilla Rivers in northern NSW, made the 500 odd kilometre trip to Sydney in 1914 with their chaperones. Three cricket matches were played, one at Manly Oval and another at Waverley Oval against the Bexley Ladies Cricketers. But these ladies had formidable opponents for the third match as the team was composed of NSW Parliamentarians. The match has been recorded by a photograph<sup>2</sup> and on a gold brooch. The brooch was made by the large jewellery firm of Aronson & Co. and inscribed – "Manilla Ladies C.C. v NSW Parliament, Sydney Cricket Ground, 20.1.14, Highest score presented by E.R. Larkin MLA, Won by Iris O'Toole." The ladies won 159 to 90 and Ms O'Toole scored 40 runs.





"RCC Hawthorne Queens Festival 1894." *Maker N. J. Jenkin, 15c. Wt 4.4g.*

The presenter, Edward R. Larkin, was a keen sportsman playing Rugby Union and Cricket as well as being a swimmer and boxer. He spent six years as a policeman before becoming the first full time secretary of the NSW Rugby Football League in 1909. The electors of Willoughby, Sydney, voted him into the Legislative Assembly in 1913 as a Labor Party member. The MLA became Sergeant E. Larkin of 1st Battalion, A.I.F and was killed at Pine Ridge, Gallipoli on Anzac Day 1915.

Women's cricket had become an accepted sport by the time the 1920s



had rationalised the mode of dress. Women were liberated from the cumbersome full length dresses, broad brimmed hats and lace-up boots that their grandmothers had to endure. Just what is the acceptable mode of women's sporting attire has occupied innumerable hours of debates, discussions and disagreements over the decades.

Another supporter of cricket also became a politician. William H. Pritchard had a jewellery business in the Sydney suburb of Camperdown, before moving to nearby King Street, Newtown. He is known for the nu-

merous presentation fobs made for the Western Suburbs Cricket Association. Illustrated is a fob medal featuring crossed bats and balls in front of the stumps with the characteristic W.S.C.A. The inscription reads "B.D.C.C. Pres'd by J Herford to W Watson, 1st Bowling Avge Season 1910-11". The district cricket club was probably that based in Burwood, NSW.

The next season the style and the weight of the fob changed as can be seen from the illustration. The inscription on this medal reads "2nd Grade, Won by Botny(sic) Blue Star C.C., R. Lindsay" The cricket season is indicated by the engraved (19)11 and (19)12 either side of the W.S.C.A.

William H. Pritchard was involved in other community activities such as a local councillor in 1907 and as Mayor of Newtown, then a candidate for Botany in 1922. He served as Secretary for the Retail Jewellers' Association and Jewellers' Hallmark Company. Service to the community was a family trait as his father, also William, was an alderman and served Sydney as Mayor. The family is remembered by having a street named after them in the Sydney suburb of Annandale.



"Presented by HHUCC to J Smith. Highest Batting and Bowling 1881-82." *No Maker or Standard mark Wt 4.9g.*



Many presentation pieces were made for a specific sport with the appropriate decorations. The best known cricket trophy is the Sheffield Shield. The Earl of Sheffield gave a donation and Philip Blashki, the Melbourne silversmith, made the shield. If a club did not commission a specific item then over-the-counter items could be purchased and presented. One interesting occasion is recorded on a 15ct fob bearing the mark of Nicholas Jenkin, a Richmond jeweller. A stock fob medal has been inscribed with the untraced recipient's initials, whilst the reverse reads "R.C.C. Hawthorn, Queen's Festival



"GPHS & Co. Cricket Club, Presented to R Humphries for highest individual score season 1907-8." On rim - Maker HS & Co, Crown and Lion, 9c. Wt 8.5g.

1894". Possibly this match was played on Queen Victoria's birthday, 24 May. The holiday that became known as Empire Day then Commonwealth Day or Bonfire Night.

At the beginning of this century jewellers lobbied for a federal system of assaying and stamping of precious metal standards. Still no regulations have been enacted. Australia is one of the few countries where a fineness



"DL McRae, Capt, Horsham C. C. O'Tamell Trophy won by B Team, Season 1907-8." Marks ? 9 & Sheaf & As. Wt 3.8g.

or quality punch can be misused without any regulatory authority to monitor. There are no laws to protect the legitimate maker or the purchaser from the scoundrel who attempts to take advantage of this lack of regulation. The smelting of precious metals is regulated but not the manufacturer or sale. This matter needs attention as much today as it did one hundred years ago. The Gold and Silversmiths' Guild of Australia, based in Melbourne, is encouraging the accept-



"NSWCA 2nd Grade Camp 1904-5. Won by Manly C.C.K Walton." Maker W Kerr. Wt 7g.

ance and use of a set of punches comprising an assay mark, standard mark, maker's mark and a date letter.

Between the 1890s and 1930s innumerable presentation fob medals were awarded at sporting events. ("C.C." pieces could refer to other sports such as croquet.) The interest in these pieces is either the decoration or the inscription. Locally made and inscribed pieces rank just above a similar imported item. A check of dealer's stock usually finds a range of styles, decorations and inscriptions. As the Centenary of Federation and the Olympic Games approach, there is bound to be a further renewal of interest in Australiana sporting related collectables.



"WSCA, BDCC Presented by J Herford to W Watson 1st Bowl Average Season 1910-11." Maker WH Pritchard, 9ct. Wt 11.4g.

#### Notes

1. Information supplied by Tasmanian Museum & Art Gallery.
2. Information supplied by Mr W. Bearup, Manilla.

#### Further reading

- R. Page, *A History of Tasmanian Cricket*.
- R. Cashman and A Weaver, *Wicket Women, Cricket & Women in Australia*.
- D. Horton, General Editor, *The Encyclopaedia of Aboriginal Australia*.



"WSCA 11.12, 2nd Grade, won by Botany (sic) Blue Star CC R Lindsay." Maker W H Pritchard, 9ct. Wt 8.9g.

# The Nettleship Cup

Jolyon Warwick James

A quick glance at the object suggests an Australian mounted emu's egg cup made in the last quarter of (or slightly before) the 19th century. A Melbourne origin would seem likely, though Sydney is a possibility. A number of names suggest themselves fairly readily, but it is here that the problems start.

The Cup is not marked for a known maker – indeed, William Nettleship is almost completely unknown. He is apparently not recorded in any recognised Australian or New Zealand literature (though this is to be righted in the forthcoming book on New Zealand silver). Equally, the marks around the base do not indicate an Australian, but rather a New Zealand origin.

The Cup, on a turned wooden base (possibly not original), stands 13½in (34cm) high to the top of the emu finial. The lid of the pale green/grey coloured egg is removable to reveal a red velvet-lined interior (not original). It sits on a calyx of leaves, supported by three bra-

nches. The textured rocky outcrop base supports an emu, a kangaroo and a plant. Around the base is marked 'W'. 'H'. 'Nettleship', 'Wanganui' and 'St. Silver'. The Cup displays particularly good workmanship, every bit as good as other contemporary mounted emu egg cups by Edwards, Steiner, Jones, et al. This is especially noticeable in the modelling of leaves and other foliate detail.

Surprisingly for such a shadowy

character as Nettleship, we do have some information on him – even if our source suggests something with a large personal input, including somewhat self-laudatory elements. William Nettleship is recorded in *The Cyclopaedia of New Zealand* 1897 Vol. 1, Wellington Province, page 1438:

*'Nettleship, William, Working Jeweller, Wilson Street, Wanganui, National Bank of New Zealand. Mr Nettleship is a native of London, and*



Left: One side of the Nettleship Cup. Note the finely detailed foliation and Australian fauna.  
Right: The other side of the Nettleship Cup. Note the marks visible around the edge of the base.





The punch marks around the base of the 'rocky outcrop' for W. H. Nettleship, Wanganui.

came out to Victoria as a lad in 1851, per schooner 'Robert and Betsy', ninety tons, taking eight months on the voyage. Mr Nettleship claims to have been the first to be apprenticed to his trade in Victoria. He completed his term in 1855. Mr Nettleship came to New Zealand in 1869, working at his trade off and on for some years. He established the present business in 1879, and has a convenient shop and comfortable dwellings erected on freehold land from his own plans as above. Mr Nettleship has a complete plant, including rolling mill, lathe, and every appliance. His trade extends along the West Coast. He undertakes every description of work that may be required, and may be deputed upon to turn out anything entrusted to his care in first-trade style. Mr Nettleship has been connected with the volunteer rifles in Wellington and Wanganui for about fifteen years.'

As can be seen, he appears to have been a native Londoner who migrated to Australia, and was apprenticed (the first to be so, he claims) as a jeweller (silversmith?) in Melbourne. This would certainly have given him a familiarity with William Edward's output of emu eggs, which this one closely resembles in form.

Nettleship claims to have finished his apprenticeship in 1855 (which would amount to four years at the most). What he did in the intervening 14 years, between then and 1869, when he went to New Zealand, is not known. Evidence of his having a shop, workshop or business in Australia is still lacking. It seems probable he was not fortunate in this respect, but was a journeyman (wage

earner for others), and went to New Zealand in order to improve his lot. (If so he was not the first silversmith to do this.) Certainly '... working at his trade off and on for some years', from his arrival in 1869 until the establishment of his business in 1879, suggests a man with relatively few resources, working his way up the ladder.

What is interesting is that it is recorded that Nettleship's 'plant' in Wilson Street, Wanganui, in 1897, included a rolling mill, lathe, etc. This would have been expensive capital equipment, and strongly suggests a manufacturing capacity well beyond just that of a 'Working Jeweller', as described in the *Cyclopaedia*. All the indications are that he had the resources and equipment to have made a mounted emu egg cup. Certainly he had the background and familiarity with such objects. With such manufacturing capacity, and having been in business eighteen years at the time of *Cyclopaedia* entry, it seems surprising that his work is so little known. In fact, this appears to be the first time anything on Nettleship and his work has been published.

Little of the background to the Cup itself is known. It is understood that for many years it was an exhibit in 'The Just Museum', in Palmerston North. This collection itself would make an interesting research project, as not a great deal appears to be known about it. Apparently it was dispersed some years ago (1950s). The Cup was 'de-acquisitioned' with its spare and similarly pale green/grey emu egg, and found its way into private hands.

The interesting conundrum is the thoroughly Australian subject matter of the Cup, but clear marking for New Zealand. Did Nettleship make it in Australia and take it over to New Zealand as stock, marking it at the later date? Did he 'buy it in' from an Australian manufacturer and mark it with his own marks? Did he make it for an Australian client living in New Zealand. Did he make it to be exported to Australia? The uncertainty of these questions makes dating the item a little difficult. Can we improve on saying that it was made in the second half of the nineteenth century?

There seems very little reason to doubt that Nettleship made the Cup – he had the skills, and he knew the style and form. It doesn't really present a problem that it should be made in New Zealand whilst being so Australian in style. Emu eggs were being mounted in England at the time, and art history is littered with examples of emigrants following their familiar styles in countries of new abode. Certainly there were Australians living in New Zealand at the time, and it is hard to believe a mounted emu egg would be an unmarketable object. If we can accept this, then dating would appear to be from sometime after 1869 (whenever Nettleship settled in Wanganui), but probably not very much later than this, given context of the Cup's style and form. This interesting Cup is something of an important discovery. It can certainly be described as 'de-cidedly good'.

# Australia and the American Civil War

John Wade and Paul Hundley

For the first half of the 1860s, the world watched as a young nation, the United States, tore itself apart in a brutal civil war. Armies dressed in blue and grey criss-crossed the muddy valleys of Virginia, Pennsylvania, Maryland and adjacent states to slog it out in ghastly pitched battles.

The Civil War is still regarded with reverence and horror by Americans. It was all the more traumatic because, for the first time, the violence and death was brought directly home to the people by means of the camera.

It all seemed far away from Australia yet paradoxically, and because it was far away, Australia played a part.

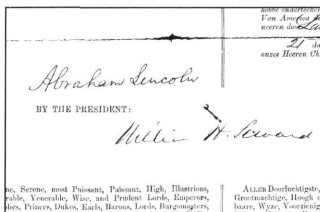
During the Civil War, United States commercial shipping had real cause to fear the small Confederate States Navy. By using the ungentlemanly armed raider strategy against civilian shipping - a concept best known to Australians through the hunt for the disguised German raider *Emden* and its destruction by HMAS *Sydney* at Cocos Island in November 1914 - the Confederates made their few ships immensely effective.

The Confederacy, its ports blockaded by the North, adopted this novel strategy to damage the Union. Rather than attack the powerful US Navy, they resolved to attack the commerce that brought its wealth. They commissioned three armed raiders to achieve this - Confederate States Ships *Alabama*, *Florida* and *Shenandoah*.

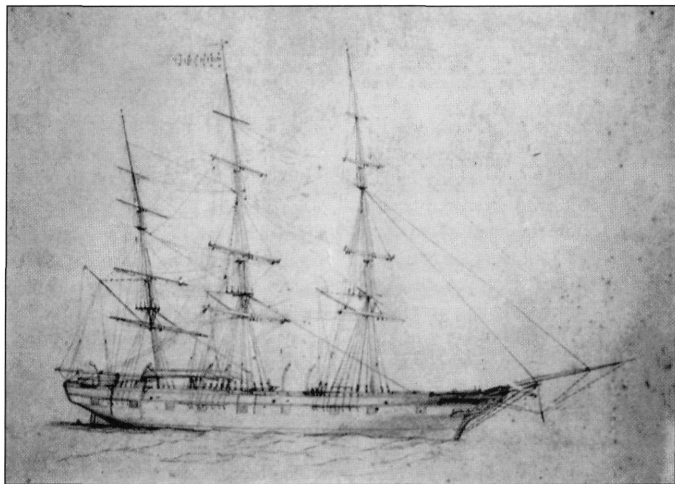
Three days before the whaling ship *Stephania* set sail from Massachusetts on 19 June 1864, USS *Kearsarge* caught and sunk the Confederate Navy raider CSS *Alabama* in battle off Cherbourg, France<sup>1</sup>. A second raider, CSS *Florida* was still at large,

until rammed by USS *Wachusett* on 7 October in the port of Bahia, Brazil<sup>2</sup>.

The very next day Captain James Waddell took to sea in the third raider - the new 230 foot (70 m) long, 1160 ton composite auxiliary steamer *Sea King*. She sailed from London ostensibly on a trading voyage to India on 8 October 1864. After a rendezvous in Madeira on 19 October with the *Laurel*, carrying her ordnance and extra crew, *Sea King* was transformed into the fast, armed raider CSS *Shenandoah*.



Signature of President Abraham Lincoln and Secretary of State William H. Seward on the *Stephania's* ship's passport. ANMM accession number 19488.



"Ship Jireh Swift", pencil sketch signed "W. Bradford" c. 1853, Kendall Whaling Museum, Sharon MA, illustrated in *MV & D Brewington*, Kendall Whaling Museum Paintings, 1965 pl 75.

## *Shenandoah* in Melbourne

Waddell soon set about destroying US shipping in both the Atlantic and Indian Oceans, on a voyage eastwards round the Cape of Good Hope to the Pacific. But a cracked propeller coupling forced him to put into port for repairs; he chose the isolated port of Melbourne, taking on board a pilot at Port Phillip Heads on 25 January 1865.

Victoria's British Governor Sir Charles Darling accepted Waddell's plea that his ship was "in danger or distress", and gave permission to berth and repair the crippled ship.

The Melbourne Establishment, sympathetic to the landed gentry of the agrarian South, held a reception for *Shenandoah's* officers at the Melbourne Club, while Ballarat threw a ball. Melbourne's two newspapers, *The Argus* and *The Age*, supported different sides in the conflict. The conservative *Argus* took the side of the Establishment and the South,

while the more liberal Age supported the North and the US Consul, William Blanchard, in his frequent, furious protests to Governor Sir Charles Darling and the Government about illegal support being offered to what he claimed was a rebel pirate ship.

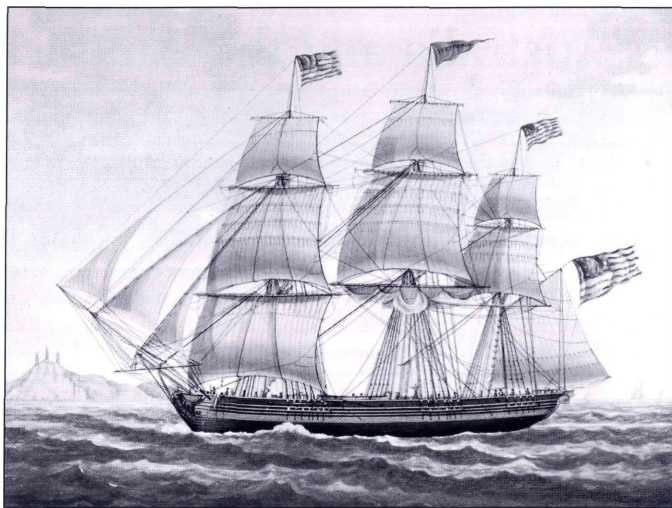
"In a cosmopolitan view of human interests, the struggle in North America must take precedence in point of importance of all other current events ..." said the pompous, pro-South *Argus* on 1 February 1865. Newly re-elected President Lincoln would display "dogged determination" and refuse "all overtures of reconciliation from the other side".

On the other hand, Confederate President Jefferson Davis' speech, quoted in the same issue, is free of "the 'tall talk' and swagger for which our Yankee cousins are remarkable." Southern armies showed bravery and "superior generalship" against the greater forces and resources of the dour Northerners.

Captain Waddell had *Shenandoah* recoaled, her propeller coupling repaired, and surreptitiously took on forty five extra crewmen in Melbourne before steaming away stealthily before dawn on 18 February 1865. All this help was contrary to international convention, which allowed only limited assistance in a neutral port.

Waddell made for the North Pacific, hoping to beat the news of his arrival in the Pacific reaching Yankee whalers well away from Australian waters. This he did, and sank so many Massachusetts whalers carrying the proceeds of their long voyages, that the New Bedford whaling fleet never recovered. The Yankee captains later filled out depositions and claims for damages, many referring to *Shenandoah* as an "English pirate", with some justification.

Later, in 1871-72 an International Tribunal meeting in Geneva to investigate the help given the foreign



"Stephania of New York", watercolour 24 by 28cm, signed l.r. "Montradier au Havre". Painted c. 1820-1830 while under US registry at Le Havre in France. Peabody Museum, Salem, accession No. M17073, illustrated in More Pictures from the Peabody Museum, No. 2104 p47.

warship found against the British Government, and ordered Britain to pay the US Government USD\$ 15,500,000 compensation for the raiders' activities. That included several millions for the thirty-eight ships that *Shenandoah* captured or sank - twenty-four of them US whalers attacked after the South had surrendered at Appomattox Courthouse on 9 April. Captain Waddell had refused to believe the South had capitulated, and went on sinking ships till he read the truth in a newspaper, carried by the British bark *Barracouta*, on 2 August!

### Voyage of the whaler *Jireh Swift*

Captain Thomas W. Williams sailed from New Bedford on 2 September 1862 to go whaling in the North Pacific. He wrote of his homesickness for his wife and many children - Mary, Stancel, Willie, Harry "and the others" - before he even left port, and of how he "could not bare the Idea of being from you all so Long."<sup>3</sup>

His ship was the *Jireh Swift* - *Jireh* from the Hebrew for provider, and *Swift* possibly because of her speed.

The same month in the Azores,

he learned of several US ships taken by a "Privateer" - the *Alabama* - and went on the alert for "Old Jeff" (Davis), the Confederate President. Two years later, after whaling in the Pacific she unloaded over \$100,000 worth of whale oil and bone at San Francisco. She sailed again on 9 December, carrying thirty-two officer and crew, first to the whaling grounds off Mexico, then to the Sandwich Islands (Hawaii), and up to the Arctic in summer.

Williams was proud of his ship and especially of her speed, reckoning her four hours a day faster than other sailing ships of her class. So when he sighted *Shenandoah* burning Yankee whalers near the Arctic Ice on the summer afternoon of 22 June, 1865, Williams decided to make a run for it, north-west to Siberia.

Two or three hours later, at 5.55 pm Waddell ordered a shell fired from the starboard bow cannon. This could well have been the last shot fired in the Civil War. Captain Williams hove to; his ship was boarded and then both ship and cargo of 400 barrels of whale oil was burnt, just 30 miles from

Cape Thaddeus on the Siberian coast. For his audacity in trying to out-run *Shenandoah*, after his ship was burned, Williams was thrown into *Shenandoah's* coal hold.

Transported back to San Francisco on the *Milo*, Williams was one of five whaling captains, captured by *Shenandoah* on 21 and 22 June, and photographed in a formal studio portrait by Bradley and Rulofson. Several personal letters from Captain Williams to his wife, written every Sunday, were published in the magazine *American Neptune* in 1967. His last ones he threw overboard when capture was imminent.

The ship's passport for the New Bedford whaling bark *Jireh Swift*, from the famous Barbara Johnson Whaling Collection, was auctioned at Swann Galleries New York in October 1996. It was bought by our National Maritime Museum, together with the vessel's New Bedford registration papers also dated 1 September 1862, and its manifest out of San Francisco, dated 5 December 1864. Other papers from the ship - presumably taken when the ship was captured by *Shenandoah* - went to other buyers.

### Voyage of the whaler *Stephania*

Less than a year before conspirator-actor John Wilkes Booth fatally shot President Abraham Lincoln once in the back of the head, during a break in a performance of the play "Our American Cousin" in Ford's Theatre, Washington DC, another "ship's passport" bearing the President's signature was issued for the bark *Stephania*, a whaler sailing from Massachusetts to the South Pacific whaling grounds.

With several Australian connections, this US "ship's passport" was given to the National Maritime Museum by State Street, a global financial services corporation, to celebrate its first ten years in Australia. NSW Premier Bob Carr, well-known for his

fascination with American presidents, spoke at the handover of the document to Museum Chairman Kay Cottee at the Museum on 30 May 1996.

This document too is linked with the dramatic events of the US Civil War (1861-65), when, to counter the US Navy's blockade of Southern seaports, Confederate Navy cruisers CSSS *Shenandoah*, *Alabama* and *Florida* ranged the Atlantic, Indian and Pacific Oceans, sinking non-belligerent US ships, and devastating the North's whaling fleet.

In four languages (French, Spanish, English and Dutch), it states that the ship is not linked to the "present belligerent Powers" (the Confederate States of America) and asks for safe passage for Captain James G. Sinclair and the crew of his New Bedford, Massachusetts, whaler.

Few of these "ship's passports" signed by the President himself are preserved. This one is signed in full "Abraham Lincoln" as 16th President, and countersigned by William Seward, Secretary of State. The 436 by 557mm document is a printed broadsheet, filled out in the hand of James Taylor, Notary Public, signed by him and by Laurence Grinnell, Collector of Customs in New Bedford, with both their embossed blindstamps and an embossed paper seal of the United States of America. A five-cent Internal Revenue stamp is overwritten with the date, June 21st 1864.

Seward was knifed by a second would-be assassin, Lewis Payne, as part of a wider conspiracy to rid the country of the "tyrants", at the same moment Lincoln was shot - 10.30 pm on Friday, 14 April 1865. Seward survived, to become the man who, despite intense criticism, had the forethought to buy Alaska from the Russian Tsar for four million dollars just two years later.

US maritime museums in New England have built up strong collections of whaling logbooks, including those for voyages to Australian wa-

ters for the *Stephania* in 1841-44, 1854-57 and 1864-68.

*Stephania's* log for her last voyage, preserved in the Peabody Museum in Salem, shows that after the Civil War was over, and nearing the end of a four-year-long whaling voyage, *Stephania* suffered severe damage in a violent "Haracain" in the South Pacific on 14/15 March 1868. Two weeks later, on 26 March she reached the safety of Sydney Harbour, tying up at MacNamara's Wharf at Millers Point, about where Walsh Bay 7 is now. In Sydney, she discharged crew and cargo of 550 barrels of whale oil and eighty barrels of sperm oil.

Built in New York in 1819, *Stephania* had two decks, three masts with bark rig (square sails on all three masts), and square stern. Surveyed in Sydney and condemned as unseaworthy, the forty-nine year old, 315 and 18/95 ton *Stephania* was advertised for sale at auction by R. F. Stubbs & Co. in the *Sydney Morning Herald* of Thursday, 23 April 1868. The following fine and clear Saturday morning, she was knocked down to Sydney merchants Joseph Brown, John Austin & John Williams, and renamed as a NSW ship *Onward*.

### Voyages of the *Onward*

Six weeks later, no doubt after some repairs, *Onward* sailed from Sydney under the British flag for a whaling voyage on 13 June 1868<sup>4</sup> once again under the command of Captain James G. Sinclair. Some time after, she passed to another commander; Captain Sinclair presumably returned to the US, taking the redundant ship's passport with him.

If whaling is not considered politically correct, *Onward's* later career - blackbirding - was even less palatable.

After ten years under the British flag, on Sunday 15 September 1878 *Onward* was wrecked on Bond's Reef in New Caledonia. Thirteen crew and forty-seven kanakas took to the five

whaleboats, and began steering westwards for the safety of Huon Island.

The mate William Bryant, in charge of one boat, feared they would run out of provisions - biscuits soaked in salt water - and decided to make for the Queensland coast. Crossing the Great Barrier Reef east of Bell Cay, after twenty days in the open boat they landed on G Isle south of Mackay on 6 October, surviving on oysters and fresh water till they were picked up by the Australian Steam Navigation Co. coastal steamer *Yaralla*. All five crew and seven kanakas were landed safely at Brisbane<sup>5</sup>.

*Shenandoah* - sold in 1866 to the Sultan of Zanzibar and renamed *El Majidi* - was damaged in a hurricane in 1872, and foundered later that year.

## Whaling

Whaling was carried out principally for whale oil, at that time the main source of fuel for lamplights (and lighthouses) - although it was shortly to be superseded by kerosene, discovered in Pennsylvania in 1859. Whale oil was the Colony of NSW's first major export.

Whaling was immensely profitable, as the economics of the *Jireh Swift* voyage show. After two years, Williams sold over \$US100,00 worth of oil. The 400 barrels he had on board when the ship was burned was estimated at \$25,500, while the insurance estimates of the worth of the entire vessel and outfit (equipment) was \$30,000 each.

Most of the ships involved in the whaling industry were "Yankee whalers" out of Massachusetts ports such as New Bedford, Salem, Boston and Nantucket. As a result of their presence in Australia 150 years ago to take on supplies and repair their vessels on the long whaling voyages, even today Australians refer to Americans indiscriminately as "Yanks" - a term which applies strictly only to New England and the north-east.

## US ship's passports

The US Government first issued ship's papers like this one in the early years of the 19th Century, for US shipping in the Mediterranean threatened by the pirates of the Barbary Coast. Documents are known signed by Presidents Thomas Jefferson in 1806, James Madison in 1817, John Quincy Adams in 1827 and Andrew Jackson in 1830.

*Stephania's* and *Jireh Swift's* ship's passports are two of at least seven known signed by Lincoln and Seward. Others are for the bark *Osprey*, Captain Peter Gartland, 1 May 1865; bark *Roscius*, Captain John M. Honeywell; and bark *Arnolda*, William T. Neames, 30 November 1863<sup>6</sup>. Two other examples, signed only by Lincoln and Seward in Washington DC but not completed at the whaling port, have been sold at auction in recent years<sup>7</sup>. Others exist in US museums such as the Kendall Whaling Museum in Sharon, Massachusetts and the New Bedford Historical Museum in New Bedford, Mass.

The *Stephania* passport was purchased from Christie's New York on 15 December 1995, where it was consigned by the Forbes Magazine Collection. They in turn had bought it at Sotheby's New York on 24 September 1982, lot 176, as part of the Barbara Johnson Whaling Collection. At that time it was believed to be unique, and sold for USD\$11,000.

Visitors can see the ship's passport in the National Maritime Museum's USA Gallery, highlighting Australia's maritime connections with the USA. A superbly detailed model of CSS *Shenandoah*, and other Confederate memorabilia including *Shenandoah* commander Captain Waddell's dress gloves and sword, on loan from the North Carolina Museum of History, and a commission, with Queen Victoria's signature and seal appointing Lord Cockburn CJ as the (dissenting) British member to the *Alabama*

Commission, are currently displayed in the USA Gallery.

The *Jireh Swift* ship's passport will be used from time to time to replace the one for *Stephania*. Both, being on paper, are sensitive to damage from too much light.

The donor State Street, founded as a bank in State Street, Boston in 1792 by a group of ship's captains, is now a global financial services corporation. Its Boston headquarters has a major collection of maritime historical material gathered since 1900. Soon after it began operating here in 1986, State Street Australia made the first gift - a model of the 1852 Boston clipper ship *Sovereign of the Seas* - for display in the National Maritime Museum's USA Gallery, America's Bicentennial gift to Australia.

Coincidentally, the Museum of Sydney in 1996 displayed, on loan from Salem, a long banner painted with scenes from a typical whaling voyage. On the back is an 1860 Republican election banner for Abraham Lincoln and his Vice-President, Hannibal Hamlin.

## Notes

1. William M. Leary Jr, 'Alabama Versus Kearsarge: A Diplomatic View', *American Neptune* 29 No 3, July 1969, 167-173.
2. F. L. Owsley Jr, 'The Capture of the CSS Florida', *American Neptune* 22 No 3, July 1962, 45-54.
3. Harold Williams, "Yankee whaling fleets raided by Confederate cruisers. The story of the Bark *Jireh Swift* Captain Thomas W. Williams", *American Neptune* 27 No 4, October 1967, pp 263-278. A pencil drawing of the bark signed W. Bradford is illustrated by M V and Brewington, *Kendall Whaling Museum Paintings*, Sharon MA 1965, pl 75 - also reproduced in *American Neptune* 22 No 3, July 1962, pl 17.
4. SMH 15 June 1868.
5. SMH 12 October 1878, 6.
6. Sold 13 December 1995 at Sotheby's New York, lot 239.
7. Christies New York 5/12/1991 lot 103 part 16; and Sotheby's New York 22/5/1990 lot 59.



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# The Australiana Society Meeting

## 3 October 1996

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Caressa Crouch

The meeting at the K Mart Learning Centre at the Powerhouse Museum was presented by Lindy Ward, Curator of the Costume Department at the Powerhouse Museum Sydney, and was entitled "Colonial Costume and Fashion". By the use of slides illustrating both surviving examples of dress and slides of early paintings and early photographs the meeting was shown, in chronological order, colonial costumes over the 18th and 19th century.

Lindy Ward pointed out to the meeting that many local history and interstate museums hold extensive collections of colonial costume obtained from Australian families. However, most of these costume collections are of garments that have survived because of their special significance to the wearer, either being a costume worn to a special ball or event, a wedding dress, or a garment of significantly high style in fashion. The museums reinforced this bias in costume collecting. As a result the garments that are missing from these collections are those that were worn for normal wear, these that were so comfortable they wore out ... were so common that they were not considered important, or those worn for a particular occupation. As dress has always been the main determinant of social hierarchy it had never been considered of importance to collect the clothing worn by the "lower" orders.

Photographs of existing costumes were shown to the meeting and each was discussed. One of the earliest of these from the National Trust of Australia (NSW) collection was a

dress circa 1800 which had belonged to Mrs King the wife of Governor King, of Empire style made of very fine muslin which had embroidered sprigs of a small flower overall. Another dress of 1815 had been owned by Miss Winifred Watkins, which also was of very fine muslin. Both garments would have been well suited Sydney's hot climate.

Lindy explained that both the climate and the close contact by trade with India and Asia, produced a distinctively Australian style, by the choice of exotic textile materials such as fine Indian cottons, Indian muslin's and Indian and Chinese silks. Trade with other countries was a major factor in the development of NSW textile manufactories. Simeon Lord, an emancipist, and a major trading merchant, contributed to the development of the first manufactories in textiles and garments. He set up local manufactories involved with the tanning of hides, manufacturing leather hats, belts and shoes from kangaroo skins, producing woollen broadcloth from locally produced wool, and with the hand knitting of Windows stockings.

Lindy related how Simeon Lord's local weaving factory produced a yard of coarse woollen cloth from four pounds of wool costing four pence per pound, which then sold at twenty shillings a yard for broadcloth and narrow cloth at ten shillings a yard. Most of this was sold to the government for convict use, and in 1819 Simeon Lord supplied 2,093 convict slop shoes of kangaroo hide.

Environmental conditions

played unexpected roles in the type of costume worn in New South Wales. Lindy believed the lack of water before the building of the water reservoir system in Sydney per 1830, meant cloths were infrequently washed which reduced the life of clothing, and is one factor responsible for clothing of this period not surviving to the present day. In Melbourne in the 1840s due to the very muddy streets, dresses were worn eight to ten inches from the ground to keep them being soiled by the mud and long boots were worn by women to hide their ankles.

Lindy also illustrated how social conditions also played a role in the development of distinctive Australian style of clothing. There were the Dungaree settlers, who were emancipists and small farmers wearing faded blue Indian cotton or dungaree with cabbage tree straw or kangaroo skin hats. Being a seaport, sailors influenced the dress of the lower orders giving a certain casual style, as they were notorious for their colourful dress. In 1788, John Cobden described the sailors as looking like a gang of travelling gypsies. There was also the gold digger style which became very popular from the 1850s which comprised battered straw or cabbage tree hats, blue shirts and a red handkerchief tied loosely around the neck, trousers were usually yellow with clay and were held up by a wide leather belt on which was worn a pistol.

Due to the high proportion of convicts compared to the "Pure Merinos", free settlers and emancipists, dress became the main means of read-

ily distinguished the convicts from the other lower levels of society. Convict uniforms or slop cloths, were issued to the men which were usually yellow in colour, hence convicts were known as "Canaries". These uniforms either a jacket and pants or overalls, were also marked with broad arrows and/or initials such as BO for British Ordinance, WD for War Department

post 1885, CB for Carters Barracks about 1830s and PB for Paramatta Barracks. A folding leather cap and shoes of kangaroo skin were also issued. The women convicts were issued with fabrics to make up clothing in their own simple style. There does not seem to have been the same humiliation factor in the materials used as the fabrics varied from ship-

ment to shipment.

As the meeting viewed the many slides of colonial costume it became clear that as with fashion today, what one wore was an important aspect of colonial life. As Louise Anne Meredith wrote describing Sydney Society "with few exceptions Colonial ladies seldom speak out of someone's dress".

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## Special Excursion

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On Saturday, 8 March 1997 the Society has organised a visit to Hyde Park Barracks and the Children's Chapel in the crypt of the nearby St James' Church, King Street, Sydney.

At the Barracks Scott Carlin of the Historic Houses Trust will lead a tour of his new exhibition **Floor coverings in Australia, 1800-1950**. After inspecting the exhibition members adjourn to the crypt of St James' Church where Julian Bickersteth, director of International Conservation Services, will speak on the conservation of the Children's Chapel.

The Children's Chapel was designed by Ethel Anderson and painted by the



St James' Church

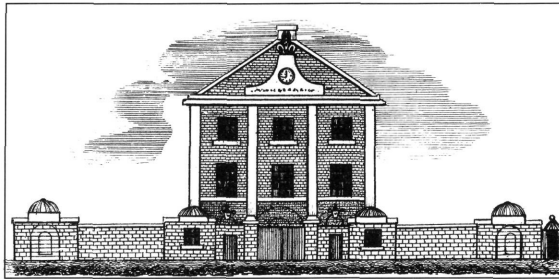
Turrumurra Wall Painters in about 1930, a group of North Shore lady painters (Grace Cossington Smith was one of its members). This unique piece of Australiana has been saved from destruction caused by rising damp, through skilful conservation.

Cost: \$15 – Booking essential by 5 March 1997. Send cheques

to Hon. Sec. Australiana Society, PO Box 643, Woollahra NSW 2025.

Meet at Hyde Park Barracks at 2pm.

Inspection concludes at 4.30pm.



Hyde Park Barracks.

### *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 submission to: The Editor, *Australiana*, PO Box 643 Woollahra NSW 2025.





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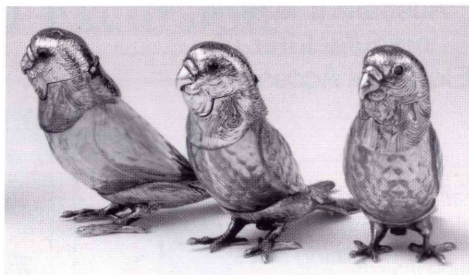


WHITLEY  
OLDBURY ROAD  
MOSS VALE 2577  
NEW SOUTH WALES  
AUSTRALIA

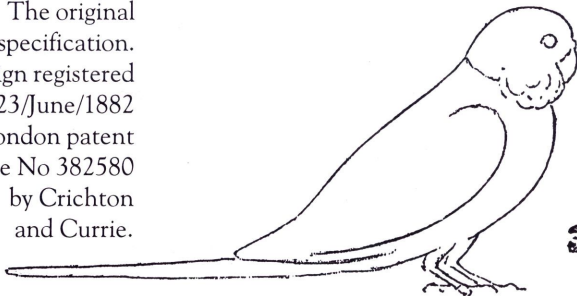
## J. B. HAWKINS ANTIQUES

A group of Australian  
budgerigars.

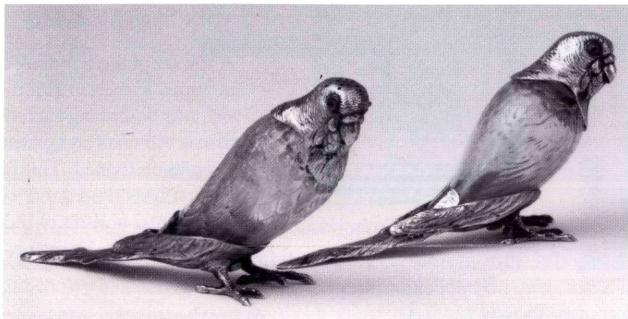
Three scent bottles.  
Alexander Crichton  
London 1882.



The original  
patent specification.  
Design registered  
23/June/1882  
London patent  
office No 382580  
by Crichton  
and Currie.



**382580**



Salt and pepper  
containers with  
detachable heads.  
Alexander Crichton  
1882. All five are  
silver mounted with  
original glass bodies.