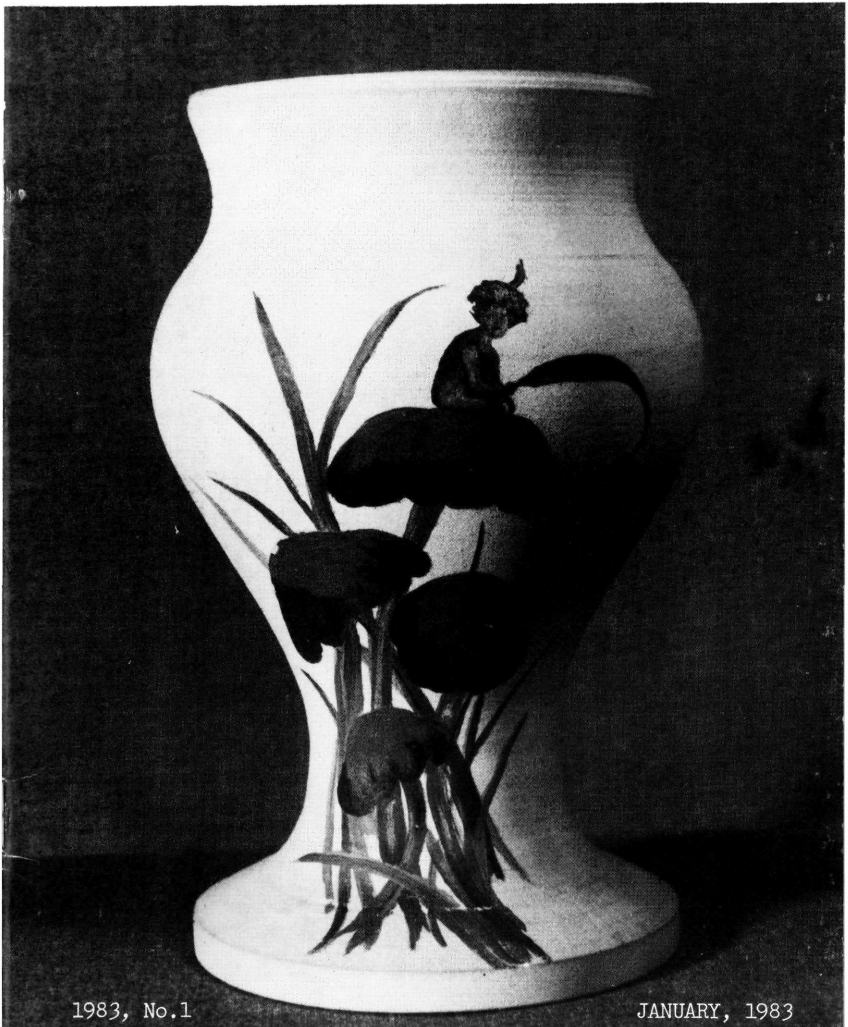
THE AUSTRALIANA SOCIETY
NEWSLETTER



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SOCIETY INFORMATION p. 4

AUSTRALIANA NEWS p. 4

LIST OF ILLUSTRATIONS p.11

ARTICLES -

Julieanne Moran: 19th Century Australian Jewellery p.12
The Mint p.17
Beryl Harris: Grandmother's Life p.20
Patricia McDonald: Women's Domestic & Leisure Crafts p.21
Ian Rumsey: From Here and There p.23

BOOK REVIEWS p.25

POTTERS AND POTTERIES IN SYDNEY AND NSW, 1803-1900 p.29

OUR AUTHORS p.32

MEMBERSHIP FORM p.33

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Society Information

FORTHCOMING MEETINGS

The next general meeting of the Society will be on 7th April when Dr Joan Kerr, Senior Lecturer in Fine Arts at the University of Sydney, will talk on an aspect of Colonial Painting. Other meeting dates in 1983 are 2nd June, 4th August (AGM), and 6th October.

The Society will be holding two special excursions. The first will be to Vaucluse House on Sunday April 10th, with a picnic in the grounds and then a special tour with the Curator, including visits to parts of the house not normally shown to the public. Tickets will cost $3 per adult, no charge for children. The second excursion will be to see the private collection of Robert Hutchinson, and this will be on 4th June. Cost of this will also be $3 per head and entry will be by ticket only. The collection is in an inner Sydney suburb.

Australiana News

EDMUND THOMAS BLACKET

1983 is the centenary of the death of one of Australia's greatest architects - Edmund Thomas Blacket, (1817-1883). To celebrate his life and work, the National Trust of Australia (NSW) is presenting an exhibition at the S H Ervin Museum and Art Gallery at the Trust Centre on Observatory Hill, Sydney, from Friday 7th January to Sunday 20th March, 1983.

Blacket's buildings have to a great extent moulded our vision of what Victorian Australia was like. His architecture is now a distinctive, yet essential, component of our environment.

He initiated the Victorian Gothic Revival in Australia and popularised the style throughout the colony. Perhaps best-known for his churches, Blacket introduced his vision of the English parish church into the Australian landscape.

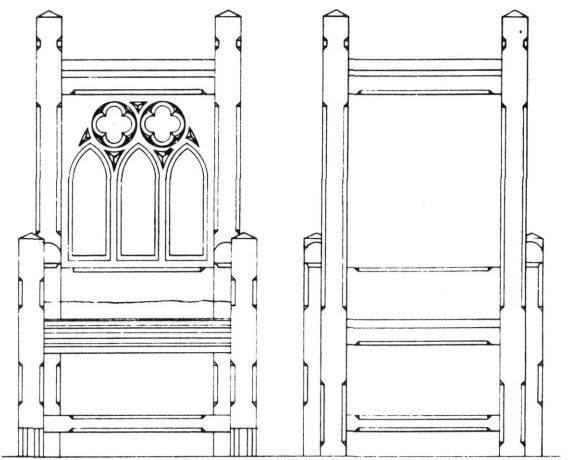
Immensely prolific, he designed over 100 churches and nearly as many houses. The Mitchell Library holds over 3,000 plans prepared during his years of practice, and the vast majority of them are drawn in his own hand.

His output was not only prolific, but also diverse. He designed ecclesiastical, official, commercial, academic, and residential buildings. Virtually everything he designed was for N.S.W., and his buildings may be seen from Sydney, out west to Brewarrina, then down to Albury.

His best known buildings include private houses, (Bishopscourt, Darling Point); hospitals (Randwick); Sydney University's main buildings and St Paul's College; numerous rectories; hotels; theatres; offices; and banks, (The old Bank of Australasia, 259 George Street, Sydney).

Among his most famous church buildings are the Anglican cathedrals in Sydney, Perth, and Goulburn; St Mary's in Maitland; St Philip's in Sydney; All Saints at Woollahra; and little country churches in Berrima, Wollombi, Raymond Terrace, and Carcoar.

This exhibition promises to be a very exciting one. On display will be a selection of Blacket's original architectural drawings; oils and watercolours depicting his buildings; an architectural model of St Andrew's Cathedral made in 1849; church furniture designed by Blacket; and fascinating Blacket family memorabilia.



E. T. Blacket, Original design for chairs, St Mary's Waverley, c.1863; ink, 74 × 51 cm.

The curator of this important exhibition, Dr Joan Kerr from Sydney University, has prepared a model catalogue which will serve as a lasting reference work. Generously illustrated, this publication lists and describes all Blacket's known churches and many of his other buildings. It is a most valuable text on Blacket, by an author whose exhaustive research has already led to the establishment of a Blacket archive at the University of Sydney.

The exhibition is co-sponsored by the National Trust, the Mitchell Library, and the University of Sydney. The publication of the catalogue has been assisted by the Design Arts Committee of the Australia Council.

The S H Ervin Museum and Art Gallery is open Tuesday to Friday from 11 am to 5 pm and on Saturday and Sunday from 2 pm to 5 pm. There is a car park at the door, which is approached from Argyle Street by Watson Road. Lunches on weekdays and afternoon teas on weekends are served in the adjacent tea shop.

The catalogue of 107 pages, with numerous photographs and drawings gives detailed notes on Blacket's buildings complete with references. It is a major piece of scholarship and a valuable guide to Blacket's buildings all over New South Wales. At ten dollars it is excellent value.

NEWS FROM THE QUEEN VICTORIA MUSEUM, LAUNCESTON

The Queen Victoria Museum and Art Gallery in Tasmania is currently displaying an excellent collection of 19th century Australian ceramics in two exhibitions.

A recently renovated gallery on the first floor displays a permanent exhibition of 19th and early 20th century ceramics. The major case contains many examples of the work of Campbell's and McHugh's pottery in Launceston, mounted on the original display table together with the original handpainted sign. Five additional cases display mainland Australian commercial pottery, ceramics made overseas for the Australian market (such as church ware), wares featuring Australian motifs, Tasmanian studio potters and Tasmanian colonial pottery.

Port Arthur Pottery is a temporary exhibition organised by Mrs Rhonda Hamilton, Research Officer. After being shown in Launceston it will tour to Port Arthur and Hobart. The majority of the pottery in the exhibition is the work of James Price, an Englishman who apparently did not arrive in Australia until the early 1880s. From 1888 until his death in 1912 he produced industrial pipes and tiles together with garden urns, vases, cups, tobacco jars, and tourist wares such as goodluck plaques. Most of the domestic ware is mould made, badly fired, without glazes. This would tend to suggest that Price was not trained as a potter. Several pieces, such as decorated tiles and garden pots are similar to those manufactured by Campbells in Launceston. As no family records exist it is not possible to ascertain if Price had any professional contact with other potteries. He is remembered as a quiet and friendly person. Although Price's production was significant compared to others in Southern Tasmania at the time, it seems he did not market his wares extensively or enter works in exhibititions. His workshop must therefore be considered a small production workshop running basically on the supply of pipes and tiles.

The exhibition contains 13 pieces reputed to have been made by convicts at Port Arthur and elsewhere in Tasmania, however no adequate documentation exists to support this. They are displayed so that visitors can make some comparison and hopefully make further comment.

A total of 56 pieces are displayed. In the course of the research Mrs Hamilton recorded approximately 80 pieces. However, it is felt that further pieces exist in Tasmania, particularly southern Tasmania, and possibly on the mainland, brought back as tourist pieces at the turn of the century.

In the past 10 years only one piece has appeared on the open market. Most pieces are held in the collections of the Queen Victoria Museum and Art Gallery, the National Parks and Wildlife Service (the authority controlling the Port Arthur Historic Site), and the Tasmanian Museum and Art Gallery. Other pieces lent for the exhibition came from residents of Port Arthur and those with family or nostalgic associations

A catalogue to the exhibition is available from the Queen Victoria Museum and Art Gallery for $3. 36 pieces are illustrated in black and white.

SILVER CUP RETRIEVED

A silver cup of Tasmanian interest, offered for auction in London in December, was withdrawn from sale when it was discovered that it had disappeared six months earlier from the house of its owner, Mr John Lotz.

The cup was said to have been made in Hobart and presented to Mr Allison in Hobart in 1850. A story in the *Sydney Morning Herald* on 6th December alerted the owner's brother to the forthcoming sale.

OLD GOVERNMENT HOUSE STUDY UNDER WAY

Archaeological excavation at the supposed site of the first Government House in Sydney commenced in January. The site, on the corner of Phillip and Bridge Streets, has been leased to Hong Kong interests for the construction of an hotel.

A sketch by Bradley shows the building as it was in 1791, an imposing two storey brick residence with outbuildings, gardens, sentry boxes facing towards Sydney Cove, where the Jack of Queen Anne flies from a flagpole.

An examination of plans suggests that most of the building lies under the street, but part of it and some outbuildings should be on the site to be developed.

CONSTANCE ROTH

Constance Roth was trained as an artist in England and worked for a while in Glasgow. She came to Australia and was living in Sydney about 1884-5, where she had her own private art school, and worked as a newspaper illustrator and art decorator as well as landscape painter. She exhibited at the Art Society of New South Wales, often "panels" with Aesthetic titles.

Margaret Maynard is currently doing research on Roth and would like to hear of works of art by her. Please contact her at the Department of Fine Art University of Queensland, St Lucia, 4067, telephone (07) 377 1111.

HARRISFORD RE-OPENED

Harrisford, where the King's School opened on 13th February, 1832, has been restored and was re-opened on the occasion of the sesquicentenary of the school.

The two-storey brick building at 182 George Street, Parramatta, was bought and restored by the King's School Old Boys' Union as a contribution to the life of the City of Parramatta and the preservation of the National Estate. It is now used as offices for the Old Boys Union.

The front section of the house was built between 1810 and 1823, and added to in 1832. The Rev. Forrest, the first Headmaster of Kings, welcomed three pupils on the first day, 13 February 1832. Soon the school had

become so popular that it had to move in 1835 to new premises a kilometer up river.

Harrisford is recognizable in a map drawn by Stewart in 1823. In 1829 it was leased to Rev. William Walker, possibly for a school, and in 1832 to Forrest, who had the school room erected. In 1890 it was purchased by John Harris, who gave it its present name, Wunderlich ceilings, marble fireplaces, and verandahs. Over the years it suffered drastic alterations and prior to restoration was used as a motor garage and warehouse.

The house has been superbly restored, under the direction of Clive Lucas, O.B.E., and the entrance hall and two front downstairs rooms furnished in period. The library with its stone mantelpiece, arched alcoves and original wall colours is architecturally one of the most interesting 1820s rooms to be found anywhere in Australia. Wallpapers in the hall and drawing room have been copied from fragments of the originals found during restoration.

Harrisford is open most days for inspection between 10 am and 3 pm at a nominal admission charge. Private tours can be arranged by phoning (02) 633 5451. An excellent colour illustrated booklet is available for $1.

AUSTRALIAN FURNITURE AND ITS MAKERS

Kevin Fahy, Christina Simpson, and Andrew Simpson, authors of the forthcoming *19th Century Australian Furniture,* which will include over 500 illustrations with many previously unrecorded labels and marks of Australian cabinetmakers would like to hear from members of the Society who may have pieces of Australian furniture with labels or marks that have not yet been listed for inclusion in the publication. The authors can be contacted c/- The Australiana Society, PO Box A378, Sydney South, 2000.

ICOMOS CONFERENCE

Australia ICOMOS - the International Council on Monuments and Sites - had its national conference in Victoria from February 10 to 13, 1983, on the theme of "Analysis of Cultural Significance".

The conference was based around a series of lectures and workshops combined with visits to a number of important sites including Ballarat, Lal Lal, Steiglitz, Mt Rothwell, Barwon Bank, Lathamstowe, and other buildings in Geelong and Queenscliff.

THE BOOK COLLECTORS' SOCIETY OF AUSTRALIA

The birth of the BCSA took place, appropriately enough, in the rooms of

the Society of Australian Genealogists on the last day of March, 1944. It was a wet and blustery day.

As befits a hoary and venerable institution, the Society possesses a hoary and venerable Committee, office bearers thereof, a ringingly canonical constitution, and all the other sundry trappings of institutionalism.

But the Society also edits and publishes a quarterly Journal for Book Collectors, aimed at all those who are in any way interested in "the Art and Craft of the Book" (note the capital letters). *Biblionews and Australian Notes and Queries* (more upper case) has already (February, 1982) seen 252 issues, all but one edited by the late Walter Stone.

The Society holds in addition regular meetings, often in conjunction with other groups, and now has like-minded cousins in Melbourne and Adelaide.

Annual membership costs $10 and the treasu-er is Nancy Johnson, 243A Raglan Street, Mosman, 2088.

LITHGOW HOUSE BECOMES RESTAURANT

Australian pottery buffs visiting Lithgow will be interested to know "that little gem of Gothic architecture", the former residence of the manager of the the Lithgow Valley Colliery Company, is now operating (at 24 Lithgow Street) as St Helen's Restaurant. Built circa 1875 to the design of Edward Gell it became his residence when he moved to Lithgow in 1880 to become the company's managing director. Despite the absence of any Lithgow Pottery table wares the food is highly commended. An excellent display of Lithgow Pottery can be seen at Eskbank House which is open for public inspection.

AROUND THE REMAINDER BOOKSHOPS

In The Land of Kangaroos & Goldmines - A Frenchman's View of Australia in 1888, (Rigby, 1980). A translation by Judith Armstrong of Oscar Comettant's lively and entertaining account of his visit to Australia published in 1890 and centred around Melbourne's Centennial Exhibition of 1888 which celebrated the founding of the first Australian colony, New South Wales. His visits to restaurants, opium dens, art galleries, and vineyards are well chronicled although his enthusiasm for music does seem to get the better of him when he claims that 700,000 pianos had been sent from Europe to Australia during the course of our first one hundred years. At $2.95 - Irresistable! (Quayside Books, Pitt Street, Sydney).

THE HISTORY OF DECORATIVE ARTS

A course for Collectors

Mrs Sally Delafield Cook, a graduate of the fulltime Diploma Course in the Decorative Arts, Painting, Sculpture, and Architecture at the Victoria and Albert Museum, London, has initiated a series of courses on decorative arts in Sydney. She has lectured in fine and decorative arts in London and has aimed the course at collectors, connoisseurs, enthusiasts for decorative arts, students, or those employed in the art historical field.

Each course runs for six weeks on a fulltime basis and is devoted to the

study of European (mainly English and French) and Australian furniture, silver, pottery, porcelain and glass. Oriental ceramics are also included. Basically each course amounts to a history of objects (antiques) from the Renaissance to the present.

The courses cover architectural and historical background and terms used to describe stylistic periods. Art historians have provided a fine art framework to underline the close relationship between fine and decorative arts.

The lecturers, selected on the basis of their professional expertise in their specialist areas, have been drawn from the Museum of Applied Arts and Sciences, the Art Gallery of NSW, the University of Sydney, the University of NSW, the Institute of Technology, and recognised collectors and antique dealers.

Lectures will be illustrated with slides, films and examination of objects. The location is the Court House, Mint and Barracks Museum, Macquarie Street.

Enquiries regarding the courses planned for 1983 should be directed to the Secretary, The Centre for the History of the Decorative Arts, 169 Sutherland Street, Paddington, 2021. Telephone (02) 328 7742

LITHGOW POTTERY EXHIBITION

An exhibition of works from the famous Lithgow Pottery, operated by the Lithgow Colliery, will be shown in Bathurst Regional Art Gallery from 21 April until 22 May, 1983. Items are being borrowed from several private collectors, the Museum of Applied Arts and Sciences, and the Lithgow District Historical Society. Bathurst has connections with Lithgow Pottery as one of the directors of the Lithgow Valley Colliery Company built Glanmire Hall, which incorporates in its construction numerous works from the Lithgow Pottery. The exhibition is part of the Heritage Week celebrations.

The Gallery is open Monday to Friday, 10 am to 4 pm. Weekends 1 pm to 4 pm.

PHOTOGRAPHY EXHIBITION

Australian photographs from 1850 to 1930 will be the theme of an exhibition at the Josef Lebovic Gallery starting on June 18. Over 200 original photographic prints by photographers such as Caire, King, Cazneaux, Jones and Monte Luke will be included in this selling exhibition. The catalogue will cost five dollars.

This will follow an exhibition of the English coloured linocut artist of the 1920s and 1930s, Isobel Lockyer, whose work shows the influence of the Grosvenor School.

The Gallery is located at 294 Oxford Street, Paddington, NSW, 2021. Telephone (02) 356 1840

List of Illustrations

COVER.

Earthenware vase of baluster shape, 14 cm high. Inscribed under the base, "Fungi Pt Puer. Port Arthur" in black ink, and "PA", AV monogram in red paint (as on catalogue no.52).

Courtesy, Trustees, Museum of Applied Arts and Sciences, Sydney.

INSIDE FRONT COVER.

Two handled earthenware vase, painted with prunus blossom on one side, the interior with blue glaze, 17 cm high. Inscribed under the base, "Prunus Pisardi" in black ink, "PA", AV monogram in red paint (as on catalogue no.52), incised "Top Clay", and in pencil, "4/-".

Courtesy, Trustees, Museum of Applied Arts and Sciences, Sydney.

INSIDE BACK COVER, TOP.

Base of vase on inside front cover.

Courtesy, Trustees, Museum of Applied Arts and Sciences, Sydney

INSIDE BACK COVER, BOTTOM.

Two handled earthenware vase (*kantharos*), painted with violets, 13 cm high. Unmarked, attributed to Port Arthur Pottery, (compare catalogue no.37).

Courtesy, Trustees, Museum of Applied Arts and Sciences, Sydney.

BACK COVER.

Fringed lace collar made by a woman from Dingo Creek, from the exhibition, "Sydney's Colonial Craftsmen".

19th Century Australian Jewellery

by *Julieanne Moran*

Apart from a silversmith, a clockmaker, and a watchchain maker, the First Fleet to Australia in 1788 carried no convicts who had worked at the jewellery trade. While later a number, whose former professions were described as jewellers, were transported to Botany Bay, there was little opportunity for them to follow this occupation in a penal colony more concerned with survival than bodily adornment.

The earliest practising jewellers in Sydney were Ferdinand Meurant, William Moreton, and Benjamin Scully. The first notice of jewellery being produced in the settlement referred to Ferdinand Meurant, a jeweller who had been transported for attempting to defraud the Bank of Dublin. He arrived in Sydney in 1800 and received a free pardon in 1803 from Governor King, reputedly having spent all his time making jewellery and trinkets for the Governor's wife.

In 1806 William Maume provided Viscount Castlereagh with a copy of an extract of Mrs King's account from Meurant's Account Book where goods to a value of £66.5.0 were listed -

> "To necklace and Ear-rings for Mrs King
> To Do. Do. for Miss Elizabeth
> To fancy work in Fillagree
> Mending Governor King's Spectacles generally once a week
> To some Gold and Silver articles for Mrs Dundas"

These were charged against receipt of wine, spirits, beef, tea, sugar, and coinage at £16.4.6 together with a free pardon at £50! Maume also included details of Mrs King's alleged dealings with John Austin, a seal engraver, who had been convicted with Meurant in Ireland and transported to New South Wales. For setting a gold seal and family arms, mounting a writing desk and engraving various articles of Plate and making spoons, etc., he too received a free pardon. The *Sydney Gazette* 14 August 1803 reported the theft of a plain silver spoon that had been made in the Colony. With a mark "somewhat like that of a lion" it is the earliest r reference to Australian silverwork and the local use of a pseudo hallmark. More than likely it was the work of John Austin.

On 15th May 1803, William Moreton advertised in the *Sydney Gazette* as a - "Watchmaker, Goldsmith and Jeweller who respectfully begs leave to offer his service in any of the above Branches, to the Ladies and Gentlemen of Sydney and its vicinity, assuring them of the utmost attention, punctuality and expedition, in performing their Commands, and upon such reasonable terms as cannot fail of giving satisfaction. Miniatures mounted, Devices in Hair for Rings, Pins and Lockets - Gold Chains, Fancy Rings, Pins, Earrings, Necklaces etc, etc."

Benjamin or Bartholomew Scully (Soulley/Sully), jeweller, arrived in Sydney in 1806. That same year on 10th August he advertised as a Goldsmith, Silversmith and Jeweller, to inform the public "he will receive and execute in the most elegant and fashionable style of workmanship, all orders in the

above branches of profession, being acquainted with the first modes lately introduced - his charges will, he flatters himself be found moderate...."

Jewellery offered for sale by Henry Lane, a clock and watchmaker, in the *Sydney Gazette* 26 November 1809 included "a variety of gold watch chains, seals and keys; an elegant assortment of plain gold, pearl, topaz, chrystal, spangled, mourning and fancy neckchains; gold, topaz, coral, and enamelled crosses; a variety of cornelian, hazet, pebble, and pearl broaches set in gold; ditto gilt enamelled broaches and lockets, beads and bracelets; plain, gold, ornamental, mourning, pearl & stone ear and finger rings, breast-pins, &c."

Throughout the century most jewellery would have been imported. Mr J A Pace's notice in the *Adelaide Observer* 28 April 1847 - "Begs to call the attention of the Public to the extensive addition he has made to his stock by the latest arrivals comprising goods of the best quality and greatest variety in....Gold brooches, earrings, pins, chains, bracelets..." Many more pieces were imported than made in the colonies. However, Kurt Albrecht in his article on Australian Gold and Silversmiths in the *Victorian Historical Journal* August 1979, noted "....jewellery retail stores constantly relying on local manufacturers for special orders have given us some of our finest pieces including grand Victorian necklaces, bracelets, etc. A request for the average ring, brooch or chain could easily be met from imported pieces already in stock, but for the departing governors and their wives, one had to do a little better. Local newspapers report of magnificent gifts made in the colonies.....Unfortunately, a great number of such important presentation pieces were taken overseas."

Up until 1851 jewellers had little demand for their work from emigrant settlers starting life in the colonies. In 1851, with the discovery of gold near Bathurst, many settlers flocked to NSW. The population was a mere 5,000 in 1800; by 1880 this had increased to over 750,000. Later in the year of 1851 gold was discovered at Ballarat and Bendigo in Victoria. Its population rapidly increased from 3,511 in 1838 to 862,322 in 1880. This great influx of people, lured by the prospect of finding their fortunes, increased the opportunities for skilled jewellers. The International Exhibitions held in Sydney in 1879 and Melbourne in 1880 provided craftsmen with a showcase to exhibit their finest work.

Anne Schofield in her introductory essay to the catalogue - *Australian Jewellery* 1982 wrote - "Some of the most interesting examples of Australian made jewellery are curious and fascinating goldfields' brooches made by local goldsmiths as souvenirs of the fields or a memento of a lucky find. These pieces are typified by designs incorporating miniature picks and shovels, winches, buckets, gold pans and sieves, in fact every conceivable tool and utensil used by the miner, together with a gold nugget or piece of gold quartz."

Anne Schofield quotes from a book published in London 1860 called *My Experiences in Australia, being Recollections of a visit to the Australian Colonies in 1856-7* by Mrs Alan MacPherson - "the principal commission I had to execute in Melbourne, was that of procuring specimens of colonial workmanship in the native gold. The ornaments at present exhibited for sale consist principally of brooches, breast pins and studs, which are really often very prettily executed, sometimes with gold mixed with quartz in its native state; but more frequently the fine gold is filigreed and is occasionally relieved by stones also found in the colony - garnets and also a species of sapphire, with pretty crystals of different colours.

Like everything else in Melbourne, these ornaments are rather expensive, their intrinsic value being but trifling, but they are really worth getting, as proof of colonial advancement in the more elegant as well as the simply utilitarian arts and manufactures".

Early Australian silver and jewellery was not assayed by officials or a guild. Identification of Australian pieces can sometimes be made by the craftsman's punch, an engraved inscription, documentary evidence, or by style.

As immigrant craftsmen learned their trade from their homeland they were familiar with English and European hallmarks. Some Australian gold and silversmiths used hallmarks similar to those used in England and Europe. These pseudo-hallmarks were probably not meant to deceive, but as a guarantee to their clients of the quality of the metal.

As punches wore out new ones were made. Wendt and Steiner, large manufacturers in Adelaide, used many variations in their hallmarks. Australian hallmarks were inconsistent and many pieces were not punched. We must assess 19th century jewellery for its uniqueness, quality, style, technique, and historical value. Jewellers such as Steiner, Wendt, Hogarth and Erichsen, Evan Jones and Denis Bros. are among those who made well marked or documented pieces.

Over the years early jewellery with Australian decorative motifs have been acquired by visitors and taken overseas. As Kurt Albrecht wrote in 1979, "today the English assay office have the authority to obliterate any unofficial hallmarks similar to theirs and then repunch. This presents a serious danger to our heritage".

Alexander Dick (arrived 1824 - died 1843), is the most prolific early Sydney silversmith. From the 1828 census, Dick we know employed two silversmiths and two jewellers, all of whom were assigned convicts. However, in 1829 he was indicted for receiving stolen goods and was transported to Norfolk Island. In his absence his wife continued the business until he was granted a pardon in 1833. In 1841 he was forced to retire due to a long painful illness. After Dick's death in 1843, his wife once again carried on the business until 1846, when Samuel Lyons auctioned the contents of the shop. (The catalogue preserved in the Mitchell Library includes over 600 lots.)

Governor Macquarie on the 28th June, 1813 ordered all engaged in the "Art, trade or mystery of working Jeweller or Goldsmith not to forge, make, falsify, counterfeit, melt down, impair, diminish, scale, or lighten any of the silver money hereby allowed to be current in this territory".

But many Sydney jewellers took little notice of the Governor's orders. In 1828 Judge Therry wrote in his reminiscences of the jewellery shops in Sydney. He noted that many were little better than outlets for goods stolen in England, with the locals returning the compliment for goods stolen in Sydney.

It was not until 1890 that the Trades Mark Act was passed which stated penalties for applying false description. However, even this was ineffective, because it was not policed. There were still no regulations, so only the craftsman's reputation was any sort of guarantee.

Evan Jones (1846-1917) arrived in Sydney at the age of ten. He undertook a silversmith apprenticeship in Hunter Street. So, lacking in direct

European or English training, his inspirations were often purely Australian. Evan Jones executed a considerable amount of work handled with a great sensitivity and many of his pieces were of quality and skill, evidenced by many awards he received at exhibitions in Sydney, Melbourne, and Adelaide.

William Kerr (1839-1896) had a premises positioned opposite the Town Hall in George Street, Sydney. He is known to have received many private and official commissions. Kerr exhibited at the 1879 Exhibition in Sydney, where he was highly commended on his silverware and also "jewellery and works of art in silver, gold, shell jewellery of tasteful design and well made". Kerr liked to incorporate Australian flora and fauna as decorative motifs. His designs were original and very inventive.

During the second half of the nineteenth century, Christian Ludwig Qwist and Hogarth and Erichsen were also important Sydney jewellers, as well as the establishments of Hardy Bros. Ltd. and Flavelle Bros.

The colony of South Australia was founded in 1836. By 1860 Adelaide's population did not exceed 100,000 and by 1901 the total population of South Australia was 362,000. Many of South Australia's immigrant jewellers were German who mingled Australian decorative motifs with their own ideas and styles creating work unique to South Australia.

South Australia produced a large number of pieces of silverwork and jewellery in comparison with its population, partly because the discovery of silver at Silverton and Broken Hill in the 1880s provided raw material for manufacturers such as Wendt and Steiner.

Jochim Matthias Wendt (1830-1917) was apprenticed as a silversmith and watchmaker in Denmark. He emigrated to Adelaide in 1854. John Hawkins in *Australia Silver 1800-1900* wrote - "His fine natural ability based on a good training and delicate craftsmanship led him to be in great demand". In 1867 he employed 12 silversmiths and was importing pressed mouldings from abroad. Also in that year after making four exquisitely decorated silver caskets with native motifs for the Duke of Edinburgh, he was given another commission for Queen Victoria and then appointed official jeweller for His Royal Highness, the Duke of Edinburgh, in the Colony of South Australia. Wendt displayed the Royal Coat of Arms outside his shop. The business he established continues to this day.

Henry Steiner arrived from Germany in the late 1850s and first worked in Charles Edward Firnhaber's workshop and later established his own business. He was a most prolific silversmith and jeweller and the quality of his work varied. He exhibited in the Inter-Colonial Exhibition 1866-7, Melbourne International Exhibition 1880-1, and in Paris with Wendt in 1878. In 1884 he sold his business to August Brunkhorst after his family died of typhoid and it is assumed he then returned to Germany.

In Victoria one is surprised how only half a dozen years after the early beginnings of settlement, in 1841 Melbourne supported ten established jewellers. To help meet this demand, the *Port Phillip Almanac and Directory* for 1847 reported that skilled assistance was engaged from London and Paris by the Melbourne jeweller Charles Brentani.

William Edwards, goldsmith, arrived in Melbourne in 1857. His work ranked as one of the best quality. His punch had an emu and kangaroo. Edwards incorporated motifs such as fern and oak leaves and utilised other indigenous materials such as opals, pearls, burra nuts, and swan eggs, which he used to decorate silver and gold plate and jewellery.

During 1861 at the Melbourne "International Exhibition", Edwards and Leviny both won First Class Certificates. It is thought that Edwards became a partner with Alexander Kaul, but none of Edwards' work has been found that can be dated after 1870, so he may have been a silent partner and later returned to England. In 1867 Edwards was appointed gold and silversmith to the Royal Household, because of the fine work he produced for the Duke of Edinburgh on his visit to the Australian colonies.

Ernest Leviny (1818-1905) a Hungarian trained in Paris and London as a gold and silversmith arrived in 1853 and established a business at Castlemaine which continued until the 1870s. Little identified work by Leviny esists today, but his descendants have his sketches and watercolours of designs for various pieces of jewellery. The only known punch of Leviny appears on a gold brooch depicting a bridge, palm and gum tree in the gardens of the Leviny home in Castlemaine. His works rank equal to the excellent quality of William Edwards'.

In 1853 a Frenchman, Sylla Denis, established a business in Melbourne after unsuccessfully mining on the Ballarat goldfields. Later his brother Victor and Gustave Lachal became partners. In the Melbourne International Exhibition of 1880-1 they won a first order of merit for gold and silver jewellery.

Retailers Brush Drummond and Co., neither of whom was a practising jeweller, had a shop in Sydney then later in Melbourne. After Brush and Drummond's deaths, the nephew Andrew Drummond was left the business. They became one of Melbourne's leading jewellers. They employed up to twenty-six craftsmen. In 1950 the business became a public company. Kilpatrick and Co. were established in Melbourne in 1853. They issued catalogues of locally made jewellery and plate from 1861. They were eventually taken over by William Drummond and Co. and Edward Schafer. Henry Drew worked for Kilpatrick and Co., and made many fine pieces of jewellery. An exceptionally fine gold and silversmith was Edward Fischer, who arrived in the 1850s and worked in Geelong in 1858, then moved to Melbourne in 1895.

Tasmania's small population supported few skilled jewellers. In Hobart and Launceston retailers imported pieces, but had workshops that could make simple Victorian styled pieces. The same could be said of Queensland. There access to NSW trade hindered jewellers establishing a business. Craftsmen needed to have a wide range of skills for their business to survive. While by 1850 a few jewellers had begun business in Brisbane, it was not until the end of the century that jewellery retailers became numerous in Brisbane. There were eighty retail jewellery stores recorded pre-1900 in Perth and Fremantle in Western Australia, a few dating prior to 1850. In Kalgoorlie there was extensive production of miners' goldfield jewellery. Also, frequently the swan motif was placed on single pieces. Regarding goldfield jewellery, one should always remember that items such as the shovels, picks, and nuggets, etc., were also placed on brooches made in the gold mining areas of South Africa.

Apart from working in locally mined silver and gold, local jewellers soon discovered the virtues of Australian precious and semi-precious stones, such as sapphires, garnets, agate, and of course opals, which are probably the best known of Australia's gemstones.

The flaming coloured opals were first noted in 1849 near Angaston, South Australia, but the first recorded find was in Queensland in 1872 at Listowel Downs, although this area was not productive until 1890. In the 1870s near Bathurst, the stone "changeful as a kaleidoscope" was found. Then in 1880

there was a more significant discovery at Lightning Ridge.

While pearls had been discovered in Australian waters at the end of the 17th century, it was not until 1861 that commercial pearling began. The most distinctive and characteristic achievement of Australia jewellers during the 19th century in their use of Australian flora and fauna as decorative motifs is well summed up in Anne Schofield's words: "These early Australian silversmiths and jewellers have something in common besides outstanding craftsmanship and technical skill - they all seem to have been obsessed with the idea of finding symbols or emblems to express their newly acquired Australian identity."

The tragedy has been the loss and destruction over the years of so much of their work. Relegated by the dictates of fashion or necessity to the melting pot, one can only be surprised that sentiment or accident has been so strong in preserving those few examples that have survived that are now so eagerly sought after by those who seek a tangible reminder of our past and an example of colonial craftsmanship.

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The Mint

Australia's first museum of Australian decorative arts opened on October 29th in the former "Rum Hospital", subsequently the Royal Mint, in Sydney's Macquarie Street.

The Mint building was constructed between 1811 and 1816 as one of three two-storeyed buildings to replace the Colony's existing but dilapidated hospital. The hospital comprised a central hospital ward block, flanked

by two surgeon's quarters. The Mint Building is the Southern Wing of this building group.

Although the need for this new hospital was undeniable, Governor Macquarie was unable to obtain the necessary funds from London. To build the hospital, he therefore entered into an unusual arrangement.

The prominent businessmen, Garnham Blaxcell, Alexander Riley and the Chief Surgeon, D'arcy Wentworth, were contracted to provide the finance required, in return for the right to a monopoly on the import of rum into the colony for a 3 year period. Hence its nickname.

The north wing of the Rum Hospital still stands, as Parliament House, which is likewise being restored. 19th century stencilling in the foyer is being conserved. The central block of the Rum Hospital was demolished to make way for the present Sydney Hospital about 1880.

The new Museum, under Curator Margaret Betteridge, is administered by the Museum of Applied Arts and Sciences, which has provided the following description of the arrangement of the displays.

Restoration of the building commenced in 1975. Painstaking research and archaeological investigations have ensured that the building has been faithfully restored.

The visitor enters through a gate in the fence, a replica of the original constructed in the 1860s. The gravel drive forms a semi-circle in front of the Mint, enclosing garden beds planted with historically appropriate plants.

The impressive Bullion Room is steel lined and restored to the early 1920's colour scheme of khaki. The heavy steel grille door and the cold metallic floor and walls create a unique atmosphere reminiscent of a bank vault. On display are exhibits relating to the discovery of gold in NSW, the Mint's role in processing the gold and the celebration of these events as depicted on tokens, coins and stamps.

The room 'The History of the Mint' is painted in soft dusty pink with coffee skirtings and joinery trim. The central feature of the room is the large cast iron coin press that turned out 3,000 coins per hour, on loan from the State Library of NSW. The room contains a magnificent fireplace and the original convict-built timber reveal shutters on the windows to Macquarie Street. The brass foundation plaque laid by Maquarie in 1811 is also on display.

Behind this room is the entrance to the rear corridor, originally part of the Mint colonnaded verandah. The space was enclosed in the 1870s when the plumbing services were connected to the office and residential quarters of the Mint.Coins, mainlyfrom the Museum collection, will be displayed in the long corridor painted a terracotta pink.

The high ceilings of the corridor provide excellent space for the ten historical flags that have been faithfully reproduced.

The peacock-blue dado and salmon pink colour scheme of the 'Emu and Kangaroo' room is particularly striking. The room shows the development of Australia's coat of arms and includes humorous touches such as a chess set with kangaroos as knights and a 1930s mosaic showing a kangaroo and emu riding a bicycle.

The walls in the second foyer are painted in a terracotta and chocolate brown colour scheme, and the major feature of this foyer is the large late-Victorian chandelier suspended from the ceiling. This chandelier has been painstakingly restored by Fabian Russell whose work in the State Theatre is well known.

The southern room of the Mint leads off this foyer and houses the Museum's popular collection of 'Australian Flora in Art'. Displayed against a colour scheme of slate grey dado and sage green and grey 'Chrysanthemum' wallpaper (reproduced from an original William Morris design). Australian floral motifs are represented as carved embellishments on tables, chairs, pianos, and sideboards; as painted decoration on ceramics, glass and enamel.

The southern staircase is carpeted with a patterned runner in reproduction of early 20th century carpet design. The colour scheme is a continuation of the terracotta pink.

The walls in the 'People' room are painted moss green, the colour being repeated in the velvet full-length curtains and the floor rugs. 'People' is about some of the personalities and ordinary people of the Colony. Items include Governor Macquarie's chair; Elizabeth Marsden's wedding dress; and an aboriginal breastplate.

The room entitled 'Home' captures the homesick feelings of the colonists. Painted a delicate celadon green colour with dark green chair rails, the objects in the room highlight the crafts, hobbies and traditions the early settlers brought with them, and how these were adapted to the local environment. Colonial needlework, including quilts and samplers decorate the walls.

'Sea and Shore' is the title of the next room. The high dark timber panelled dado provides an effective background for the display of maritime decorative arts such as scrimshaws, ship models, telescopes, and a globe. The ochre coloured walls are enlivened with a selection of maritime paintings showing ships, whaling scenes and seaside pastimes.

The Australian Ceramics room concentrates on ceramics of the 19th century. Free-standing in the centre of this room is a small 'garden' comprising a large terracotta urn made by Liebentritt surrounded by a border of garden edging tiles and massed foliage. The William Morris 'Willow Bough' wallpaper with its soft green willow leaves against a cream background provides a sympathetic wall finish for the Museum's ceramic collection and is further enhanced by a deep green based carpet runner laid in a square around the 'Garden'.

The rear corridor houses a display of stamps from the world-famous Vickery Collection, formerly housed in the Australian Museum.

Amenities in the Mint include a shop which features reproductions of many of the items on display, postcards, posters and catalogues.

And on the subject of the Mint, we publish this letter to the Editor of The Sydney Morning Herald.

Dear Sir,

Congratulations to all concerned with the just opened display of Australian Decorative Arts at the Mint. At last this aspect of our culture is starting

to receive the recognition it so amply deserves. The pleasure and interest of the crowd who attended on the weekend augurs well for its warm reception.

I commend the NSW Government for deciding that a group of Museums is the most appropriate way of preserving and using the historic precinct at this end of Macquarie Street. Something of the kernel of Sydney can be glimpsed in this small townscape, where Greenway tried to bring order to the confusions of our beginnings. Indeed, the history of the Mint Building itself is a reminder of the core of those times: crime, corruption

As a teacher of a course which attempts to study the full range of Australian visual imagery, I am delighted to welcome a further source of material. Students can add this experience to their study in the Mitchell Library and at the Art Gallery of NSW. A more properly comprehensive view becomes possible.

The collection contains many fine pieces, and nearly all are interesting. Dividing the rooms according to themes is an essential step forward from the usual separation according to medium or function, but it is done with somewhat varying success. Basic historical information on the character of the periods covered in each room would considerably enhance peoples' appreciation of the displays. It would be a pity if history and social context were confined to the yet-to-be-opened Barracks while the Mint aspired to the condition of the Art Gallery.

It is somewhat embarrassing to find oneself objecting to the presence of the patron-saint of such enterprises, the English artist, designer and socialist activist William Morris. But it has to be said that perhaps more of his spirit and a little less of his wallpaper would be more appropriate.

Curators Margaret Betteridge and Peter Timms have done a fine job in bringing the building and the displays to this stage. The 'Australian Flora in Art' room, in particular, should not be missed. With the Powerhouse behind it, the Barracks before it, the Museum of Applied Arts and Sciences is setting exciting standards for Sydney museums.

Yours sincerely,

Terry Smith,
Department of Fine Arts,
University of Sydney.

Grandmother's Life

by *Beryl Harris*

When one thinks of the pioneers of one's grandmother's day, we think perhaps only of childbearing, rearing, cooking, and cleaning, all done the hard way, the loneliness and isolation. But most of them were much

more than this. My grandmother on my mother's side used to make all the household candles from tallow and hardened them by melting down the resin from the pine tree.

She also made most of the household furniture. Next time you look at a beautifully made suite of colonial furniture think how it would look if it was made from small pine trees gathered from the bush, stripped of their bark and carefully seasoned by hanging up in some shaded place for several weeks. The only tools Grandma had were an old butcher's knife with the blade cut off to about half its length and honed razor sharp on a piece of Mudgee stone (supposed to be the best sharpening stone in the country). This was used to shape and carve the various pieces. A two inch auger (a large bit with a tie piece fastened to the other end to act as a handle). A small axe to cut the trees in the first place and a gimlet, a much smaller tool than the auger. This was used to make small holes to take wooden dowels. There were no fine nails or screws in those days. Grandma would spend hours selecting the trees, matching them for size, etc. The smallest not much more than twigs, the largest about three inches through. The poles would be carefully scraped down then when smoothed would be polished to a lasting shine with pine resin and beeswax made into a polish. This would also stop the timber from drying out and splitting after use. Then would come the tedious part. The pole being worked would be wedged at each end in a pile of rocks so it wouldn't move when the holes were being bored, then piece by piece the whole thing would take shape, be it bed, table, chair, or shelves. I was never fortunate to see one of these pieces or to meet the maker as she died before I was born.

She also made all the harness ware used at that time. The freshly skinned hide would be spread flat in the wet sand at the water-edge, left there several weeks kept covered with wet sand, and when lifted would be minus its hair. It would then be tanned, cut into strips and plaited. Bridles, reins, and every bit of leather ware was done this way without buckles being used. A plaited knot known as a Turk's head would be woven into the article being made and used instead of the buckle. A corresponding slot would be made to take the Turk's head.

Most of the housework was done at night after the children were in bed. Jam and bread making and some sewing were also done by candle light. No wonder perhaps that my dear Grandma died at the early age of 38 years in childbirth, leaving nine children. Their ages ranged from two years to 19. The new baby was buried with her.

Women's Domestic & Leisure Crafts

by *Patricia McDonald*

This essay was unfortunately omitted from the catalogue of the Society's 1982 exhibition at Elizabeth Bay House. - Ed.

Despite the growing interest in Australiana, and the constant stream of books, articles and exhibitions, several important areas still remain undocumented. Silverware, furniture and (to a lesser extent) ceramics

have attracted the most attention, as these works dominate the local antique trade and are eagerly sought after by collectors. Women's work, on the other hand, has always had little commercial value and was virtually ignored until recent years.

Although this attitude is slowly changing, the small number of extant examples and the absence of historical research material, present a major obstacle. Furthermore, the few exhibitions that have been held to date have concentrated on the more accessible arts and crafts movement and the early twentieth century (for example, Australian Flora in Art, 1977; Cicadas and Gumnuts, 1978; and the D'Oyley Show, 1979), while no serious study of the preceding colonial period has yet been undertaken.

As a result, this part of the exhibition has adopted a broader approach and incorporates the work of numerous, unrelated craftswomen, rather than one individual. All the objects have a firm family provenance and were made in Sydney, or the colony of New South Wales, during the 19th century. They range from a delicate lace scarf appliqued with English and Australian garden flowers, to children's needlework samplers, Berlin woolwork pictures and a humble mattress cover sewn out of flour bags. In almost every case, however, nothing is known about their maker or their history and they must be appreciated as discreet, aesthetic objects.

Paradoxically, the utilitarian nature of nineteenth century women's domestic crafts has mitigated against their survival. An early Victorian dish-cloth would be a rare find indeed, while even treasured family heirlooms, such as patchwork quilts, are generally faded and worn. Nor did the decorative leisure crafts have a longer life span. Such objects were often made of fragile or ephemeral materials (shells, feathers, paper) and soon deteriorated, or they failed to withstand changes in fashion.

Climatic conditions must also be taken into account, as the drier, western areas of New South Wales offer a far more stable and protective environment than those along the coast. At the same time, a vast number of works was condemned to the bonfire or the rubbish tip by disinterested relatives after the maker's death. Even if an object was retained within the family it frequently acquired a different history. Great-Aunt Emily's shell picture, for example, might be wrongly attributed to her sister, while the age of grandmother's lace curtains could leap back several decades.

The task of the aspiring historian is further complicated by the close similarity between nineteenth century English and colonial women's crafts. It must be remembered that most manufactured goods, including textiles, threads, wools and needlework tools, were imported here throughout this period, together with women's journals and household manuals. (Colonial examples do not appear until the late 1880s and are at first virtually indistinguishable). Countless works were also brought to the colonies by emigrant families or, more recently, through the antique trade. Thus, unless an object has a firm family provenance, or incorporates a local raw material (timber, animal fur, etc) or a nationalistic design motif, its origin must remain in doubt.

During the early colonial period, few women would have had either the time or the resources to tackle any but the simplest forms of needlecraft. Used clothing, furnishings and linen were cut up for patchwork quilts while other domestic articles were made out of such available materials as gunny sacks and later, flour bags. It can also be speculated that many

women would have tucked a crochet hook, tatting shuttle or knitting needles into their luggage and practised these skills after reaching the colonies.

Berlin woolwork, shellwork, waxwork, poonah painting, leatherwork, fancy needlework, and other popular leisure crafts were not adopted on a wide scale until the mid-nineteenth century, when greater affluence released many middle class women from household duties. Although the results of these endeavours varied considerably in standard, women's work soon became a regular feature of the local intercolonial and international exhibitions and took its place beside raw materials, geological specimens, manufactures, trade crafts, and high art. Employment possibilities in this field remained very linited however, and the vast majority of works was produced for the use of the maker herself, or her immediate circle. The first advances were not made until domestic science courses and training colleges were established during the 1880s; but by the following decade, the twin influences of the Suffragette Movement and the Arts and Crafts Movement had spawned a whole range of women's craft co-operatives, societies and organisations.

Despite a valiant attempt, the works in this exhibition only represent a tiny cross-section of the broad and varied field of colonial women's crafts. Nevertheless, it is to be hoped that they will arouse greater public interest and understanding and persuade all viewers to re-assess the neglected contents of their own linen cupboard, or storage trunk.

From Here & There

compiled by *Ian Rumsey*

As reported in the last issue of the *Newsletter*, that Society members were involved with the ABC's production of "1915". Apparently two others from within our midst, Robert Hutchison (ex President), and Ken Muggleston, are key figures in the Commission's properties department. Their own high standards are shown in the authenticity and quality of the period sets and costumes. One or two items from their collections could be detected in several of the episodes.

Australia Day Councils met in Brisbane on July 26th to consider abolishing the Australia Day weekend. Under the proposed change, the national holiday to celebrate Australia Day would be observed on 26th January each year. It seems that our President, Michel Reymond's, letter to the editor of the Sydney Morning Herald on this very subject earlier this year had support in high places.

Kevin Fahy and Chistina and Andy Simpson's forthcoming book promises to be the last word on our colonial cabinet makers. The Society should be honoured to have scholars of such a high calibre. Not forgetting Ian Evans and his excellent Lithgow Pottery book which was released last year by Ian's own publishing company, Flannel Flower Press.

"A Catholic View of Australia" is the unofficial title of a map just released by the Central Mapping Authority in Bathurst. The map is better

known as the Ricco Map of Terra Australis, after an Italian priest, Father Victorio Ricco, who, based in the Philipines in 1676, sent the map to several cardinals as part of a proposal to make the newly discovered lands a mission of the Roman Church. He drew the map from information supplied by sailors and even natives of Terra Australis, who had been brought to Manila on Dutch ships. The map was signed and dated in Manila and has been fully authenticated as being drawn 100 years before Cook explored our Eastern shores. Father Ricco's map and proposals were successful, for the Prefecture Apostolic of Terra Australis was created on July 15th, 1681. The map is available from the Department of Local Government and Lands, Sydney, and the Central Mapping Authority in Bathurst for $2.

Parramatta Council is investigating a proposal to create a native flora garden, to mark Australia's Bicentennial year in 1988. The Councils proposal envisages the conversion of parkland at Mobbs Hill Lookout, (Carlingford), into a major botanical garden. The idea seems assured of success and is befitting Australia's second oldest white settlement. Note: William Mobbs settled in the Carlingford area now bearing his name after arriving from England in 1797.

A conference at Sydney University in August dealt with Italian culture and brought together a distinguished group of academics, artists, and architects. One of the topics discussed on the last day was the important part played in Australia by Italian culture over the years. Especially its influence on our architecture and town planning. The architecture of Greenway, Barnet and Vernon in NSW; Joseph Reed in Victoria; and Edmund Wright in South Australia; all drew heavily from Italian sources. Greenway's St Matthews Church at Windsor with its palladium details and its bare use of brick walls and arches is one of the earliest adaptions of of this Italian influence. Then later the Classical Roman through to Renaissance designs of so much of Barnett's work, finding their way into the town planning and streetscape of the courthouse, police and post office complexes at Balmain in Sydney and again in the historic country centres of Goulburn and Bathurst.

Singleton Shire Council members apparently don't give a fig for the Heritage Council or conservationists in the Upper Hunter region of NSW. The Shire Council is locked in battle with local residents over the attempted destruction of what is known as the Singleton Fig Tree. The tree, or what is left of it, stands in the path of a proposed new bridge site. According to local folk lore the fig predates European settlement in the area, with records of it going back to the 1840s when bullock wagons stopped under its branches for shelter. Singleton grew slowly from around this rest stop. The tree had been in danger for some time, but lack of bridge-building funds available to the Department of Main Roads, plus the willingness of the Department to discuss alternative proposals with the National Trust, gave conservationists high hopes for the tree's preservation. Unfortunately the Council had other plans and proceeded to lop the tree severely in defiance of a preservation order. According to the Shire's representative the order only arrived after the tree had been stripped of its branches in preparation for the final and undignified chop. The Council is now complying with the conservation order, to take all steps to try to ensure the regeneration of what is left of the tree. But tree surgeons are sceptical as to the tree's chances of survival. Meanwhile Shire Council members are actively seeking the protection of the deepest mine shaft in the Hunter

Valley. Update: It appears the tree did not recover and is now dead. R.I.P.

More on the restoration of Sydney's Mortuary Station. The State Rail Authority has distinct plans to use the Station as a staging point for historic steam train journeys. This could eventually combine with a private proposal to run trams on a route from the developed Darling Harbour Goods Yard, (when it actually comes into being) to the Rocks area. The proposals are in the early stages as yet, but could well come to fruition by 1988.

Brian O'Driscoll in Hobart tells us that Tasmanian collectors paid $165 for a pair of plain silver serviette rings, one by Wendt and the other by Basse.....From memory the Sydney auction record is $50 for a Wendt serviette ring purchased last year. A Brunkhorst christening mug sold for $850, and a plain silver cup made by W Edwards $1,150. On the furniture scene a Huon Pine and Cedar games table was keenly bid up to just over $1,000 as well as an unusual casuarina veneered linen press that sold for $9,000.

Marcia Cole and friends in Bathurst informed this column that the highlights of a Lithgow Pottery sale were as follows: a pair of small jelly moulds $250 each; a 2 qrt bird feeder $750; a butter pot $240; a bung jar $400; and finally a terra cotta butter cooler at $300. Its a pity more distant Society members don't contribute to our *Newsletter* with an article or at least a paragraph of information of interest to other members.

Society member - antique dealer Kerry Trollope - has for sale a Trickett glass mug, (see Annette Keenan's article in the July 1982 issue of the *Newsletter*), for sale at $175, but for Society members only, the price is reduced to $150. A fine example that other dealers should follow as regards to Australiana Society Members. We appreciate the gesture Kerry, and, once again, thank you.

Book Reviews

PORT ARTHUR POTTERY, (A Catalogue). Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 1983. RRP $3.00.

by *C W R Thompson*

This catalogue is published concurrent with a small exhibition of 56 pieces of "Port Arthur Pottery" drawn in the main from three substantail institutional Tasmanian holdings. Given the interest that mainland Australians can muster for what undoubtedly was our most unsavoury convict settlement it is perhaps unfortunate that this exhibition has not been scheduled to be shown outside Tasmania.

There has been a strong tradition of pottery in Tasmania. Convict potteies were established within five years of settlement at Port Arthur, in 1826, producing "pottery of coarse earthenware" and also salt-glazed stonewares. Other convict pottery and brick works were established during the period of convict settlement, (1830-1877), some producing works of such quality

that examples were sent to the major international exhibitions during the 1850s and the 1870s. As this catalogue notes, the products of these potteries seem limited to milk pans, cell dishes, flowerpots, and the like. These pieces tended to be unmarked and little documentary evidence appears to be immediately forthcoming.

There have been few studies on the wares of the various Port Arthur potteries published to date. What has reflects the confusion and uncertainty most collectors or scholars feel in approaching the subject or its material evidence. Marjorie Graham notes that "it is most difficults to identify firmly anything as having been made during the convict period". The problems associated with authenticating Port Arthur wares by date, as well as origin will only be satisfactorily achieved, one suspects, by the type of archaeological investigation undertaken in England on the Worcester and Bow sites and the subsequent publications such as Elizabeth Adam's recent authoritative work on the Bow factory. Similar work has been undertaken in Australia on the site of James King's now desecrated pottery works at Irrawang and one hopes that the Port Arthur Archaeological Project will encompass similar revelations.

This catalogue, despite its lack of archaeological evidence goes some way towards debunking much of the myth associated with these Port Arthur potteries. While the work of the convict potters is not diminished - it might be an interesting exercise to attempt to trace those exhibition waves - there is comparatively little authenticated material evidence of convict labours. Documentary evidence, of a kind, is supplied in Appendix 1, a fascinating cull of convict records, noting those fellows who admitted their occupation as being connected with potteries, brickworks and the like prior to their conviction and sentencing.

The central thrust of the catalogue seems to lie in establishing a recognisable corpus of works by the commercial potter James Price. Price's work has been confounded by his obscurity, the paucity of accurate documentation, and the difficulties encountered in differentiating his work from earlier wares. Price established himself on the site of the second convict brickyards at Port Arthur in 1888, soon after the closure of the penal settlement. He was apparently born in Staffordshire around 1835 and is known to have worked at a brickworks at "Newtown". The catalogue does not alaborate as to which "Newtown", surely among the more ubiquitous names for colonial towns. As well as pipes and tiles Price produced until his death in 1912 a wide range of domestic and souvenir wares, the latter amifiously described as "art pottery" in local press descriptions. Much of what is now described as "Port Arthur pottery" emmanates from these works.

Given this preoccupation it is an idiosyncratic trait that the catalogue of works sheds a cautious light not only on attribution but also on the function of objects identified as emanating from Port Arthur. Number 5 in the catalogue is described as a "9 holed container" with the remark that the "Beattie Collection catalogue notes this was made and used by the warders at the Coal Mines station" - it would be interesting to speculate as to its function - the caution appears to perform an "overkill" on the object. I would similarly raise doubts over the name description of Number 7, described as a "safe stand" and number 27 described as a "saucer for a flower pot". Both the photographs in the catalogue would lend doubt to these attributions; it would seem beneficial

if the connections of Tasmanian and Staffordshire, in the context of utilitarian wares were further explored.

A further facet of interest in Port Arthur wares, not noted in this catalogue, can be found in the collection of the Museum of Applued Arts and Sciences in Sydney. In 1895 the Museum purchased from Professor Anderson Stuart, Professor of Medecine at the University of Sydney, three pieces of James Price's "Art Pottery". In contrast to the general quality of the pieces in the catalogue these are similar to Number 37 and apart from the sophisticated standard of the turning reflect an awareness of Greek pottery forms. In addition they are painted with accurate, if naive, illustrations of botanical specimens, in oil paints. All three pieces are signed and one has a blue glazed interior. The botanical paintings are similar but would appear to be more competently executed than those ascribed in the catalogue to Miss Heather Mason.

Despite the restrictions that the originators of this exhibition have placed on its itinerary it would be hoped that the catalogue will serve as a precursor to a more detailed and comprehensive study of the Port Arthur potteries. Apart from being one of the few industries that span both the convict period and this century the sites remain relatively intact and, as this catalogue indicates, they represent in all a potentially wealthy field of Australiana.

THE DICTIONARY OF BLUE AND WHITE PRINTED POTTERY 1780-1880, by A W Coysh and R K Henrywood. Published by the Antique Collectors' Club, Woodbridge, Suffolk, 1982. ISBN 0 907462 06 5.

Several thousand patterns printed on earthenware are listed in this book, which covers the century when production of blue and white was at its height.

The technique of printing on ceramics was discovered about 1750. At first the print was on-glaze, and it was soon discovered that the print wore off during use. This led to experiments to print the patterns under glaze, and by the 1780s several potteries were producing such wares, generally in the prevailing Chinoiserie manner.

Chinoiserie designs prevailed until the early years of the 19th century, when European features began to appear, as did scenes taken from illustrated books and topographical engravings with views of the Mediterranean and India. After the Napoleonic Wars, picturesque views with floral borders became popular. Around 1840, standard patterns like "Willow Pattern", "Asiatic Pheasants", and "Wild Rose" dominated, and the fashion for making the printed lines spread into the glaze, known as flow-blue, was introduced.

The Copyright Act of 1842 forced potters to look for new subjects, as it prevented their copying engravings from books, and protected registered original designs for three years. A new range of Romantic scenes with a standard formula showing stretches of water, trees, cattle, hills, ruins, castles, Classical caprices, pagodas, fountains, urns, and so on appears, typified by the "Rhine" pattern commonly encountered in Australia. By 1880, the market for blue and white had declined.

Identified pattern names are listed alphabetically, often with the dates

at which they were used, and usually with the name or names of the potteries which produced them. Sometimes there is further information such as topographical notes or source of the original design. Potteries, shapes, artists, and other subjects are listed alphabetically. An appendix gives lists of makers' initials encountered as backstamps.

Many of the patterns all illustrated, some in colour. The reproductions are of good quality, clear, and of a size sufficient to pick out detail.

None of the well-known patterns with Australian connections seem to be listed. There is a "Black Swan" included, but it is an Italian View and thought to have been made for an inn of that name in Yorkshire. The "Native Rose" and "Wattle" patterns do not get a mention, although they are later than the limits of the book. The "Lichfield" pattern known to us does not correspond to the "Lichfield" or "Litchfield" patterns referred to in this book, a matter which might be pursued. Fortunately, for the Australian printed wares we have Marjorie Graham's A.S.H.A. monograph, *Printed Ceramics in Australia* (1978) - which is not listed in the bibliography.

**The authors, both founder members of the Friends of Blue Society, have put together a remarkably useful reference work and demonstrate yet again the important contribution to scholarship that continues to be made by amateurs.

FRETWORK PEDIMENTS IN QUEENSLAND, by Richard Stringer. Published by the University of Queensland, 1982.

Richard Stringer is a well-known architectural photographer and this is a catalogue of a photographic exhibition at the University of Queensland Art Museum. All but three of the 36 original photographic images are reproduced in the catalogue, and they capture the variety of the pediments both interms of their general outline and in terms of the fretwork decoration within. Filling the triangular or arc-shaped pediment was a problem just as much for ancient sculptors as for Queensland joiners, and the solutions to the problem, and the photographs themselves, are undoubtedly better appreciated in the exhibition than in the catalogue. Fortunately, it is a travelling exhibition.

The catalogue contains a short essay by Dianne Byrne on the Art of Fretwork and biographical notes on notable Queensland fret-cutters.

HAUGHTON FORREST 1826-1925, by George Brown, edited by Lauraine Diggins. Published by Malakoff Fine Art Press, Malvern, Victoria, 1982. RRP $100.

Haughton Forrest was a painter who emigrated to Tasmania at the age of 49, in the 1870s, and is noted for marine and landscape paintings.

THE PAINTER AS POTTER. DECORATED CERAMICS OF THE MURRUMBEENA CIRCLE, by Geoffrey Edwards, published by the National Gallery of Victoria, Melbourne, 1982.

Illustrated catalogue of an exhibition running from December 1982 until

March 1983, which surveys the decorated pottery and ceramic sculpture made by artists associated with the "Arthur Merric Boyd" Pottery in Murrumbeena near Melbourne.

Potters and Potteries in Sydney and NSW, 1803-1900

by *Kevin Fahy*

The following list illustrates the extent of pottery manufacture in Sydney and New South Wales during the nineteenth century. A revision of the list published in *Pottery In Australia* (Vol.10 No.2, 1971), it has been extended to include a number of clay pipe manufacturers who are designated by an asterisk. The names and dates given are drawn largely from contemporary newspapers prior to 1832, the 1828 Census and directories from 1832. Directory entries are drawn from the trade listings with the exception of those early directories which contained only alphabetical entries. They are only intended as a guide to the period when these potters and potteries were active. Newspapers and other sources may provide details of the listed potters before and after the listings given as well as other names. It is hoped that photographs of marked pieces and their descriptions can be collected to serve as a basis for a definitive study of these early Australian mechanics and their work.

Abbot, William, Orchard Street, North Willoughby, 1884.
Adams, W., Eureka Pottery, 100 Catherine Street, Leichhardt, 1897-1900.
Alford, William, Nicholls Bay Road, North Willoughby, 1886.
Austin, Hugh, Union Street, Granville, 1896-1897.
Bagot, James, Cowper Street, 1873.
Bakewell Bros., Coulson Street, Macdonaldtown, 1891-1893.
Concord & Coulson Streets, Erskineville, 1894-1900.
Baldock, Frederick B. George Street, Redfern, 1866.
10 Steel Street, 1871.
Baldock, F and Henry, London Pottery, Camperdown, 1877-1882.
Baldock & Conlon, George Street, Redfern, 1865.
Baldock, J.H. & Co., Camperdown, 1879.
Ball, Thomas, Sydney, 1823.
Barnes, Robert, Longueville Road, Lane Cove, 1899.
Barr, George, 388 Sussex Street, 1882.
388 Sussex Street & Ross Street, Camperdown, 1883.
George Street, Camperdown, 1884-1890.
Blackmore, J., Denison Street, Camperdown, 1883.
Boyd, James, Lane Cove Road, North Willoughby, 1884.
Boyd, John, Lansdowne Street, 1866.
Fullers Road, Willoughby, 1891.
Bradford & Co., Donelly Street, Balmain, 1868.
Bristol Pottery Co., Leiper Bros - Longueville Road, Willoughby, 1892-1897.

British Pottery Co., T. Wilks & Co., Willoughby, 1892.
Burwood Firebricks & Steam Pottery Works, Newcastle, 1867 -.
Carter, William, McKenzie Street, Leichhardt, 1887-1890.
Carter, William J., Church Street, Camperdown, 1880.
Eureka Pottery, 100 Catherine Street, Leichhardt, 1884-1893.
Carter, Mrs W J, 100 Catherine Street, Leichhardt, 1894-1896.
Clyde Pottery, Gilbert Macarthur, Camperdown, 1858-1899.
Mrs Louise Macarthur, Camperdown, 1900 -.
Conlon & Co., Broughton Street, Glebe, 1877.
Conlon, Michael J., Broughton Street, Glebe, 1844-1899.
Conlon, M., and Cotter, G., Broughton Street, Glebe, 1879-1883.
Cotter, John, 25 Fitzroy Street, 1863.
Cotter, J. G., Lane Cove Road, North Willoughby, 1884.
2 Derby Street, Camperdown, 1896-1899.
*Cluer, William , Brickfield Hill, 1808-1823.
Croft, Frederick, Burton Street, Camperdown, 1880-1899.
*Dark, William - , 1828.
*Dickins, James , Brickfield Hill, 1828.
Doulton & Co., George Street, 1883-1896.
Eight Hour Co-operative Brick Tile & Pottery Co. Ltd., 303 Pitt Street, 1889.
*Elliot, George , - , 1828.
*Elliot, Joseph , - , 1837.
Elphinstone & Co., Petersham Steam Pottery Works, 53 Constitution Road, Camperdown, 1877-1900.
Field, George, 739 Harris Street, 1883,
39 Randle Street, 1887.
Field, Thomas, George Street, 1847-1871.
Field, Thomas & Sons, George Street, 1873-1891.
Field, William, Glebe, 1886.
Fletcher, Peter, 25 Kensington Street, 1861.
Balmain Road, Leichhardt, 1878.
Fowler, Enoch, - , 1837?
Parramatta Street, 1839.
Parramatta Street and Glebe, 1847-1855,
Camperdown, 1863-1871.
Fowler, Robert, Camperdown, 1873-1900.
Gibson, John, Herbert Street, Gore Hill, North Willoughby, 1887.
Goodlet & Smith, Surry Hills Pottery, Riley Street,
Surry Hills, 1867-1900.
Marlborough Street, 1871.
& Prospect & Sherwood, 1886.
& Waterloo, 1887.
Grimley, Arthur, Sydney District, 1847.
Campbell Street, Camperdown, 1871
Grimley, Charles, Campbell Street, Camperdown, 1877.
Gulson, Frank, Albury, 1886-1887.
Goulburn, 1889-1899.
Hall & Silcock, Waratah, 1889-1890.
Hart & Gallagher, New Canterbury Road, Petersham, 1886-1891.
Hayes, David, George Street, 1828.
Hillcoat, Anthony, East Maitland, 1872-1895.
Hillcoat, W. J., Victoria Avenue, Chatswood, 1900-.

Hilton & Baker, Highgate Street, Auburn, 1894-1895.
Holroyd & Rinder, Sherwood Pottery, Sherwood Road, Prospect & Sherwood, 1887.
Hughes, Samuel, Merewether, 1867-1895.
Irrawang Pottery, near Raymond Terrace, 1834-1852.
Johnson, J., Cockle Bay Pottery, 1813-1816.
Leake, Jonathon, Market Lane, Elizabeth Street, 1828-1839.
Leiper, Edward, Longueville Road, North Willoughby, 1888.
Leiper, Robert and Mundle, George, Longueville Road, North Willoughby, 1889-1890.
Leiper, Samuel, -, -.
Liebentritt, F., Cumberland Pottery & Tile Works - near Enfield, 1863. 1893-1898.
Bankstown 1897.
Liebentritt, F. & Sons, Cumberland Pottery & Tile Works - near Enfield, 1898-1900.
Lion Tile Works, Enfield, -.
Lithgow Pottery, Lithgow, 1879-1900.
Longueville Pottery Co., 62 Hunter Street, 1898-1900.
Macarthur, Gilbert, See Clyde Pottery.
McIntosh, F. 498 George Street, 1875-1877.
Marshall, Henry, East Maitland, 1898-1899
Mashman & Sandison, North Willoughby, 1886-1891.
Mashman Bros. (Victoria Pottery, Victoria Avenue, Willoughby, 1885, 1889-1899.
(Jacques Street, Chatswood, 1900-.
Mashman, John, (Parramatta Road, Auburn, 1889-1890.
(Short Street, Auburn, 1893-1900.
Mashman, William & Henry, Victoria Avenue, North Willoughby, 1888-1890.
Moreton, A. J., 1825.
Moreton, Anson, Brickfield Hill, 1821-1834.
Moreton, Henry, Brickfield Hill, 1821-1828.
*Moreton, J., Surry Hills, 1837.
Moreton, Ralph, Brickfield Hill, 1821-1828.
*Morgan, Mary, George Street, 1828.
Munro & Leiper, Sydney Pottery Co. Ltd., North Willoughby, 1890-1893.
Lane Cove, 1895-1900-.
North Sydney Pipe Depot, Tucker Street, North Sydney, 1895-1897.
Overton, Charles R., 122 George Street, Camperdown, 1887-1897.
Overton, T. W., 122 George Street, Camperdown, 1898-1900-.
Parrott, James, Phillip Street, 1828.
Patterson, William, 216 Elizabeth Street, 1888.
Paul, James, 216 Elizabeth Street, 1883.
Paul, John, (Buckland Street, Alexandria, 1875-1876.
(216 Elizabeth Street & Botany Road, Waterloo, 1884-1886.
(Botany Road, Botany, 1887-1897.
Phoenix Pottery, (Nicholls Bay Road, North Willoughby, 1885-1887.
(Lane Cove Road, North Willoughby, 1888.
(Longueville Road, North Willoughby, 1890-.
Quinn, T., 216 Elizabeth Street, 1887.
Rinder, Thomas, Smithfield Road, Sherwood, 1889-1891.
Rolbert, Albot, Lane Cove Road, North Willoughby, 1884.
Rookwood Pottery Co. Ltd., Joseph Street, Rookwood, 1890
Rookwood Quarry, Asphalt, Pottery & Brick Co. Ltd., Joseph Street, Rookwood, 1891-1893.

Sawyer, H., Parramatta Road, Glebe, 1877-1879.
Sherwood Pottery & Tile Works, Sherwood Road, Prospect & Sherwood, 1886-1890
Sherwood Tile & Drain Pipe Works, Smithfield Road, Prospect, 1890-1891.
Silcock, James, Turton Street, Waratah, 1894-1899.
Simpson, John, 17 Foveaux Street, 1889-1891.
Skinner, Samuel, Pitt's Row, 1803-1807.
Smith, Isaac, Sydney district, 1847.
Standard Steam Brick & Pottery Works, Hart & Gallagher, Petersham, 1890-1891.
Stevenson, James B., Nicholls Bay Road, North Willoughby, 1886-1887.
Sydney Pottery Co. Ltd. Longueville Road, North Willoughby, 1890-1898.
Taylor, George, 4 Yarnold Street, 1855.
Turton, Robert, Darby Street, Newcastle, 1851-1866.
Turton, Robert & Son, Waratah, 1886-1887.
Victoria Pottery, Mashman Bros. Victoria Avenue, Willoughby, 1892-1894.
Waterloo Pottery, Epsom Road, Waterloo, 1890-1897.
Welham, Nathan, Burwood, near Newcastle, 1862.
Wilks, T. and Co., British Pottery Co., Longueville Road Willoughby, 1892.

Our Authors

Julieanne Moran is a recent member of the Society, with a special interest in jewellery. She has recently taken Sally Delafield Cook's course in the History of the Decorative Arts in order to learn more about the subject. This is her first contribution to the *Newsletter*.

Beryl Harris is a keen conservationist with an interest in all aspects of the environment, and is a member of the local Arts and Crafts group and the Mudgee Museum. Mrs Harris breeds coloured sheep which her husband shears with the "Blades", and she spins, knits and paints. Mrs Harris was born in 1920, and tells us proudly that she has been happily married for 42 years.

Patricia McDonald has served as a member of the Committee of the Society and has contributed to its development also by writing articles for the *Newsletter*. She is active in Australiana research and has produced bibliographies on the subject.

Ian Rumsey has a Sydney trucking business and has been an active member of the Society for some years, contributing to the *Newsletter* and serving on the committee.

Christopher Thompson was born in New Zealand. He comes from a long line of people interested in collecting; his grandfather, Professor Sir Algernon Thomas, was President of the Trustees of the Auckland institute and Museum and his mother, Fiona Thompsom, writes books on New Zealand crafts. Christopher Christopher has worked as a cataloguer at the Museum of Applied Arts and Sciences for two years.

Kevin Fahy is a frequent contributor of articles on Australiana and furniture to this and other publications. He is one of the authors of *Early Colonial Furniture in NSW and Van Diemen's Land*, and of a forthcoming book on Australian furniture makers. He has been on the Committee of the Society since its foundation in 1978.

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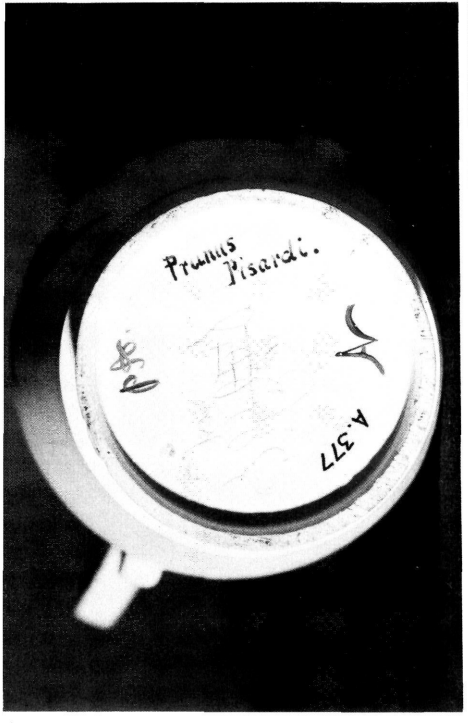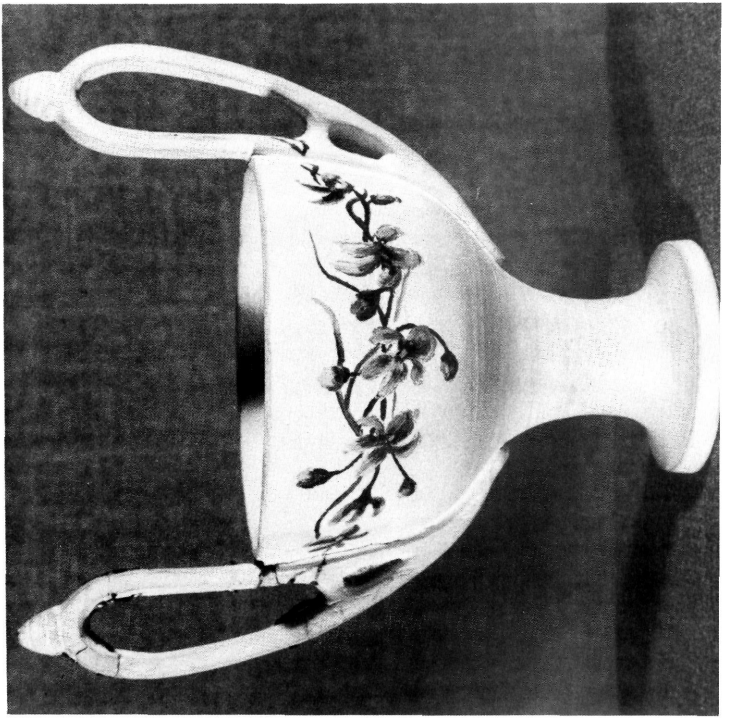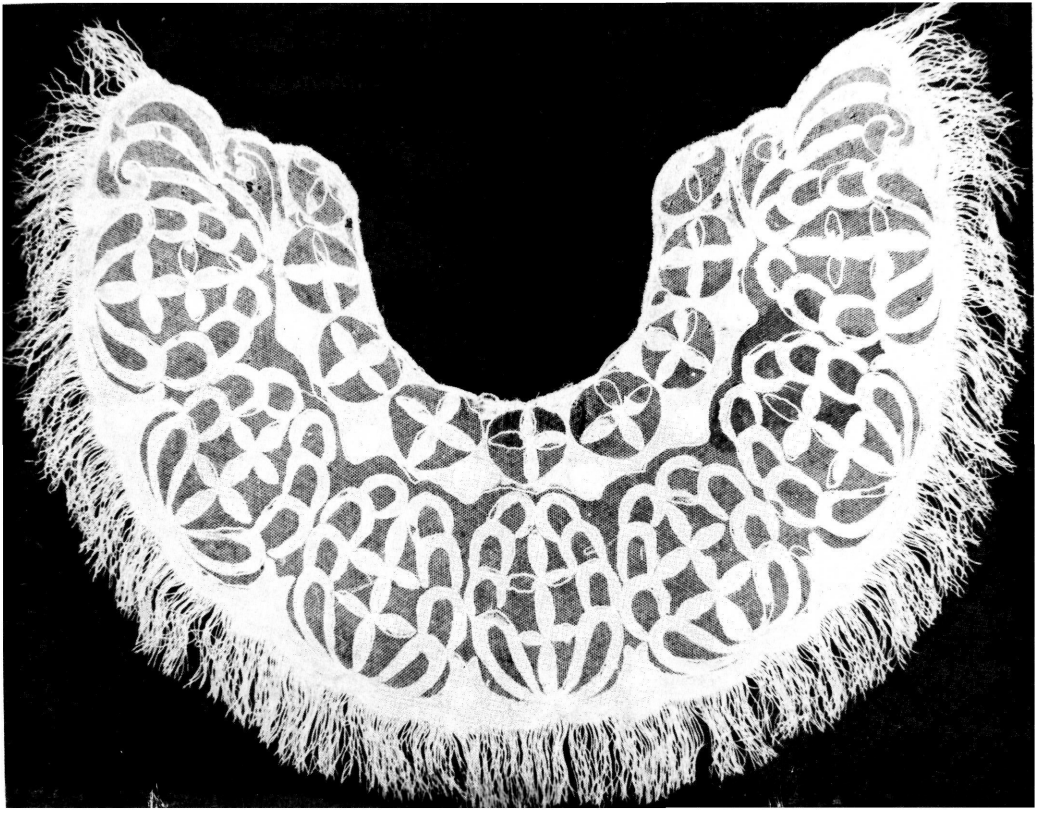
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