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AUSTRALIANA NEWS

CLEANLINESS IS NEXT TO GODLINESS

Elizabeth Bay House has produced two handsome booklets for its new exhibition, "Lights and Loos", opened by Peter James in November 1984. The exhibition moves further away from the stereotyped image of EBH productions, with displays that look beneath the facade of 19th century architecture and into the workings of 19th century houses.

The designer of the displays, David Spode, has managed to break away from the house style which was becoming too recognizable, while also making the objects look good. Curator Shar Jones, whose name can be found in very small letters as the author of the two booklets, Cleanliness is Next to Godliness and Let There Be Light, has teamed happily with Eymont Design in producing clear, readable, informative and elegant booklets - good value at \$3.

We are pleased to see too that EBH now adds the house address and opening hours to its publications - though tacked on behind the list of Trustees that this institution, probably alone among public museum boards in Australia, seems to find necessary in every production. May we suggest that the Trust might serve its aims better by printing the names, addresses, opening hours and features of all its properties instead - and give more credit to those who do the work, such as authors ?

EBH has also removed one of the bathrooms from the upper floor, restoring the bedroom to its original proportions. Two bedrooms on the first floor are being restored and furnished to reflect family occupancy in 1838. The Principal Bedchamber is being wallpapered and furnished in a grand manner with a 3 metre high mahogany four poster, hung with draperies. Miss Kennethina Macleay's bedchamber is simpler, with distempered walls in a soft blue, and an iron bed. Other bathrooms and kitchens, in 1977 fitted for use by the Lord Mayor when the upper floor was intended as an official residence, are also being removed.

LINDESAY CELEBRATES

The National Trust (NSW) celebrated the 150th birthday of its property on Mrs Darling's Point with a series of parties and the launching of a book, Lindesay, a Biography of the House, in October. Official guest was the NSW Minister for Public Works, the Hon. L.J. Brereton.

The Trust book promises to raise the standard of publications

about historic buildings everywhere, not only in the quality of the production but especially in the way the several authors have combined to produce a sensitive study which treats the house with affection and understanding, and above all shows what a wealth of information is attached to this single dwelling. It is an exemplary case which demonstrates the value of historic preservation.

Lindesay has suffered over recent years from attempts at interior and exterior decoration which have not been consistent with the historic nature of the house, however well they may have fitted into contemporary canons of Eastern Suburbs matronly taste. The Trust, through its Lindesay Committee, has set about a restoration of the house to something more in keeping with its original decorative schemes of the late 1830s. A cedar staircase has been restored under the supervision of architect Alan Crocker of Clive Lucas and Partners, and the library painted in the cool green which, as paint scapes carried out by Clive Lucas and Partners tell us, was so typical of colonial houses.

The Trust has also made some modifications to the north garden, replanting with more appropriate plants and giving it more of a gardenesque appearance.

For the weekend of the celebrations, the Trust curators Dinah Dysart and Patricia McDonald arranged an exhibition of paintings and memorabilia surrounding the house and its occupants, from Campbell Drummond Riddell to Walter Pye. As well as gathering many views of the house (most reproduced in the book), they also raided the dank cellars of the University of Sydney and brought out paintings from the collection of Sir Charles Nicholson, benefactor of the University and owner of Lindesay from 1845-49.

Oddly, enough, though the history of the house is fairly well known, the identity of its architect is unclear. Joan Kerr notes that Edward Hallen called for tenders in March 1834, but Francis Clarke was the architect who may have completed its initial phase. James Chadley is another who may have been involved. Since then, many other architects have modified the building. The book is available from the National Trust for \$ 15.

AUSTRALIAN MONOPOLY SET

We have been asked to let you know that the original handcrafted Australian Monopoly set, with an ebony board and gold and silver playing pieces, is available for sale. It was commissioned by AGC as the prize for a competition from craftsmen Ken Reinhardt, Ray Norman and Peter Adams. The vendor is seeking tenders, telephone (07) 379 7928 if you are mad keen.

JINDERA MUSEUM EXTENDS

The town of Jindera in southern NSW has extended its museum with the opening of the Cottage Gallery. Jindera is an interesting

area particularly because of the German settlers in the region, and their influence is reflected not only in town names, surnames, and Lutheran churches, but also to a small degree in the local furniture. German settlement in southern NSW goes back at least to the 1840s, when German viticulturalists settled at Kyeamba.

German carving is evident in the Lutheran churches of the area, and sometimes you can detect it in furniture. Some examples are on display at the Pioneer Museum in Jindera.

The Barossa Valley was just one of several areas where German settlers predominated - southern NSW and southern Queensland being others. Looking for these regional styles is a good reason always to get the provenance of furniture you might be interested in acquiring.

Your editor would be very pleased to hear from anyone who has furniture with regional or national characteristics, such as are well documented from the Barossa.

VIDEO AUSTRALIANA

Film Australia has just released a series of four films on the skills of traditional craftsmen, made for the Australian Heritage Commission. Stained glass and stone carving are among the fields recorded. Each video lasts between 14 and 20 minutes and costs \$35, the series is \$84; brochures are available from Film Australia, Eton Rd, Lindfield 2070, telephone (02) 467 9777.

PORTRAITS OR CARICATURES?

First show of 1985 at the Ervin Museum on Observatory Hill will be "The Archibald Prize Revisited", a review of the prize winners since 1921. Concurrently, the Art Gallery of NSW will be showing the best of the current entrants. The show runs from 5 January to 17 February.

SOUTH AUSTRALIAN GOTHIC

Brian Andrews and Donald Leslie Johnson curated an exhibition of "Gothic in South Australian Churches" at Flinders University Art Museum last October. Featuring nine churches built between 1851 and 1930, the display material included architectural drawings, plans and sketches, church furniture, vestments, silver plate, liturgical books, photographs and original documents.

The exhibition is well reviewed by John Neylon in The Adelaide Review (October 1984). The illustrated catalogue is available from Barbara Deverson, Investigator Press Pty Ltd, 19 Kauri Rd, Hawthorndene S.A. 5051 for \$9.90 including postage.

CAARNAVON POTTERY

Queensland potter and teacher Arthur Hustwit (1900-1960) will be the subject of an article in a forthcoming issue of the newsletter from Glenn Cooke, Curator of Decorative Arts at the Queensland Art Gallery, Brisbane. Hustwit started about 1946 as a commercial potter, apparently exporting his works south. Glenn asks if anyone has seen an incised mark or foil sticker for Hustwit's Caarnavon Pottery; please let him know if you have. Glenn is also a frequent contributor to Arts Queensland, which like the ABC has taken a new title, Arts National. An article of his on the potter Daisy Nosworthy will appear in the next issue.

SYDNEY ARCHITECTURE GUIDES

The Royal Australian Institute of Architects (NSW Chapter) has produced a series of "map guides" to important architectural monuments in the city centre, and the inner city suburbs as part of a series. Each has a small photograph or drawing and caption.

VALE PAT BROWN

Members will be saddened to learn of the death of Mrs Pat Brown on 29th August, 1984, and join in sending our condolences to her husband, Fred Brown.

FEDERATION HOUSES

Photographs of Federation architecture featured in an exhibition at the Rex Irwin gallery, 38 Queen Street, Woollahra, in December. The photographer is Michael Nicholson, who is teaming with architectural historian Trevor Howells to produce a book on Federation architecture, to be published by Hale and Iremonger. The pictures on display come from all parts of Australia, including Brisbane, Perth, and Launceston.

J.W. LINDT

Shar Jones, curator of Elizabeth Bay House, is preparing a book on the photographer J.W. Lindt, to be published in 1985 by the State Library of Victoria. Lindt (1845-1926) was a German who jumped ship in Melbourne about 1862. One of Australia's first photo-journalists, he built up an international reputation, winning many prizes in national and international competition.

Lindt pioneered the dry plate process in Victoria in 1881. Four years later he joined Scratchley's expedition to New Guinea, publishing Picturesque New Guinea in 1887. His firewalking pictures from Fiji and volcano photographs from the New Hebrides reflect his interest in the life of "savages". Other subjects he favoured were fern gullies and studies of public buildings; Blamire Young said of him in 1909 that Lindt was "the greatest out of doors photographer who ever lived".

The Silverware of Magnus Goldring Inc. Edwin Harrop

Manufacturing and wholesale jewellers and silversmiths

by *Kenneth Cavill*

Magnus Goldrings are long-established manufacturing jewellers, wholesalers and manufacturers' agents. That the firm has produced a substantial range of silverware throughout the first three quarters of the century does not appear to be well known. These wares, predominantly smallwork, form the basis of this article.

The firm of Magnus Goldring had its beginning in Sydney in the 1880s. In 1881 Hippolyte Delarue, founder of H F Delarue and Company, watchmakers, jewellers and opticians, died. Conducc of the business then passed to two of his sons. Leopold and Emile, with M Goldring¹. Magnus Goldring travelled frequently between London and Sydney, and it is presumed that he would have been responsible for the purchase of jewellery and other wares for Delarue and Co. in Sydney. Magnus Goldring established his own business at 279 George Street in 1885.

Magnus Goldring had formed an association with the London firm of Edwin Harrop, who were manufacturing jewellers. In 1898 Harrops were persuaded to set-up a small workshop in Sydney for the production of jewellery and related wares. The workshop, established off Castlereagh Street near Market Street, was supervised by Alfred Rushbrook who arrived from London in 1902². Within a decade Harrop's Sydney workshop became the manufactory for Goldrings. The workshops were relocated at the corner of Howard Street and George Street West, now Broadway, and manufacturing activities were expanded.

Magnus Goldring was killed whilst on a visit to London in 1918, a victim of the zeppelin bombing raids of World War 1. Subsequently two of his sons, Harold and Leslie, undertook the management of the family business. By the mid 1920s the production of jewellery and smallwork, in gold and silver, involved a staff of some 35 persons. In 1928 the firm of Magnus Goldring incorporating Edwin Harrop moved from their original premises in George Street to the newly completed *Kembla Building* at 58 Margaret Street. The manufactory remained at Ultimo, and Alfred Rushbrook continued with the firm until his death in 1950, at the age of 78.

Magnus Goldring became a proprietary company under the direction of Harold Goldring and his sons, Magnus George (referred to as "Digger") and Kenneth. In 1969 an office was established in Japan, at Kobe, and this establishment has continued under the control of Kenneth Goldring. In the same year wholesaling and manufacturing operations, in Sydney, were merged at 46 Holt Street, Surry Hills. The firm moved to its present address at 21 O'Connor Street, Chippendale, in 1974. After the death of Magnus George Goldring in 1974, Kenneth Goldring was sole governing director, and Reg Pike was appointed managing director. Stephen Goldring, son of Magnus George and great-grandson of the founder, succeeded Reg Pike as managing director in 1977.


The company's telegraphic and cable address "Jewellery Sydney" is explicit. Magnus Goldrings have manufactured jewellery in Sydney since 1898. Their extensive range of ladies' and men's jewellery and related wares, crafted in gold and silver, has been well documented³. Stone set jewellery - rings,

brooches, and pendants - has been featured from the 1950s. Their production of charms with Australian motifs has also been noted. Magnus Goldrings are prime manufacturers of men's jewellery - signet rings, cuff-links, dress studs - in Australia. Presently attention is focussed on the sterling silverware, predominantly smallwork, that has been crafted in their workshops.

Registered trade marks have been used on jewellery and silverware manufactured by the Company. The various sterling silver goods produced were usually marked 'Britannic', some of the items bore the stamp 'E.H.' for Edwin Harrop. The names Magnus Goldring or Edwin Harrop did not appear. 'Sterling silver', or an abbreviation, was impressed.

Much of the silverware was manufactured for Hardy Brothers. Goods were also manufactured for Prouds, Fairfax and Roberts, Saunders, Drummonds, Dunklings and other retail jewellery houses. Such items bear the retailer's stamps. These are also to be found on goods produced by other manufacturers.

The sterling silverware has included cigarette boxes and cases, vanity cases and compacts, match boxes, ash-trays, letter openers, pen-knives, bank-note holders, thimbles, miniature photoframes, and of course, a considerable range of napkin rings. The wares are illustrative of changes in fashion from the late Victorian to the Art Deco styles. Holloware has not been produced in any quantity.

Marks found on items in silver and gold, manufactured by Magnus Goldring incorporating Edwin Harrop, are listed in the table, together with those found on comparable items manufactured for Hardy Brothers. 'Britannic', 'E.H.' and the symbol  - sometimes referred to as the '3H' mark - are registered trade marks of Magnus Goldrings⁴.

The medal in 9ct gold, (table, item 1) bears an inscription for 1915, and is engraved 'H.C.R.C.', presumably for the Hurstville-Carlton Rifle Club. The '3H' symbol (mark 1) is found on jewellery. Item 2, a plain 5-bar toast rack with handle, is typical of domestic silverware produced in the 1920s. It bears the marks 'E.H.' for Edwin Harrop, 925, and a lion couchant. It is also stamped 'sterling silver'. Item 3, a shaped ash-tray with engine-turned decoration, is typical of those produced from the 1930s³. Item 10, an oval napkin ring with scalloped rim, is marked for Hardy Bros. An identical napkin ring has been sighted, bearing mark 5.

The two cigarette cases illustrated on the lower part of the inside back cover are of the same design. The first (item 4) bears the marks for Magnus Goldring Inc. Edwin Harrop, and the second (item 9) those for Hardy Bros. The latter also has the year letter, H, for 1940⁵. The cases are heavy, with bevelled edges, and have the same fine engine-turning. The third case (item 6) is identical with item 9, save that the edges are rounded. It bears an inscription for 1933, and is simply marked: 'Hardy Bros Ltd, sterling silver'. Apparently it was manufactured prior to the introduction of the more elaborate marking system. The Hardy Bros mark - HB conjoined - noted on items 7 to 10, differs from their usual mark, 'H Brs'. The HB conjoined mark appears to have been introduced after Hardy Bros had been granted a Royal Warrant in 1929⁶. The letters A to J have now been sighted in association with the above stamp, and correspond to the years 1933 to 1942, respectively. The HB conjoined mark has also been found on items manufactured by W J Sanders⁷. Both firms have used the standard Hardy Bros

'STG' abbreviation, and a crown. The earl's crown was discontinued in 1947, whilst year letters beyond J do not appear to have been used for Hardy Bros⁵.

The quality of Magnus Goldring's cases and boxes has been noteworthy. Such items bearing the trade mark 'Britannic' have not always been recognised as Australian. Whilst Magnus Goldrings have continued to manufacture gold and silver jewellery bearing their registered trade marks, their production of cigarette cases and boxes, and of related smallwork, was discontinued in 1974.

Of the many presentation and commemorative items crafted in Magnus Goldring's workshops, the memento presented in 1920 to Edward, Prince of Wales, is an unusual one. Following on the ending of World War I, the Prince of Wales embarked on a goodwill tour of the Empire. During his visit to Sydney the Highland Society of New South Wales presented him with an Address and Memento. The latter took the form of a plaque (back cover) to which was applied a map of Australia, engraved: "From the Highland Society of New South Wales and affiliated Societies with the loyalty and love of 20,000 Scots".

At the top left of the plaque - the tablet was on Australian timber - was a fine spray of native flowers and Scotch thistle, crafted in silver and gold. The Prince of Wales' insignia was applied at the bottom left, and the symbolic kangaroo at the bottom right. Whilst the memento was produced by Magnus Goldrings, it may well have been commissioned by the Society from J M Dempster. (Mr Dempster had been a member of the Council of the Highland Society.) The Address and Memento were presented to His Royal Highness by the Governor-General, Sir Ronald Munro-Ferguson⁸.

The miniature digger's tin-hat (upper inside back cover), in sterling silver, is a memento of a rather different kind. The miniature trophy has been presented to the winner of the annual Tin-Hat Golf Tournament held by the Imperial Services Club, at a Sydney course, from 1924 to 1938 and from 1946 to 1981. The parent trophy, which may be viewed at the Club, is indeed a novel one. It is a lacquered World War I Digger's Tin-Hat to which plain silver shields, the size of a small medal, have been applied since 1924. Each shield is simply inscribed with the year and name of the winner.







The jewel box presented to Queen Elizabeth II by the City of Melbourne on the occasion of the Royal Visit in March, 1954, is a fine example of the smallwork produced by Magnus Goldrings. The box (inside front cover) was commissioned from Hardy Brothers, and was displayed in their Collins Street showrooms prior to its presentation to the Queen by the Lord Mayor of Melbourne⁹. The jewel box, crafted in 15ct gold of Australian origin, is of a plain rectangular form, and is footed. The interior, which is lined in blue velvet, has a lift-out tray. The box, 22cm x 14cm x 7.5cm (approx.), bears the City's crest, and is engraved: "To her Majesty Queen Elizabeth II from the City of Melbourne, Australia, 1954".

Thus the Goods produced by Magnus Goldrings have been predominantly for personal use. Of the earlier wares - plain vanity cases, cigarette cases and circular match boxes of the 1910s and 1920s - few appear to have survived. Much of this smallwork was crafted in gold as well as silver. The cigarette boxes and cases with engine-turned decoration, manufactured from the 1930s may still be found. It is to be regretted that this smallwork is no longer produced.

















MARKS ON WARES MANUFACTURED BY MAGNUS GOLDRING
INCORPORATING EDWIN HARROP

NO. MARK ITEM AND DATE OF MANUFACTURE⁴

Magnus Goldring incorporating Edwin Harrop:

- | | | | |
|----|--|---|-------------------------|
| 1. |   | Medal, circular shield,
crossed rifles & target. | Inscription
for 1915 |
| 2. |   
STERLING SILVER |] Toast rack, small, plain | c.1925 |
| 3. | <small>BRITANNIC</small>
E.H. STG. SILVER | | |
| 4. | 
BRITANNIC
E.H. STERLING SILVER |] Cigarette case, large,
flat, engine-turned
decoration | c.1935 |
| 5. | BRITANNIC
STERLING SILVER | | |
| | |] Photoframe, engine-turned
decoration. | c.1950 |

Hardy Brothers:

- | | | | |
|-----|---|---|-------------------------|
| 6. | HARDY BR ^{OS} L ^{TD}
STERLING SILVER |] Cigarette case, flat,
engine-turned decoration | Inscription
for 1933 |
| 7. |     | | |
| 8. |     | Match box holder, small. | 1939 |
| 9. |   H. STG. SILVER |] Cigarette case, flat,
engine-turned decoration | 1940 |
| |  HARDY BR ^{OS} L ^{TD}  | | |
| 10. |    
HARDY BR ^{OS} L ^{TD} |] Serviette ring, oval,
scalloped rim. | 1941 |

ACKNOWLEDGEMENTS:

Mr Stephen Goldring is thanked for his considerable help and co-operation. Thanks are also due to Miss E Rushbrook and Mr Reg Pike, formerly of Magnus Goldrings. The assistance of Mrs N Sanson of the Highland Society of NSW, of the Imperial Services Club, and owners of individual items, is gratefully acknowledged.

REFERENCES AND FOOTNOTES:

1. W F Morrison, *Centennial History of New South Wales, 1888*, Vol. II, (Aldine Publishing Co., Sydney).
2. Miss E Rushbrook has provided information relating to the establishment of Harrop's Sydney workshop, which was supervised by her father, Alfred Rushbrook.
3. Catalogue: *Britannic Fine Jewellery*, c.1966, Magnus Goldring Pty Ltd., Sydney.
4. The attribution and dating of the smallwork has followed on the examination of some 40 items. The inspection of specific items by former craftsmen of Magnus Goldrings and other firms has greatly facilitated the process. The author would appreciate any additional information.
5. Kenneth Cavill, "W J Sanders and Company", *Australiana Society Newsletter*, 1984 (4), pp.14-21.
6. G Franzmann, *By Appointment - The History of Hardy Brothers 1780-1980*, 1980 (Macmillan Co. of A/ia, Melbourne).
7. In particular the HB conjoined mark has been found on a series of inscribed trophy cups, produced by Sanders in the period 1933-1940. These and other trophies are to be described in a further article on W J Sanders and Company.
8. Mrs N Sanson, Senior Vice-president, Highland Society of NSW, has provided information relating to the Address and Memento presented to the Prince of Wales in 1920.
9. Anonymous, from newspaper cutting accompanying photograph in possession of Magnus Goldring Pty Ltd.

TOWN AND COUNTRY JOURNAL DECEMBER 14 1984

MARDY BROTHERS.
 THE GREAT BRITISH CRYSTALLINE CRYSTALS
CHRISTMAS PRESENTS.
 MARDY BROTHERS ARE MAKING A SPECIAL OFFER OF INVITING IN
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 LATEST DISSEMINATED CAN BE
 BOULET THEIR MAIL ORDER
 SENT TO ANY ADDRESSING
 ADDRESS IN THE SPECIAL AND PROMPT
 COUNTRY'S HEALTH ATTENTION.
 PART THREE
 WITH THE "CANT. CANE" WOULD BE THE THE COUNTRY'S MADE PURCHASED ON
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Between Tattersalls & Legacy

The Technology Of Glass Artefacts

A brief summary of the preliminary findings of research on early commercial Australian glass (funded by the Heritage Council of NSW) was presented at the 4th Annual Conference of the Australian Society for Historical Archaeology on 28 September, 1984, by Dr Jim and Mrs Mary Boww.

The changes in form and markings of commercial glass artefacts, mainly in the period 1788-1900, were briefly reviewed in relation to the corresponding developments in the methods of glass manipulation and packaging. These changes were illustrated by reference to:

- * 3 to 3½ litre square case bottles (Zeewyck wreck, W.A., 1727) moulded in tapered wooden "dip" moulds, compared with free-blown "onion" bottles.
- * Free and dip-moulded straight-sided "wine" bottles, which show a gradual standardisation in capacity of one-sixth gallon (26²/₃ fl. oz., 758 ml.) size, and approximately ¾" (20 mm) neck bore, and a ¾" (20 mm) deep reinforcing ring applied to the lip, by c.1800-1840 (Rapide wreck, W.A., 1841).
- * The gradual rise in maximum sizes, from about 18" to 48", of imported window glass by 1850, after the Crown process was displaced in 1832 by a modified "Broad Glass" (flattened cylinder) process by Chance Bros., of Smethwick in the UK.
- * In food and fruit bottling, an increase in cork size from about ¾" to 1¼" - 1½" in the period c.1820-1850; and by c.1860/70 to a 2" or more neck size, after the development of vulcanised rubber (1842), and the Mason jar (1858/68), the side-lever (1854) and the press-and-blow (1853) glassmoulding machines.
- * Carbonated soda and soft drinks, first imported in 1819, used bottles which had to be laid flat (the torpedo-shaped Hamilton c.1825-1905 and the long cylindrical round-ended Maugham c.1845-1895), to keep the cork wet and expanded and so prevent the drink becoming "flat" by gas leakage under pressure.
- * The introduction and patenting in 1869/1871 of equipment by which both the internal, as well as the external, shape of the neck, and thus the internal sealing by a floating stopper, by gas-pressure from the carbonated drink, became possible.
- * Following this introduction of internal moulding equipment, the rapid development and sale of bottles with floating non-spherical and spherical internal stoppers: Non-spherical, Hogben/'stick' c.1870/80, Lamont c.1870-1905 and Hutchenson c.1885-1905 (to c.1920 in USA); and spherical rubber-ball Gledhill c.1880-1890, the glass-marble Codd (1871) patent bottle (c.1880-1925) and its many variants (c.1885-1925).
- * Later improvements in corking methods by the wire-lever "Lightning" seal, c.1880-c.1930; the internal-screw, c.1880-c.1960; and the modern crown-cork with applied lips, c.1905-c.1920 and machine made c.1920 to date.

In any attempt to identify broken glass artefacts, the internal and external shape of the bottle top and neck are often as important, and can frequently

be of more value in dating, than the larger body and base shapes. Pontil-marks (up to c.1845-c.1865) and glassmakers' marks appear on flat or concave surfaces (base); distributors' trade-marks are on flat or convex surfaces (body); while straight or circular "mould lines" can be on any outer surface of the bottle. The need for an established collection of such commercial glassware, probably collected from wrecks of known date, to aid in such identification work, was stressed.

Laboratory tests of possible value in such work may be:

- * X-ray reflection analysis to identify early weather-resistant high-lime hand-manipulated glass, compared with more modern poorly-resistant high-soda machine-made glass.
- * High chrome and rare-earth analysis of early Australian glass made from beach sands.
- * Spectro-photometer, electron-microprobe and density/refractive index checks, to identify glass pieces of similar origin.

On the completion of this work, it is intended to submit a more detailed summary for possible publication in the Australian Society for Historical Archaeology Journal.

The work outlined is under the supervision of the specialist archaeologist of the Heritage Council, Helen Temple. Of the many who have assisted, in providing information and comment, the authors particularly wish to thank Annette Keenan, Warren and Lisa Wickman, all of the Power House Museum, Sydney; Myra Stanbury of the West Australian Maritime Museum, Fremantle; David Jones, author of a summary of Sydney's Aerated Water Manufacturers' Bottles; and the staff of the Mitchell Library and of the NSW and Australian Archives and Patent Office.

☆☆☆☆

CONTRIBUTIONS WANTED

Every day your Editor waits anxiously for the mail to arrive with new contributions for the Newsletter.

Don't feel bashful and shy. Get out your typewriter, pen, pencil or quill and tell us what is going on - new books, auctions, new finds and new Australiana discoveries.

Your Editor cannot keep prevailing on the same old friends for copy. His wrists are getting weaker from trying to squeeze stories out of people.

please help - NOW!



History, Fashion and Design in Australian Silver

by B D Eggleton

Today, items of old Australian silver are becoming more and more rare and the chances of picking up a fine piece hitherto unidentified are naturally becoming less and less. Big money comes onto the market too often and, too frequently pieces pass into the hands of accumulators rather than collectors.

The real interest in possessing pleasant things from the past is the chance to study them - maybe to muse a little, maybe to indulge in conjecture, but surely to be inquisitive and, above all, to share with others the results of these activities. In doing this a real contribution can be made to the advance of knowledge, no matter how small. It is with these thoughts in mind that I want to share with you three Australian silver items - not with the idea that I know all about them, but rather that, through The Society, more information relative to them may be gathered to complete what is - in most cases - an incomplete picture so far.

My first item is a shield, 4" by 3½" with, attached to the back, a swivel stand. The shield is engraved "VOLUNTEER CHALLENGE SHIELD" and with the fact that it was won by a Captain D Drysdale VF. The shield is surmounted by a crown and in the centre of the shield is the engraved date 1887 in the middle of an applied laurel wreath.

The crown is of outstandingly fine detail and appears to be cast. It is, of course, a facsimile of the Imperial Crown of St Edward and signifies that 1887 was the year of Queen Victoria's Jubilee, to celebrate the 50th anniversary of her accession to the throne. Captain Drysdale belonged to the Volunteer Force - a force of auxiliary troops which could be called upon for defence in times of emergency, but what did he do to win it? Was this his brief moment of glory or did he go on to even greater achievements? Surely it would be fascinating to know!

As for the shield itself, apart from the fine quality engraving, both the crown and the laurel wreath are attached by rivets from the back whilst the fitting for the swivel stand is soldered on. The maker was Frederick Basse and the shield will be of great interest to collectors of "hallmarks" as it is stamped "STL.SILVER" then a crown in an oval cartouche, a lion passant in a shield and the Queen's head in an oval cartouche - all in one line. Underneath this in a second line is stamped F.BASSE and ADELAIDE.

It should be particularly noted that these marks for Basse are significantly different from those published in Hawkins' book *Australian Silver 1800-1900*. The lion faces to the left instead of to the right, the maker's name includes the initial, and the crown appears in an oval, instead of an oblong, cartouche. The pristine quality of the punches on the back of the shield would tend to indicate that the punches themselves were new in 1887 thus it is conceivable that the marks illustrated in Hawkins' book are earlier than 1887. Whilst this is a matter for conjecture I think we should remember that most valid research starts with conjecture and it would be of value to*from anyone with other definitely dated items bearing any variant of Basse's punchmarks.

Of general interest is the fact that Basse should be the maker of a military trophy in 1887, only two years before he became a staff officer of the 1st



The Jubilee Basse shield (actual size)

STL. SILVER



F. BASSE

ADELAIDE

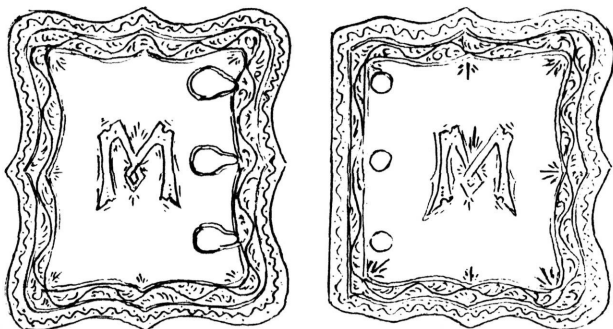
The punchmarks on the back of the shield

Battalion Cadets in South Australia and this fully supports Hawkins' book, page 91, in which Basse's biographer, the late F N Hodges, mentions his interest in things military. The other point which should be made about this interesting maker is that the items catalogued in the book are dated to circa 1910 whereas elsewhere it is suggested that Basse's business ended circa 1900.

It is surely likely that there are other similar shields to be found. Has anyone seen one? Does anyone know anything of Captain Drysdale or the reason for the presentation of this shield?

The next piece I would like to discuss is a belt buckle. This buckle is in two shaped halves, each half measuring $2\frac{3}{4}$ " by $2\frac{1}{4}$ " and bearing, on the reverse side, a brass attachment for the belt. The face is engraved with a border of wriggle-work, punch and leaf scroll and, in the centre of the face of each half is engraved a capital letter 'M'. The interesting thing about the design of this buckle is the way it differs from others that I have seen in that the two halves join by means of three studs projecting from the face of one half fitting into three slot-holes in the other half.

One half is completely unmarked, but the other bears the oblong stamp punch "D. JONES & CO" in one line whilst immediately below it is another punch "FINE SILVER". This punch is worn around the edges but perfectly clear and



The Jones buckle, slightly reduced, showing the studs on the right hand piece and the slots into which they fitted on the left hand piece.

D. JONES & CO

FINE SILVER

The punchmarks on the buckle.

legible. It would be interesting to assay the buckle to see in what way - if any - "Fine" silver varies from sterling.

Has anyone seen other articles with such a stamp? The date of this item would seem to be circa 1880 from the style although this can sometimes be inaccurate as so many styles were adopted from Europe and frequently appeared here considerably later than their dating by European standards of style. This piece is certainly not a "one-off" item and there is every likelihood that similar items are still to be found. It would be interesting if someone found a dated example. I have approached David Jones, in Sydney, to see if the punchmark might aid in dating - especially by the styling of the Company title but apparently no-one could help. But is "D.JONES & CO" David Jones?

Albrecht's fine book *Nineteenth Century Australian Gold & Silver Smiths*, while listing many Joneses at varying dates late in the nineteenth century, does not mention any D. Jones. This raises the possibility that either this piece is of later date than the coverage of the book, or, more probably, that the piece was made by a maker other than D. Jones who was simply the retailer. There is, of course, ample later evidence of the practice of retailers' having their silver made elsewhere but their name being prominently punched on the item. It could almost be said that, at least during the present century, silver items made in Australia tend to display the retailers' names as punchmarks rather than those of the makers.

One cannot help but muse of a possible connection between the expression "Fine Silver" and that punched on various Drummond animal paperweights, "Pure Australian Silver" which Hawkins suggests were in any case made by Kilpatricks! Is it possible that Kilpatricks made the buckle?

The last piece I want to discuss here is a christening mug. Australian design frequently leans heavily on overseas originals. The design of this mug is extremely good. The straight-sided body is everted towards the rim and the base is encircled by applied notched moulding. The broad plain 'S' curved handle bears similar moulding down its centre and the inside of the mug is gilt.

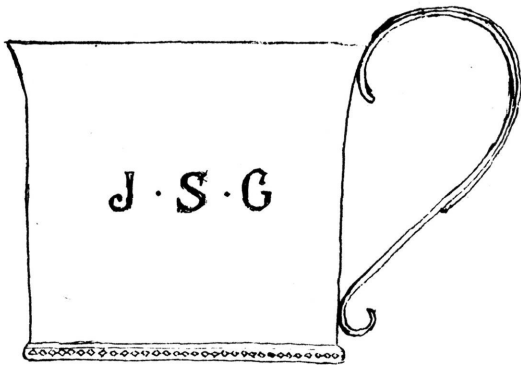
The result is not only a mug pleasant to look at, but one which is eminently suitable for infant children. With its very broad, flat base it would be very difficult to knock over and the everted rim makes it easy to drink from. All in all a good, clean design and a credit to W J Sanders who made it, almost certainly in the mid 1930s but possibly as late as the early 1950s.

The punchmarks, on the outside of the mug behind the handle, shows W.J.S. in one punch and the usual oval .925 punch and a 'STG' punch.

W J Sanders were undoubtedly responsible for the major production of silver, in Sydney, from the late 1920s onwards from which time they produced silver for many retailers including Prouds, Hardy Brothers, W Kerr, Fairfax & Roberts and J M Dempsters if we can go by the ubiquitous '.925' and 'STG' punches which appear with the marks of all the above companies (and probably with others I haven't yet seen).

In a similar fashion, the two-line punchmark "STERLING SILVER" of F J Mole, of Brisbane indicates that they, too, supplied a very wide market.

However, the mug under present discussion bears Sanders own punch and indicates that, at the time of its manufacture, the standard of silver design was high. I mention this especially because so much silver of



The mug (above), is this an Australian design?, and the Sanders marks (below).



Australian manufacture is a copy of British or Continental design. In any infant industry this is to be expected, of course, but it is only by the gradual collection and study of Australian manufactured silver pieces that progress towards indigenous design can be seen.

The other point is that silver of this type - that is 20th century Australian-made silver - may still be purchased widely although it is rapidly going off the market and increasing in price. But it is surprising to realise that these items have so far largely been ignored (except for recent articles by Ken Cavill on the products of Sanders and Goldring) and that, so far as I am aware little has been recorded, yet alone published, about Australian silver of so recent a date as the last 50-60 years. I would like to suggest that we neglect this aspect of Australia's decorative arts at our peril.

In the last century most Australian-made silver was derived from overseas originals. Our design was weak even though the workmanship of some items was excellent. Where our earlier silversmiths excelled was in applying decoration (either by bolting on pre-fabricated leaves etc., or by the occasional highly skilled engraving). It is in this century, however, since the First World War, that there seems to have been a steady development in actual design and, whilst at this stage we do not know sufficient to be sure that some interesting designs were, in fact, original, it is only by the study of items, still available, that we may be able to piece together an important period of the decorative arts in this country.

Around the Auctions: Queanbeyan in the 1860s

by David Dolan

The museum policy for Lanyon Homestead (front cover) requires each part of the main house to be furnished as it would have been at the time it was first occupied - thereby creating an 1859/60 zone and a 1905 zone. Although reliable oral evidence concerning the furnishing of the Edwardian wing provides guidance; there are no inventories, pictures or other sources of information about the original furnishing of the older part.

One question which has exercised the minds of the Lanyon Restoration and Acquisitions Committee has been what mixture of new and old, Australian-made and imported, furniture was likely to have existed in the homestead in 1860. The question has been attacked from various angles: including the study of furnishings of other comparable houses, and an analysis of the circumstances of the occupants at the time.

Until the advent of Canberra as the National Capital, the major town in the vicinity of Lanyon was Queanbeyan, and the *Queanbeyan Age* (first designated *The Golden Age*) was the local newspaper. In mid-1984 I commenced a study and analysis of advertisements for sales of furniture in the *Queanbeyan Age* for the decade 1860-70. The idea was to try to determine what sort of furniture had been brought into the district in the preceding years, and what was available locally.

The main themes found in these 500-odd issues of the *Queanbeyan Age* are Australian and Empire politics, local legal wrangles, crimes of violence and passion, nasty accidents, and curious and embarrassing pregnancies with their associated scandal. But there are many advertisements for sales of furniture, usually by auction, occasioned by bankruptcies, relocations, and deaths.

In the majority of cases little or no detail is provided. A sofa, a set of chairs, a clock, a davenport, a chiffonier, or a work-basket is listed without any clue to its age, quality, or origin. Sometimes the occupation or status of the vendor is specified; and occasionally furniture is listed room-by-room along with the nick-nacks, giving some picture of how rooms were furnished and used in Australia at that time.

One of the most interesting discoveries, from the point of view of collectors of Australiana, concerns the frequency with which cedar is mentioned, compared with other woods. In the auction advertisements of the decade cedar is specified 31 times, compared with Rosewood 11 times, mahogany 5 times, oak 3 times, and walnut only once. It must be remembered that in the case of about 90% of the items listed, no wood is mentioned at all. The items mentioned as cedar are most often tables, bedsteads and chairs (some cane-seated). A couch, a desk, and twice a safe, one dinner-wagon, and a seat are described as cedar. Cedar is never mentioned in connection with smaller items of drawing-room furniture, sofas, or what we might call "prestige items". Cedar is sometimes said to be "polished".

For comparison, rosewood is mentioned several times in pianos, chiffoniers, and once each in a davenport and a whatnot. The description "American" is applied to stoves, chairs, lamps, beds, and clocks (and constantly - wagons and buggies).

The general advertisement columns of the *Queenbeyan Age* are also informative on the question of the rapidity with which kerosene lighting became available in Australian country areas following its discovery in the USA in 1859. From mid-1861 advertisements for kerosene and kerosene lamps abound. In the whole decade 1860-70 there is but one reference to a Moderator lamp and one to Argand. One can conclude that before kerosene, candles rather than oil lamps were generally used in the area.

The following advertisement appeared many times in 1861:

RE-OPENING OF THE
Woolloomooloo Steam Saw and Moulding Mills
(late Fairfax's)
Bottom of Dowling-st., Woolloomooloo Bay

Builders, Cabinetmakers, Timber merchants and the public generally are respectfully informed that the above extensive establishment, with the whole of the first-class machinery hitherto in use, is now re-opened for the execution of orders both in town and country.

The class of work turned out from these mills is so well known that it is only necessary to say that first-rate hands have been engaged for every department, and that all orders will meet with prompt attention.

The business will henceforth be conducted on the strict system of cash payments, which will enable the proprietors to give such an advantage in respect to prices as has hitherto been afforded by no house in Sydney.

Orders from the country must be accompanied with a remittance, or a reference to a house in town which will be responsible for payment on completion.

MOULDINGS, architraves, skirtings, doors, sashes and frames, French windows, Venetian shutters, chimney-pieces, & every description of JOINERS' WORK of the best workmanship, all ready for fixing.

WOOD-TURNING by steam power - Bedposts, chair and sofa rails, table and washstand legs, drawers and sofa stumps, and every variety of turnery.

A large stock of CEDAR will always be kept, in logs and boards, to which the especial attention of cabinetmakers is requested.

Sawing to any extent will be undertaken for the trade, and from the large power of these mills, a guarantee can be given as to the speedy execution of such orders.

RANDOLPH NOTT, Manager.

Another interesting aspect of this research is the occasional appearance of some odd, rare, or special item in what was at the time a fairly remote part of NSW. Mats and rugs of unspecified origin were common, but a Turkey Carpet or a Brussels Carpet was deemed worthy of special mention. More detail was given in advertisements for pianos than any other items, prompting the thought that Humphrey McQueen was right in what he wrote about pianists in early Australia¹. Pianos are the only item whose makers are regularly named, with Broadwood leading the poll, and no Australians showing up.

"Splendid melodions" and "an excellent harmonium" were sold in 1865, and "a splendid Paris 30-day office clock" from an hotel also in that year. In 1868

a model of the "Galatea" and a glass case of "South Sea curiosities" were among the prizes in a Grand Lottery Bazaar - tickets five shillings each.

I wonder whether someone in the Lanyon region bought the winning share, at 20 shillings, in the raffle operated by Messrs. Baldwin of Hunter Street, Sydney, advertised in the *Queanbeyan Age* in October 1863. Only 120 shares were sold, "the prizes to be given to the highest and the lowest thrower, the highest to have his choice". The prizes were "A splendid console table specially made for the late International Exhibition; also, a magnificent ormolu clock supposed to be the finest ever imported, and which cost in Paris £80".

The lack of detail concerning the console table seemed at first to encourage speculation that it might have been Australian-made, but no such item has been identified in the catalogues and reports of the 1862 London International Exhibition in either the Mitchell² or the National libraries, so perhaps it too was an import. Does anyone know anything about this table?

NOTES:

1. H McQueen *A New Britannia*, Penguin, 1970.
2. Thanks to Elaine Lawson for checking this point in the catalogues of the Colonial Exhibitions of 1861 which previewed the Australian contributions to the London 1862 exhibition.

☆☆☆☆

LIST OF ILLUSTRATIONS

FRONT COVER: Lanyon Homestead near Canberra, with the 1905 extension at left. (See article "Around the Auctions")

INSIDE FRONT COVER: Jewel Box presented to Her Majesty Queen Elizabeth II by the City of Melbourne on the occasion of the Royal Visit, 1954. (See article on Magnus Goldring.)

INSIDE BACK COVER: UPPER - Miniature 'Tin Hat' golf trophy, Imperial Services Club, height (incl. stand) 12 cm (approx.). (See article on Magnus Goldring.)

LOWER - Cigarette cases and miniature photoframe, with fine engine-turned decoration. (See article on Magnus Goldring.)

BACK COVER: Memento from the Highland Society of New South Wales, presented to the Prince of Wales on the occasion of his visit in 1920. (See article on Magnus Goldring.)

☆☆☆☆

The Thrill Of The Chase!

by B D Eggleton

Some time ago I acquired a sterling silver paperweight in the form of a map of Queensland. The map forms the top and is fixed to a triangular base which slopes upwards from front to back so that, when set on a table, the map is readily seen. Affixed to the map are two cast figures - one of a man (about an inch high) and which is bolted to the base in such a way that the fixture is embedded in the plaster of paris weighting, and the other of a pig which has simply been bolted to an overlapping edge presumably at a later date. For the purpose of this article I will ignore the pig, presuming that it is a later addition and was not there when the presentation of the paperweight was made.

On the side of the base is the legend "To Alick from all his Old Pals, 3-12-15". The very clear punches of F J Mole - that is an emu, the capital letter M, and the Maltese Cross, are struck at the base of the map of Queensland.

Being ever inquisitive - like most collectors - I started the seemingly impossible task of finding "Alick"! The piece obviously had a story to tell and so I set off on a project which was to last for more than two years. The starting point seemed to be to list the clues which the object itself provided - in this case five in number:-

Clue 1: The recipient of this presentation went by the name of "Alick" - and this was a 'somewhat unusual' rendition of the name Alexander, or Alex, or Alec. I felt that because it was unusual it might be helpful.

Clue 2: Because the inscription mentioned all his OLD pals, Alick must surely have been of mature years - possibly elderly at the time (that is, in 1915).

Clue 3: The date - 3rd December 1915 - must have signified an important occasion, most probably an event, a birthday, or an anniversary of a previous event, connected with Alick. (After all, even in those days one didn't get presented with sterling silver every day!)

Clue 4: The map of Queensland must have been of significance, because it was unlikely that sterling silver paperweights were bought from stock in the middle of the First World War. It seemed that it was more likely made to order.

Clue 5: (And possibly the most puzzling) was the marking of the rivers but NOT places or towns.

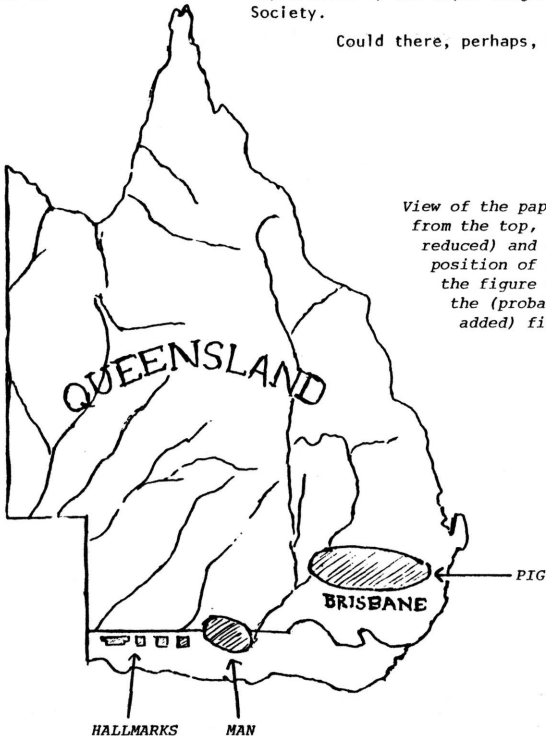
Five clues were not very many on which to start so I decided to pick those which held the most promise and concentrate on them. I focussed on Clues 2 and 4. A man named Alick and who was somehow connected with Queensland. Maybe Alick had served the State of Queensland in some way. Possibly he was a wellknown person in his own time. Was there a person of this type?

I won't bore you with recollections of library visits, nor with a list of books which I read or browsed through, suffice to say that long searches of Queensland history in the early years of this century produced a few

Alexanders, but no Alicks! So I began to search further back into the last century and the earlier days of the Colony. There seemed little point in looking before 1860 when Queensland was separated from New South Wales.

On the point of giving up (because, by then, I had got back pretty early in time), I came across the story of early exploration in Queensland and, in particular, the stirring story of the Jardine brothers. In brief the story is that John Jardine, the police magistrate in Rockhampton, had been sent, in 1863, to found a settlement at Cape York called Somerset. His sons, Frank (the elder) and Alexander (referred to as Alick) set out with four other white men, four aboriginals, and 250 head of cattle, on 11th October 1864, to make the journey overland! No-one had ever done it before. Against constant attacks from aboriginal tribesmen they completed the fantastic journey after five months. Fifteen hundred miles during which time they lost most of the cattle and horses and for which epic journey they were (later - in 1886) to be awarded the Murchison Grant for their services to exploration by the Royal Geographic Society.

Could there, perhaps, be a link?



View of the paperweight from the top, (slightly reduced) and showing the position of the 'hallmarks', the figure of a man, and the (probably later added) figure of a pig.


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TO
ALICK
FROM
all his Old Pals
3-12-15

STERLING
SILVER



Mole's hallmarks (enlarged)

The inscription (enlarged)
appearing on the base.

Figure of a man
(slightly reduced)



Their epic journey was completed in March 1865 so that 1915 would have been the fiftieth anniversary. But why then was the date inscribed in December? It didn't seem to fit.

This seemed as if it was the end of the affair, but I decided to press on and read further. Apart from the search for Alick I found the reading most interesting. Was there more to learn? The fact that worried me was that, if this piece really was connected with Alick Jardine's journey, then surely the route of the journey or at least the starting and/or finishing points would have been clearly marked on the map. They weren't. Apart from Brisbane, the map only bore the rivers. No towns.

In fact I didn't even know whether Alick Jardine was alive in 1915! He'd surely have to be pretty old if he was.

More reading brought to light the fact that, after his journey Alick joined the Queensland Government Service in late 1865 - in the Main Roads Department, in Rockhampton. He apparently didn't stay in Somerset. This sounded more promising because, if he joined the Queensland Government Service in December of 1865 then December 1915 would be the fiftieth anniversary. A silver piece to commemorate such an anniversary was well within the bounds of possibility. It might even mark his retirement from Government service. A check on dates made it apparent that, when he undertook his famous overland journey with his brother Frank, he was only 20 years of age (or so - he may have been 21). So, in 1915, he would have been 70 or 71 - certainly time for retirement.

After more searching I found the fact that Alick was said to have died (in the United Kingdom) in 1920, his brother Frank having died the year before at 77 years of age. So everything all of a sudden seemed to fit - a possibly (by then) senior Queensland Government servant, called Alick, 70 years of age, was celebrating 50 years of service (or retirement, or both) and all his old pals presented him with this memento, presumably in Brisbane. Maybe the figure of a man represented Alick himself.

But those damned rivers still had me worried. Why rivers and no towns? It didn't make sense! And the atlas proved that the engraved rivers were not haphazard - they were very accurately placed. Was my case all conjecture, plucked out of the sky?

And then I found it!

Alick Jardine was an engineer and he rose, in Government service, to be Engineer-in-chief of RIVERS AND HARBOURS! In 1880 when the Roads Department was abolished he turned to the Harbours and Rivers Department. In 1882 he was resident Engineer and, in 1890, he became Chief Engineer of Rivers and Harbours and this gave yet another possible reason for a presentation in 1915. It was his 25th anniversary in that position. It was - and to some extent still is - customary to present silver on a 25th anniversary, a Silver Jubilee.

At last there was a valid and sensible reason for the rivers being so carefully marked on the presentation silver map. All five clues became relevant, if I had, indeed, found the truth.

But have I?

After all, its very circumstantial. The Brisbane papers do not seem to have reported any presentation (but is it likely that they would?). It's always easy to make wild claims. In 1915 the world had much more to think about, and to report on and write up in newspapers, than a presentation to someone in his seventies.

And so my conclusion is that this piece MAY have belonged to Alick Jardine, pioneer explorer and Engineer-in-Chief of Rivers and Harbours in Queensland. It all fits.

But that figure of a pig - a later addition - maybe it's all hog-wash! Somewhere, some reader may be able to confirm my story, or demolish it. The challenge is open to any member who would like to help, especially those in Queensland. I don't mind if you tell me I'm wrong: I've had more than two years of fun. But, I admit, it WOULD be nice to be right!

Of additional interest is the fact that, although Mole had been making silver pieces since 1913 (some say 1911), he first registered his punches as a trademark on 23 November 1915 - only days before this piece was presented and even less before it was engraved. Was this, perhaps, the first piece Mole made bearing his officially registered trademark? Fancy flies. Maybe we'll never know.

And so I set forth these facts and conjectures, with the hope that somewhere, someone, may provide additional information to support or refute the case I have built. Have I built a castle in the air? Or could my surmises be true?

How say you, members of the jury?

Whilst many books were read, information was often found in more than one volume. The following were the source volumes to which I am indebted for information in the article:-

Queensland Frontier by Glenville Pike. Rigby 1978.

A Thousand Miles Away by G C Bolton. ANUP 1970.

Australian Silver 1800-1900 by J B Hawkins. National Trust, 1973.

Rockhampton - a History of City and District by L McDonald. UQP 1981.

Australiana Books

WALLPAPERS FOR HISTORIC BUILDINGS, by Richard C. Nylander, published by The Preservation Press, Washington, 1983, paper. An immensely useful compilation, which consists mostly of a catalogue of available reproduction wallpapers, 109 illustrated in black and white photographs. Sizes of rolls, including the length of the repeat, is listed for each. The book is the companion to Jane C. Nylander's, *Fabrics for Historic Buildings*, and book are available from the National Trust (NSW) bookshop at \$12.95

STAINED GLASS IN AUSTRALIA, by Jenny Zimmer, published by Oxford University Press, 1984, hard cover, \$40. This expensive book on stained glass is bound to be a disappointment, as it seems to lack the perceptiveness and academic qualities that might be expected in a monograph. Some random examples from the text will illustrate the point. Any casual and still sober drinker would be capable of this comment: "The High Victorian Marble Bar formerly in Adams' Hotel in Sydney (1893), now incorporated in the Hilton Hotel on the same site, is also famous for its stained glass". Horbury Hunt seems to be a figure of fascination because he slept on an office bench and died in apparent poverty. The captions are often trite too: "The practice of commissioning dedicatory windows for installation in churches has increased the heritage of stained glass in Australia. Detail of the Mogg memorial window in Christ Church Old Cathedral at St Arnaud, Victoria, which dates from the 1880s". This is not referred to in the index nor in the text as far as we can discover, but there is another caption to a plate on p. 93, which illustrates the same panel, and manages to confuse the matter further: "East window in Christ Church Old Cathedral at St Arnaud, Victoria. Dedicated in 1887, it was a gift of the family of Valentine Nott Mogg, of Swanwater, who died in 1883. The window may be imported but the simple tabernacling suggests the work of Ferguson and Urie while the figures suggest Lyon, Cottier and Co. of Sydney. If made by Ferguson and Urie it demonstrates their developed expertise with figurative and ornamental work and may indicate the retention of a figurative style introduced by John S. Lyon who worked with the firm from 1867 to 1873." Pay all bets!

BONDI, edited by Jacqueline Kent, published By James Fraser, Surrey Hills NSW, 1984. Five essays, a short story and lots of colour photographs capture some of the history and much of the spirit of the depressing and exhilarating features of Australia's most famous beach.

CITY LIFE IN AUSTRALIA, by Geoffrey Dutton, published by Currey O'Neil, 1984, \$24.95. Photographs of urban life in Australian cities.

CHANDELIERS AND BILLY TEA, A CATALOGUE OF AUSTRALIAN LIFE 1880-1940, by Peter Cuffley, published by The Five Mile Press, Hawthorn, Vic. Author Peter Cuffley has condensed a number of old Australian catalogues, such as those of Feldheim, Gotthelf and Company into this book which reflects the lifestyle of two generations of Australians. A hardback edition is available at \$48, a soft covered edition at \$16.95.

THE ELDERS-IXL COLLECTION. MASTERWORKS OF AUSTRALIAN PAINTING AND THE FRENCH BARBIZON SCHOOL, by Ron Radford, published by the Art Gallery of South Australia, \$10. Many colour illustrations and a lively commentary by the Curator of Paintings at the Art Gallery of South Australia.

FROM THE BEGINNINGS OF EUROPEAN SETTLEMENT. A COLLECTION OF AUSTRALIAN WATERCOLOURS AND DRAWINGS 1800-1983, by Margaret Rich, published by the Ballarat Fine Art Gallery, 1984. A splendid catalogue of 178 works with artist biographies and about 100 black and white illustrations, to celebrate the centenary of the Ballarat gallery 1884-1984.

EXPLORE HISTORIC AUSTRALIA, by Margaret Barca, published by Currey O'Neil, 1984, \$26.95. A how-to-get there, what-to-see book put together with the assistance of the Australian Council of National Trusts and BP Australia, which compiled the maps.

READER'S DIGEST BOOK OF HISTORIC AUSTRALIAN TOWNS, published by the Reader's Digest, n.p.s. Colour photographs of 50 towns.

PASTORAL PROPERTIES OF AUSTRALIA, by Peter Taylor, published by Allen and Unwin Australia, 1984, \$39.95. Photo-essays on about a dozen properties across Australia.

BOOKS IN THE PIPELINE

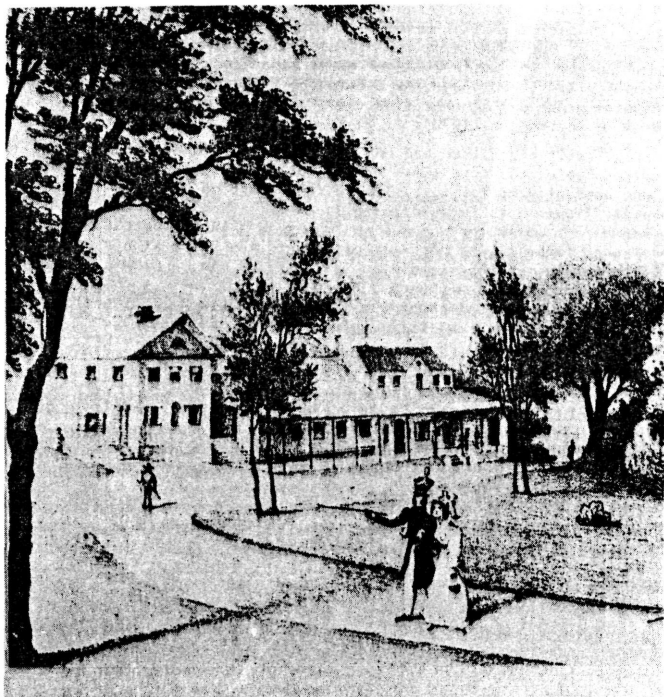
Books we hear about in the pipeline are one on Australian silver by John Hawkins and which should be ready next Christmas; a specialised study on South Australian silver by an Adelaide dealer, and two books on South Australian pottery, one by member Geoff Ford and his wife.

THE AUSTRALIAN OLD HOUSE CATALOGUE, by Ian Evans, published by Methuen Australia 1984, \$12.95. A really useful where-to-get-it guide for the house restorer, complete with photographs to indicate the range of things available and illustrating some of the specialised services. Essential reading and as useful as any other tool in the restorer's kit

SIMPKINSON DE WESSELOW: LANDSCAPE PAINTER IN VAN DIEMEN'S LAND AND THE PORT PHILLIP DISTRICT 1844-1848, by Max Angus, published by Blubber Head Press, Sandy Bay, Tasmania, 1984, \$175.00 (\$145.00 pre-publication offer). A monograph on this colonial painter in a limited edition of 1,000 copies, 64 colour plates.

AUSTRALIAN HISTORICAL LANDSCAPES, edited by D N Jeans, published by George Allen & Unwin Australia 1984, \$24.95. Nine authors present what amount to case studies of regions of Australia, ranging from Norfolk Island to the Swan River Valley. Through text and pictures, each demonstrates how to "read" a landscape to bring out an understanding of its history and an appreciation of its beauty, natural and man-made. With hundreds of colour plates, this is more than a mini-coffee table book.

☆☆☆☆



FROM HERE AND THERE

compiled by *Ian Rumsey*

A VICTORIAN READER informs us that a Louvre curator, Helene Toussaint, has been doing some detective work on behalf of the Bendigo Art Gallery. Madame Toussaint's work is to authenticate nineteenth century French paintings in the Neptune Scott collection, donated to the Bendigo Art Gallery in 1944. So far one major find has been confirmed and it seems promising that many more of the 30 or so previously overlooked paintings could be just as important.

☆☆☆☆

BATHURST ART GALLERY organised an important Lithgow Pottery Exhibition using the collections of several society members and public institutions, such as The Museum of Applied Arts and Sciences as well as Lithgow's Eskbank House Museum. The pottery was of great importance both socially and economically to NSW generally and to the Lithgow-Bathurst area in particular. It was a group of Bathurst financiers who made the founding of the pottery possible in the late 1870's

This Bathurst exhibition had one side effect, it made the residents of the Central Tablelands more aware of the pottery and a number of items have since been offered for sale. The most interesting of which was a pair of premier flower pots in majolica glaze and in excellent condition. They were offered to a collector who was so impressed with the pottery exhibition that one of the flower pots was pledged to the Bathurst Art Gallery. Unfortunately the best laid plans of mice and men, as the story goes, do not always come to fruition and the pair of pots were sold to another buyer. It is believed the collector who missed out has made many apologies for his premature pledge and is still wiping egg from his face.

☆☆☆☆

THE YARDLEY GALLERY'S (Paddington, Sydney) past exhibition included a carved Art-Nouveau cedar panel of a female figure undergoing metamorphosis into an insect. The Edwardian carving could be easily overlooked, except that it was the work of Queenslander L J Harvey. Harvey's works are themselves undergoing a metamorphosis financially due to a recent book dealing with phases of his work. The cedar panel was for sale for about \$1500. The Harvey book can be purchased far more cheaply at \$14.95 from most bookshops. It is believed to have been sold after the exhibition.

☆☆☆☆

FROM GEORGE BURROWS in Tasmania comes some helpful information concerning John Campbell's pottery. John Campbell bread plates are being reproduced in Tasmania by a descendant of the family, Glen Campbell. They are from one of

the original (John) Campbell moulds, purchased from McHugh Bros. pottery. The reproduction bread plates come in 2 sizes and are most attractive. They are not produced with any intention to deceive and can be recognised from the originals by the different clays, texture, and glaze colours. The plates are quite cheaply priced at \$35 or \$45. Unfortunately on two occasions collectors have paid large sums of money to purchase these plates. One was sold at a Melbourne auction last year for some \$300 and more recently \$700 was paid at a Sydney pottery sale. Let the buyer beware!

☆☆☆☆

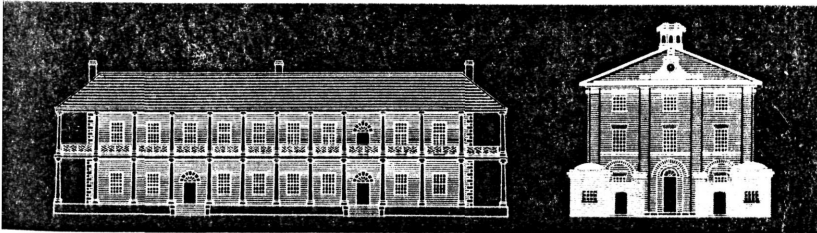
ENDING THE FINANCIAL YEAR off once again we take this opportunity to thank our President, Michel Reymond, for the generous donation of copious quantities of fine champagne; and those many society members who supplied the chicken sandwiches; also to John Houstone for acting as our purveyor of good wines; to Graham Cocks for his stewardship in the supplying of non-alcoholic beverages; to those members who donated their time to the Society by way of contributing to the newsletter and especially Mr Dick Phillips of South Australia who once again sent several items of silver to be auctioned at the Annual General Meeting.

Personal thanks to Mr Phillips for the masonic medal and finally to the directors and staff of J R Lawson for the loan of their auctioneer Jon Alford and for the use of Lawson's premises as our meeting place. Our apologies to anyone overlooked.

☆☆☆☆

ANY CONTRIBUTION TO FROM HERE AND THERE will be most welcome, as the compiler suffers from a short temper, writer's cramp, lack of writing time, dyslexia, premature old age, and a shortage of original or other information.

☆☆☆☆



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