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# AUSTRALIANA

NOVEMBER 1994

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Vol 16 No. 4





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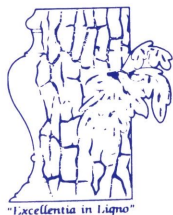


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Cover: Portrait of Conard Martens, 1840. Oil on artist's board, by Maurice Felton. Mitchell Library, SLNSW

# THE AUSTRALIANA SOCIETY

25 TERRY STREET, BLAKEHURST NSW 2221



## — SOCIETY PROGRAMME —

### MEETINGS — 1994-95

**THURSDAY**  
**1 DECEMBER**

Christmas Party – please don't forget to bring a plate.

**THURSDAY**  
**23 FEBRUARY 1995**

Illustrated talk on Conrad Martens by Elizabeth Ellis,  
Curator of Pictures, Mitchell Library, State Library of  
NSW.

Elizabeth Ellis researched and wrote the definitive book on  
Conrad Martens, published to coincide with the exhibition  
of his work at the State Library of NSW.

**THURSDAY**  
**26 JANUARY 1995**

**AUSTRALIA DAY DINNER 1995**

The Australia Day Dinner to be held at the Great Hall –  
St John's College – Sydney University.

Guest speaker will be Terence Measham, Director of the  
Powerhouse Museum, Sydney. His topic will be "The  
Gothic Revival – a Personal View". Following the great  
success of last year's Australia Day Dinner, early bookings  
are advised. Please contact the Hon. Secretary.

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Society meetings are held at 7.30pm at the Glover Cottage Hall,  
124 Kent Street, Sydney. Convenient Street parking.  
Drinks served 7.30-8.00pm, followed by Australiana Showcase  
(bring your Australian treasures for general discussion).  
Lectures will commence at 8.30pm.

# Special Announcement

## THE POWERHOUSE PRIZE FOR 'AUSTRALIANA'

The Australian Society and the Powerhouse Museum announce that the POWERHOUSE PRIZE FOR AUSTRALIANA, sponsored by Simpsons Antiques, for 1993 was awarded to **Dr Dorothy Ericksen** for her article, "English and the Austral-

ian Eastern Colonies' Involvement in Jewellery and Silversmithing in Western Australia", which was published in *Australiana*, Vol 15, No 1 (February 1993).

The overall quality of the article considered by the judges made their task difficult.

Entries for the 1994 Award

must be submitted prior to 1 December, 1994 and entries are invited from members of the Society as well as non-members.

Articles published in the Society's journal during 1994 will be eligible however previous entries (which might be published in 1994) are excluded.

## Rules for Literary Award Prize

1. All entries are to be typed in double spacing; must reach the Editor no later than Thursday, 1 December 1994, and can be submitted by members and non-members (other than judges).
2. To be eligible all entries must be on a subject relating to *Australiana* and preferably by an item of original research. All illustrations for articles are to be supplied.
3. The authors for all articles submitted for the prize agree that the Society can publish those articles in the Society's journal whether or not a prize is awarded.
4. Articles previously published other than in the Society's journal during 1994, will not be considered.
5. The winning article will receive a prize of \$250 to be presented at the Society's Australia Day Dinner in 1995.
6. The judges will be appointed by the Society's Committee.
7. The Judges' decision will be final and no correspondence will be entered into. The judges reserve the right not to award the prize if, in their opinion, the entries are not of a sufficiently high standard.
8. Articles received after Thursday, 1 December 1994 will be eligible for the 1995 award.

## PETER R WALKER

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Plaster relief inscribed Robert Prentzel, Zurich 1887. Exhibited N.G.V. 1994.

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# Important Notice

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Australia Day Dinner – 26 January 1995

Your Committee has negotiated to have another Exceptional Venue, Fine Catering, with a Significant and Entertaining Guest Speaker Terence Measham for the Annual Dinner 1995.

PLEASE KEEP THURSDAY 26TH JANUARY 1995 FOR THIS EVENT to be held at the Great Hall – St John's College – Sydney University. Convenient and secure parking in the grounds – and a remarkable

Menu.

A gathering of Members and Friends in the Grand Style.

PLEASE WATCH FOR NOTICES – AND RESPOND EARLY (Hon. Secretary)



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## Research Interests

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Kevin Skelsey 25 Terry Street BLAKEHURST NSW 2221 Tel (02) 546 6538

1. WICKS The Jewellers, Argent Street BROKEN HILL NSW (not extant) Mid 20th Century, and WICKS Business enterprises before/since. eg. F. A. WICKS, R. J. WICKS (turn of century) and Jack WICKS and Colin WICKS (mid 20th century and since). Others?

Wanted: History, Identifiable stock, photographs, ephemera etc.

2. STUDIO FISHER PTY LTD – Art Pottery – Mid 20th century located at 28 Banks Street Kogarah NSW – Tel. LW1049 (Cottage still exists but unable, to date, to gain access)

In Hand: Printed Catalogue with random numbered illustrations of pottery products, and some sample pieces. Base mark a simple scratched outline of a fish. Gen-

erally Terracotta with white coloured slip trail.

Wanted: Historical background and Business details and Artists. Potters involved, sample items, and biographical details of Mr and Mrs John Fisher. Catalogue entry “They are of continental quality Australian Make” – suggesting a post World War II resettlement of an European family.

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# Journeys through Landscapes – Conrad Martens: Life & Art

State Library of New South Wales 21 November 1994 – 2 July 1995

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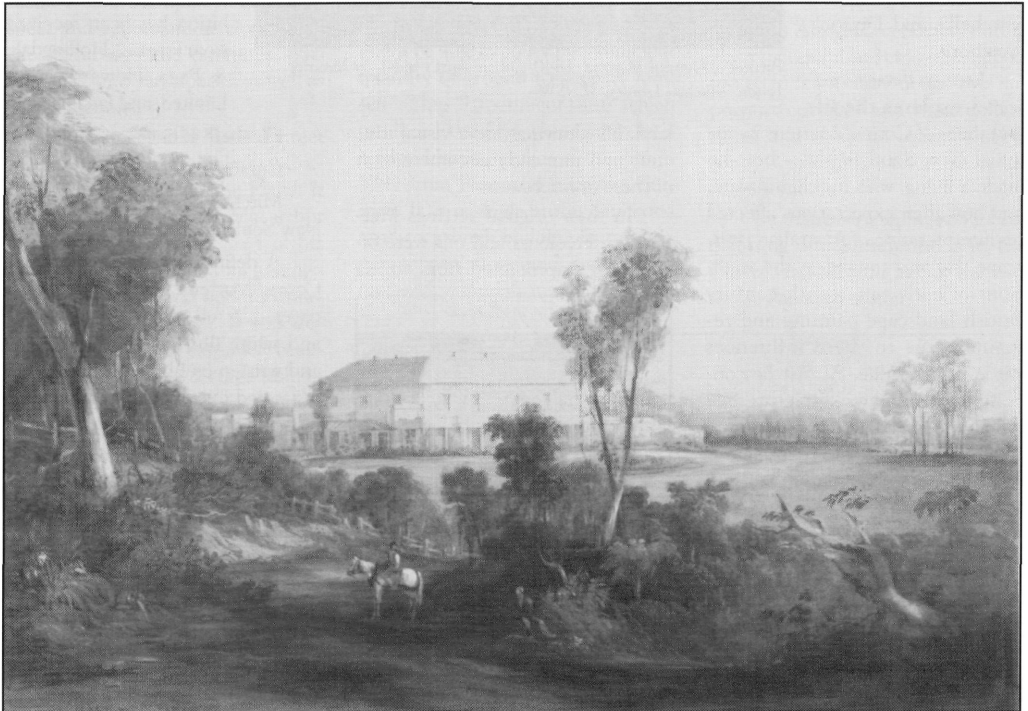
Journeys through Landscapes – Conrad Martens: Life & Art is the first exhibition from one of the State Library of New South Wales' most famous collections of colonial pictures. Over 200 works by Conrad Martens are on display, ranging from familiar finished watercolours and oils to many hitherto unseen preliminary drawings and studies selected from 1,535 drawings (including 18 sketch-books) 118 watercolours, 29 oil paintings, personal possessions, and manuscripts. Manuscript documents such as his letters and account books of

sales of pictures from 1835 to 1878 are also included. A highlight is the recently identified journal of Martens' voyage to Australia, including sailing with Charles Darwin on HMS *Beagle*.

The core of the Library's Martens collections came through the foresight and generosity of two early twentieth-century benefactors, David Scott Mitchell and Sir William Dixon. Mitchell inherited watercolours by Martens from his mother, Augusta (née Scott). He added his own purchases, including sketch-

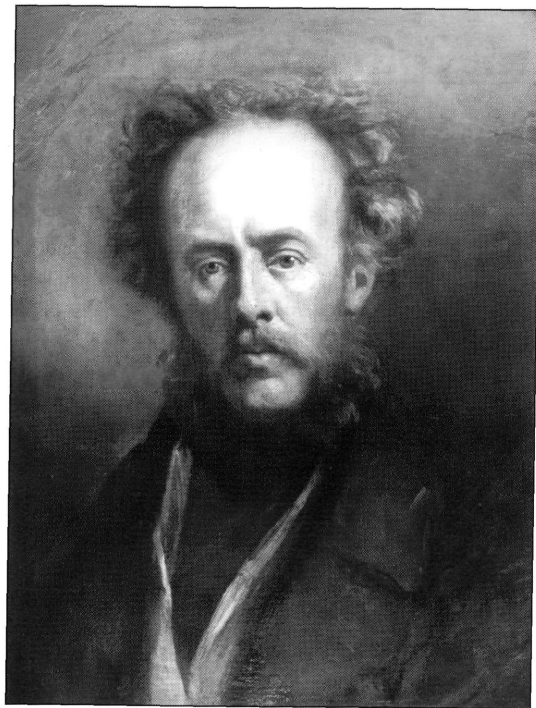
books and drawings as they became available in the late nineteenth century after the artist's death. Mitchell's primary interest in Martens and colonial art was as historical documentation. On his death in 1907 he bequeathed his entire collection to the State.

Sir William Dixon, a generation younger than Mitchell was, like him, born in Sydney. He inherited the older man's mantle as the foremost Australian collector of his day, with a particular affinity for colonial art. He understood the place of prelimi-



Camden Park House, 1843. Watercolour by Conrad Martens, Dixon Galleries, SLNSW.

nary studies in an artist's output, how associated material is essential for research, and that pictures are fragile objects requiring careful storage and housing. After the death of Martens' only surviving child, Rebecca in 1909, Dixon bought many drawings, sketchbooks and manuscripts in the dispersal of the estate. He began giving pictures from his collection the Public (now State) Library of New South Wales in 1929, and continued to do so until his death in 1952 when he bequeathed the remainder of his library. Gifts and purchases from other sources have added to the extraordinary riches of Mitchell's and Dixon's donations.



Portrait of Conrad Martens, 1840. Oil on artist's board, by Maurice Felton. Mitchell Library, SLNSW

*Journeys through landscapes* explores the life

and times of Conrad Martens in colonial New South Wales - how he made a living, who his clients were, and how their expectations affected his interpretation of Australian landscape. He was trained in the traditions of early nineteenth-century British landscape painting and remained true to these influences throughout his life. At first he concentrated on views of picturesque scenery in the Blue Mountains and Illawarra districts. However, it was soon apparent that clients preferred paintings of their houses and properties, or of Sydney Harbour scenes. Martens travelled extensively to country districts in New South Wales seeking commissions for pictures. The longest time on the road was in 1851-52 when he spent seven months riding from Brisbane to Port Stephens via the Darling Downs and New Eng-

land. His drawings are a visual itinerary and rare early documentation of these frontier areas.

In their original settings Martens' watercolours and oils were often hung unprotected from strong

Australian sunlight. Such exposure caused irreversible fading to watercolours; the oils were often discoloured by yellow varnish. In preparing for *Journeys through Landscapes* Library conservators and contractors have treated more than 300 works by Martens, including original nineteenth-century frames. The conservation program has been made possible through generous sponsorship from James Fairfax, the Vincent Fairfax Family Foundation, David Wilson, the Australian Decorative & Fine Arts Society (Sydney), Conservation Access, and HPM Industries Pty. Limited. Additional sponsorship for the exhibition has been received from Freehill, Hollingdale & Page, Howard Smith Limited, and Ian Dickson.

Elizabeth Ellis

Curator of Pictures

Mitchell Library, State Library of New South Wales

A definitive new book entitled *Conrad Martens: Life & Art* with 212 pages, 125 full colour and 112 black and white illustrations, researched and written by Elizabeth Ellis, is being issued to coincide with the exhibition. It is published by the State Library of New South Wales Press, with substantial assistance from Mrs E.P.T. (Caroline) Simpson. Other specially produced items are a portfolio of twenty facsimile pencil drawings; a selection of greeting cards; and transcripts of Martens' *Journal on HMS Beagle* (1833-35) and his *Lecture upon Landscape Painting* (1856). A CD ROM on Martens will be released in early 1995.

*Account of Pictures  
Painted at Sydney, N.S. Wales.*

1835 -			
Jan 24 <sup>th</sup>	View of the Cove, Sydney	2	10/-
	View of the Cove, Sydney	2	10/-
Feb 16 <sup>th</sup>	Landscape - of the Harbour	5	10/-
26 <sup>th</sup>	View of Sydney Harbour	10	10/-
Aug 16 <sup>th</sup>	General View of Sydney Harbour	10	10/-
	Talk at the Theatre, Melbourne	10	10/-
23 <sup>rd</sup>	View of the Harbour	6	6/-
	View of the Harbour	6	6/-
Sept 5 <sup>th</sup>	Landscape - of the Harbour	5	10/-
	View of the Harbour	10	10/-

First page of Martens' *Account of pictures* listing sales from 1835 to 1878. Dixon Library, SLNSW



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# Two Parramatta collections

## An Australiana Society members excursion

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Kevin L. Skelsey (Hon. Secretary)

A group of twenty seven members attended a special viewing, on Saturday 8th October, of the buildings and the collections of furniture, furnishings, decorative arts and domestic items in both Hambleton Cottage and Experiment Farm Cottage at Parramatta NSW.

This visit, arranged and guided by committee member Mr Ian Stephenson the National Trust Curator, followed his excellent illustrated lecture on these cottages at the regular October Glover Cottage Hall meeting of the Society.

Ian made certain that each member had the opportunity to inspect and appreciate at close range the features of the buildings, out-buildings, and yard spaces, as well as the collections.

The tour began in Hassall street in Parramatta at Hambleton Cottage, 'The Cottage on the Plain'. It was built in 1824 for John Macarthur on land that was once part of his Elizabeth Farm Estate, from a design by Henry Kitchen and working drawings by Henry Cooper. It was described as a small but extremely beautiful dwelling in the cottage fashion featuring French Windows opening onto a wide verandah leading to park like gardens and similar to a building designed by Henry Kitchen for Macarthur at Camden.

Ian Stephenson arranged for three guides to take groups of nine each on a sequenced narrated viewing of the whole site.

Leaving Hambleton Cottage the visitors then walked across open space to Experiment Farm Cottage. Some of this space has resulted from

the demolition of 20th century houses adjacent to the historic house. This now allows the Experiment Farm Cottage to exist in a relatively uncluttered area, and to be viewed in wider perspective. Full access was given by the resident manager who also arranged the excellent refreshments for the enjoyment of all during the viewing.

Experiment Farm Cottage is one of Australia's few surviving 18th century buildings, built by colonial surgeon and explorer John Harris on land purchased from James Ruse. The land grant No. 1 was made by Governor Phillip to James Ruse in 1789 "in order to know in what time a man might be able to cultivate a sufficient quantity of ground to support himself". Thus "Experiment Farm" which produced the first wheat sown by a settler. Harris purchased the site in 1793 from Ruse and built the Cottage. It is a single storey stuccoed sandstock brick building featuring a symmetrical front and low pitched roof and verandah in the "Colonial

Georgian Style". Panelled front door, sidelights, fanlight, shuttered French doors and columns spaced evenly about the centre line of the facade provide an orderly balanced external image.

The rooms are dedicated and decorated to the presumed original purpose as supposed by research and logical use of the interior. Walls are finished according to scrapings and evidence found under trims.

To explore at leisure this fascinating site, champagne and fine food in hand, with good companions and informed commentary was a pure delight.

This Australiana Society outing was a successful and enjoyable opportunity to learn more about two important cottages and their collections, and to spend some valuable social time together on a fine Saturday afternoon.

We thank Mr Stephenson for his planning and presentations at the Glover Hall Meeting and at the visit to the Parramatta sites.



*Experiment Farm Cottage.*

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# Book Review

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Sydney Harbour David Moore, with text by Rodney Hall, Chapter & Verse in association with the State Library of New South Wales Press, 1994. 84 pp. & over 200 images in colour and duotone. Rrp \$34.95 softcover, \$49.95 hardcover.

David Moore, Australia's master photographer, reveals his life long fascination with Sydney Harbour in this splendid book whose publication coincides with a major exhibition of his work at the State Library of New South Wales.

With a perceptive eye Moore has assembled a rich and evocative collection of photographs numbering over 200 images spanning half a century, capturing the vitality of this great seaport with its ever changing moods and multitudinous activities.

The icons of Sydney Harbour, the Harbour Bridge and the Opera House, are shown to their best advantage with Moore's comprehension of the qualities of light, be it pre or post sunrise. As an artist he manages to use mist or fog to extraordinary ef-

fect.

His images are not static. They show a personal side of its residents arriving, working and enjoying the bounties this Harbour-side city can offer.

Rodney Hall, twice winner of the Miles Franklin Award has written an excellent accompanying text. But this volume is most valuable as a record of the work of one of Australia's major creative talents.

Kevin Fahy

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# Book Notice

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**Debonair Jack: A biography of sir John Longstaff** by Prue Joske. Hudson Publishing PO Box 573, Hawthorn Victoria 3122. RRP \$49.50 plus \$5 postage and handling.

In this well-researched, full length biography, Prue Joske traces the life of Australia's first knighted artist from humble beginnings in Shepparton in the 1860s to the early decades of this century, when he was acknowledged as the country's finest portraitist and an elder statesman in the art world.

She charts his career from early disgrace for scribbling on school walls to bohemian Gallery School years;

the first travelling scholarship; an impulsive marriage; recognition in Paris and London; and his stint as a war artist. (This section includes notes on his cousin Will Longstaff, whose *Menin Gate at Midnight* achieved international renown.)

Using previously unpublished family records, Prue Joske reveals 'Debonair Jack' moving among the rich and powerful and enjoying the Byzantine world of gallery trustees and art advisers.

The catalogue provides the first published documentation of over 300 Longstaff works. The fourteen colour plates and the sixteen black and

whites range from national icons such as *Breaking the News* to commissioned portraits of Royalty. They include four of his five Archibald Prize-winning paintings; several examples of his great facility in depicting beautiful women; and the long-lost painting *What Shall I Say?*, which won the student prize at the National Gallery of Victoria in 1884.

*Debonair Jack* will enable Longstaff to take his rightful place in the history of Australian painting and will be invaluable to art lovers, collectors, teachers, curators and war historians. It limns a complex, charismatic personality and is long overdue.

## Contributions Please ...

We require articles urgently for our *Australiana* journal.

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

Please forward your submissions to: The Editor, *Australiana*, PO Box 322, Roseville NSW 2069.  
Fax (02) 416 7143.



# Commemorative and Souvenir Spoons of Australian Interest, 1894-1994

Kenneth Cavill

By the close of the nineteenth century, the collecting of souvenir spoons had become a popular hobby in the United States of America, the United Kingdom and in many other countries. Silver spoons were practical and affordable memorabilia reminding the collector of an overseas visit or a holiday. They were useful gifts. The demand for souvenir spoons was quickly met by manufacturing silversmiths, jewellers and individual craft workers. Tea and coffee spoons were designed that displayed the emblems and motifs of countries and cities from the Old World to the New. Distinctive plants and animals figured prominently.

Spoons of Australian design, imaging our unique flora and fauna are known from the 1890s. A century later, many of the early spoons have become rarities now sought by knowledgeable collectors. The 1890s was a period of great change in Australia. The eastern colonies suffered a severe economic depression, felt most acutely in Victoria, while Western Australia prospered in the wake of the gold rushes of 1892-93. Against this background the six colonies moved towards Federation.

Undoubtedly the historical spoon, *Plate 1, AB1* was designed to promote the Federation movement. The enamelled finial bears the slogan of the Australasian Federation League of 1893: "One People, One Destiny, One Flag". The League's flag is also illustrated.<sup>1,2</sup> The spoon was manufactured by Walker and Hall of Sheffield, England for the Australian market. It has Sheffield hallmarks for 1899.

The Commonwealth of Aus-

tralia came into being on the first day of January, 1901. The former British colonies – New South Wales, Tasmania, Western Australia, Victoria, South Australia and Queensland – became states within the Commonwealth. The Federation period was one of growing nationalism, well evidenced in the production of Australian mementos. By coincidence, this was the period when the Arts and Crafts Movement blossomed in Australia. Jewellery and silverware, including spoons, were produced in Arts and Crafts style.

Even so, a number of the early spoons of Australian interest were of British manufacture. The die-struck spoon, *Plate 2, AB2* is inscribed: "1901 FEDERATION" to commemorate the founding of the Com-

monwealth. It is unmarked. The gilt bowl depicts the Duke and Duchess of Cornwall and York. The Duke represented his father, King Edward VII, at the formal opening of the first federal parliament in the Exhibition Building, Melbourne in May, 1901. This spoon is comparable in design to English spoons that were produced to mark Edward VII's coronation in 1902, for example *Plate 2, B3*.

The coronation of Edward VII, the first to be held in Great Britain for over sixty years, was celebrated throughout the British Empire. Many of the commemorative wares produced to mark the occasion may still be found in the Dominions and former Crown Colonies. An outstanding replica of the silver gilt Coronation Spoon that was made by



Plate 1. AB1



Plate 2. AB2

B3

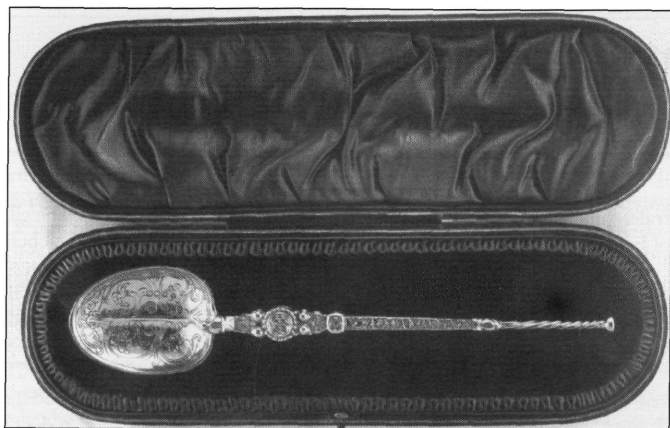


Plate 3. AB4

the long established London silver-smiths, Edward Barnard and Sons, is of historical interest (see *Plate 3, B4*). Presumably this commemorative item was intended for specialist collectors.

The Coronation Spoon forms part of the Royal Regalia and is considered to date from the twelfth century.<sup>3</sup> This ancient spoon is used to hold oil for anointing the sovereign.

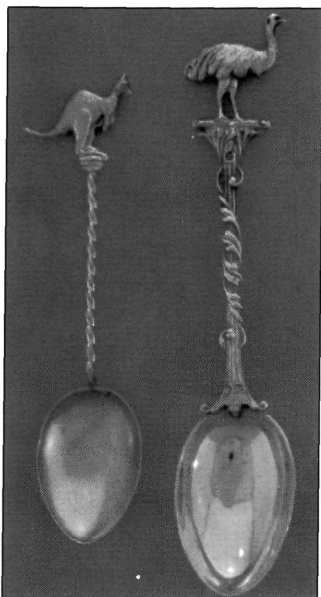


Plate 4. AB5

AB6

The replica has London hallmarks for 1902. Many, many replicas of the Coronation Spoon have been produced in varying sizes – even as sets of coffee spoons!

As well as commemorative items that marked Royal occasions, a wide range of souvenir spoons with Australian motifs were manufactured in England for the Australian trade. These Australiana spoons (*Plates 4,5,6, AB5 to AB9*) have Birmingham, Chester or London hallmarks from 1900 to 1912. Birmingham was then recognised throughout the world for its manufacture of silver novelties and souvenirs.

Whereas the English-made mementos were usually products of the machine age, silver souvenir spoons made in Australia in the early 1900s were often hand-crafted. Souvenir spoons designed in Tasmania at the close of the colonial era are among the earliest of Australian origin. Tasmania has been a popular tourist destination for mainland Australians from the turn of the century. Steamships sailed regularly from Sydney and Melbourne to Hobart and ports of the northern coast of the island. P.C. Abbott of Hobart registered designs for souvenir spoons with kangaroo, emu, Tasmanian tiger and possum finials in 1894.<sup>4</sup> These were soon fol-

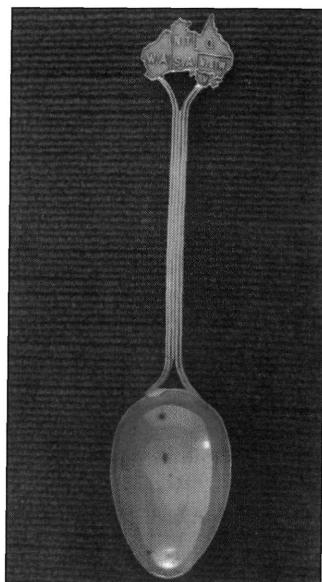


Plate 5. AB7



Plate 6. AB8

AB9

lowed by spoons that were distinctly Tasmanian. P.C. Abbott, William Golding and Son, Taylor and Sharp and F. A. Flint, all of Hobart, made souvenir spoons with a *Trigonia* shell as the bowl, supported by silver

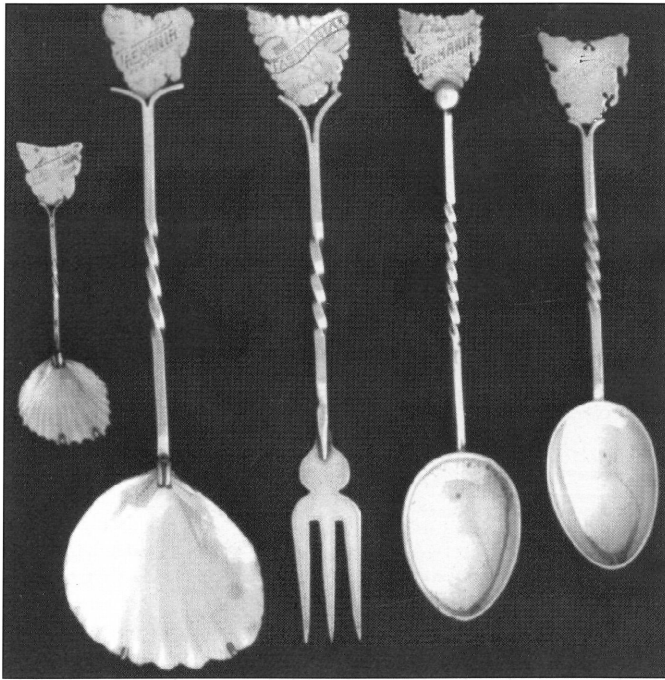


Plate 7. A10 A11 A12 A13 A14

mounts that joined the shell to a twist stem. The finial was a silver map of Tasmania (see Plate 7, A10 to A14). The inscription: *Tasmania*, plus *Hobart* or *Launceston* was usually hand-engraved on the map. Spoons with *Trigonium* shell bowls and map of Tasmania finials have also been noted that bear the marks of A. Butterfield of Hobart and Stewarts of Launceston. Curiously, no commemorative spoons have been sighted that mark the centenary, in 1903, of the first British settlement in Tasmania.

Arguably, Harold Sargison is the best known Tasmanian silversmith. From 1920 until his retirement in 1980 at the age of 95, Sargison designed and crafted hand-wrought silverware in Arts and Crafts style. His souvenir spoons with hammered silver bowls had the characteristic map of Tasmania finials. Later wares, including tea and coffee spoons, have

leaf and gum nut decoration. Semi-precious stones of Tasmanian origin have also been used to embellish the finials (see Plate 8, A15, A16 & A17). The 1920s spoon by J.W. Quarmby of Hobart, Plate 9, A18, also has a map of Tasmania finial. However it is a trophy spoon that was presented to the winner of a bowls tournament. Sargison had been apprenticed to Quarmby in 1901.

Maude W. James of Kalgoorlie, Western Australia, is remembered as the designer of the popular "Coo'ee" gold jewellery, manufactured by Johnson and Simonsen of Melbourne from 1907. In the same year she designed a souvenir spoon with finial and stem representing a boomerang,

waddies and a woomera (see Fig. 1). The spoon has not been sighted.

James W.R. Linton came to Western Australia in the gold rush era. He was a London-trained artist, a skilled craftsman and a teacher. During 1907-08 he revisited London, acquiring further expertise in metalwork and jewellery. On his return to Perth, he was joined by Arthur G. Cross whom he had met in London. Linton and Cross produced much jewellery and silverware, including spoons, in Arts and Crafts style from 1910 until Cross' death in 1917.

During the 1920s and 1930s Linton was in partnership with his elder son, J. A. B. (Jamie) Linton whom he had taught. Many of the fine spoons with Western Australian motifs, designed and made by J.W.R. and J.A.B. Linton, are now to be seen in public and private collections within Australia and abroad. The set of silver teaspoons, Plate 10, A19 to A24, have cast finials representative of Western Australian flora and are marked: JAL for J. A. B. Linton. The outstanding Arts and Crafts silver-

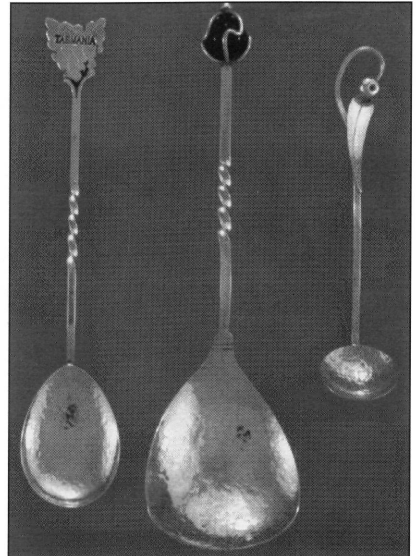


Plate 8. A15 A16 A17

— COMMONWEALTH OF AUSTRALIA —

— THE DESIGNS ACT 1906 —

INITIATED BY  
6486  
30TH MARCH 1907  
10-7-07

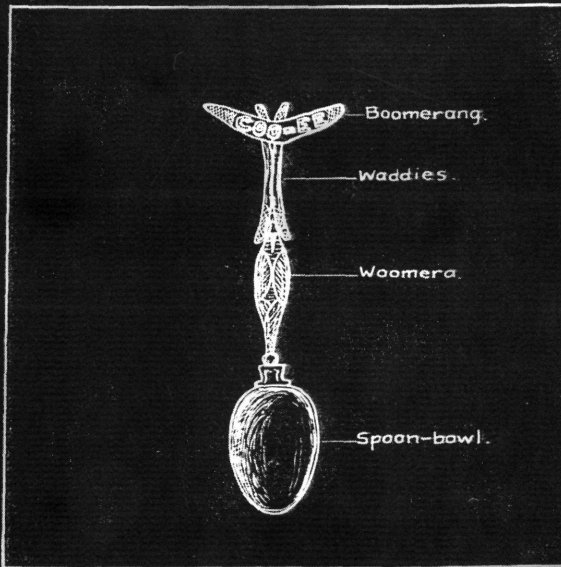
Name of Applicant :- Maude Wordsworth James.

Number of Application :- .....

Date of Application :- .....

Articles in respect of which registration applied for  
Spoons & Brooches

Class No. 2.



Statement of Nature of Design :- A Souvenir  
Spoon composed of a boomerang, waddies,  
woomera and spoon bowl.

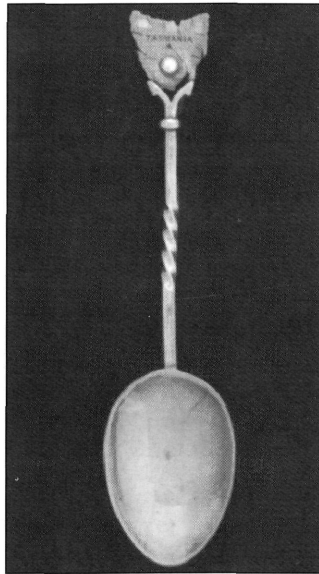
*Maude Wordsworth James*

Fig. 1: Registered Design Application by M.W. James, No.5849 Commonwealth Trade Marks Office, 8 May, 1907

were produced by James Linton, his son Jamie (J. A. B.) and more recently by Jamie's son John, and George Lucas, Jamie's son-in-law, spans the period from 1910 to the present.

James C. Taylor was established in Perth by 1905. Previously he had been in partnership with John Sharp in Hobart and no doubt, his Tasmanian experience had made him aware of the quality and style of souvenirs likely to be saleable in Western Australia. His naturalistic work soon made use of local blister pearls and pearl shell. A set of souvenir spoons with Australian coin bowls and silver mounted pearl shell finials, circa 1928, is shown (see *Plate 11, A25*). They are marked: J C TAYLOR. Silver spoons with leaf and gum nut decorated finials were also made. Taylor's output of Western Australian souvenirs was considerable. He sold the business, including the name J. C. Taylor, to Harris and Son in the mid 1930s.

Charles Harris and his son, C. H.

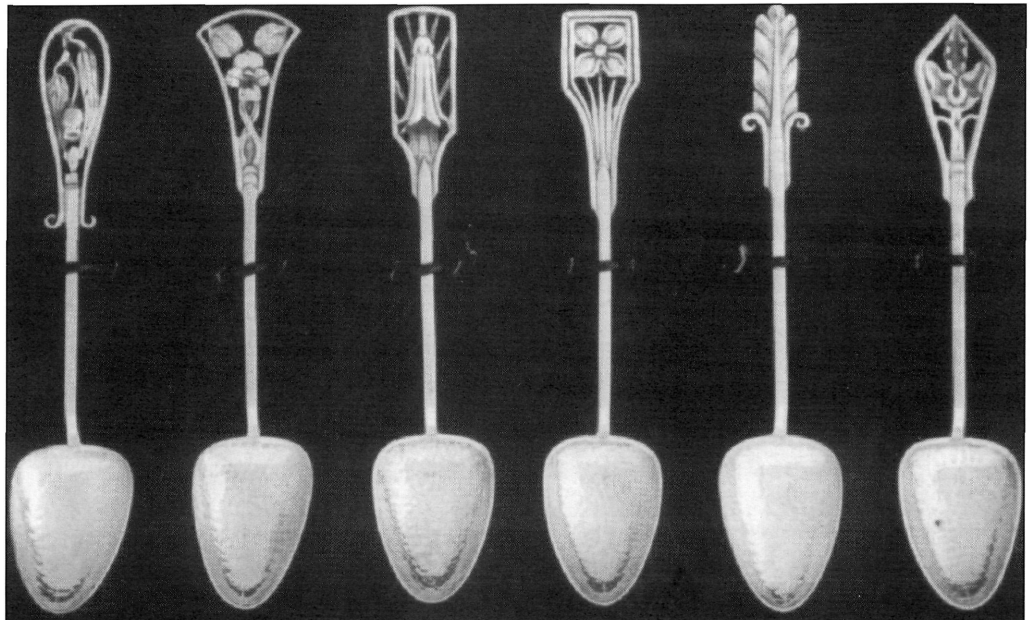


*Plate 9. A18*

(Harold) Harris came to Perth from Birmingham in 1921. They soon founded the wholesale manufacturing jewellery firm of Harris and Son;

then in the 1930s they expanded into retailing. Their production of Australian silverware and in particular, souvenir spoons with cast finials representing Western Australia's unique array of wildflowers, was begun in the 1950s by Harold Harris. The popularity of these wares as gifts and souvenirs continues to the present day (see *Plate 12, A26*). Since 1975, Harold's son, John has been responsible for the making of their distinctive spoons, cameo brooches and pendants at Albany, W.A. Harris and Son's spoons bear the name of the wildflower and are marked: HARRIS & SON 925 STERLING.

A timely commemorative spoon, *Plate 12, A27* was designed and made by John Harris in 1987. It marks the Australian team's endeavours to defend the America's cup<sup>5</sup> – the world's most famous yachting competition – on the waters off Fremantle, W.A. The United States' yachtsmen regained the trophy. The commemorative spoon of sterling silver has a



*Plate 10. A19*

A20

A21

A22

A23

A24

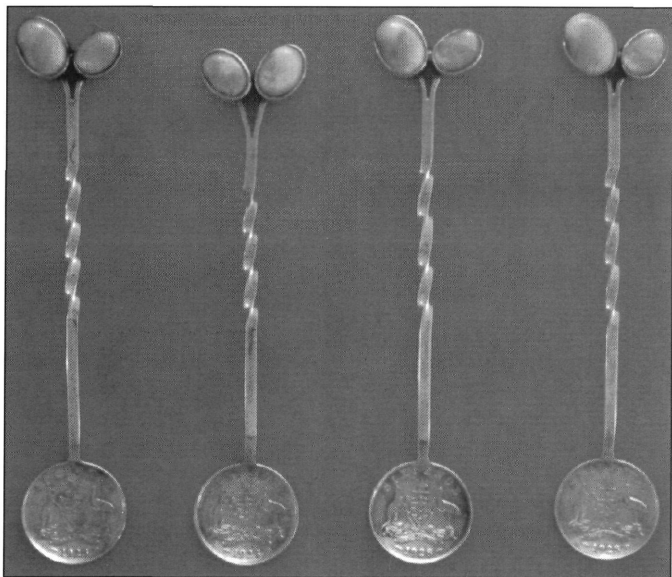


Plate 11. A25

cast replica of the America's Cup in cameo as the finial. In retrospect, an early American spoon that commemorated the British challenge for the Cup in 1899, by Sir Thomas Lipton, also had a replica of the America's Cup as the finial. It was made by the Howard Sterling Company of Providence, Rhode Island, U.S.A.<sup>6</sup>

The long established South Australian silversmith, J.M. Wendt of Adelaide produced a fine set of silver teaspoons, circa 1900-10, depicting the Australian fauna and flora. The cast finials included representations of the kangaroo, emu, kookaburra, possum and swan. The spoons bear the characteristic Wendt marks: J.M.W. plus a "Crown" and "Lion". The boxed set of fourteen spoons, formerly in the Wendt Collection, were sold at auction by Christie's (Aust) Pty Ltd in Melbourne on 24 September 1991.

A hand-made spoon, Plate 13, A28 of the same period as the Wendt spoons has a cast finial representing a cockatoo. The plain bowl and twist stem are typical. It is marked: BASSE

and SILVER. Frederick Basse was one of the better known jewellers of Adelaide.

In the mid 1930s, Fidler and Kendrick of Adelaide made a series of souvenir spoons, one of which is illustrated Plate 14, (A29). It has a

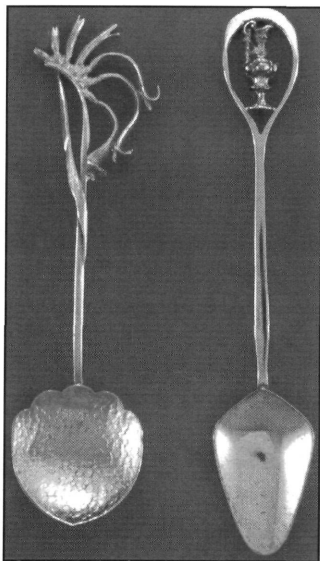


Plate 12. A26

A27

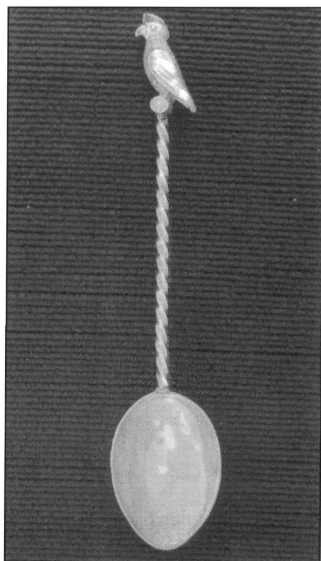


Plate 13. A28

replica of the "Old Gum Tree" as its finial. This old tree at Glenelg, South Australia, rests near the site where Governor Hindmarsh read the proclamation founding the colony of South Australia in 1836.<sup>1</sup> It is more than likely that these spoons were produced to commemorate the centenary of South Australia in 1936. An Adelaide souvenir spoon is also shown, A30. The spoon has an enamelled finial imaging a "Shrike", the emblem of South Australia. The maker's mark: a "Crown" and SILVER is attributed to S. Schlank and Company of Adelaide, manufacturing jewellers and silversmiths.

The silver shovel (Plate 14, A31) is inscribed: *Broken Hill*. This appropriate memento of the silver city has been retailed for many years by Wickes and Company of Broken Hill and most likely, the souvenir was manufactured for them by S. Schlank and Company. It is simply marked: STG. SIL.

From the early years of Federation to the onset of the Great Depression, Willis and Sons of Melbourne were the largest firm of manufactur-





Plate 14. A29                      A30                      A31

ing jewellers in Australia. Much silverware was produced in addition to their extensive range of gold jewellery. Willis and Son's commemorative and souvenir spoons in sterling silver, had enamelled finials showing the coat-of-arms of the newly founded Commonwealth, or the map of Australia. Trophy spoons with the appropriate sporting finials were also made (see Plate 15, A32). Their Australiana and trophy spoons are considered the first to be manufactured on a large scale in Australia.

Tilbury and Lewis, one of the major manufacturers of electroplated and sterling silverware in Melbourne from the 1920s, have produced a substantial range of souvenir and trophy spoons. Their souvenir spoons had enamelled finials showing the coats-of-arms of the Australian states and capital cities (see Plate 15, A33 and Fig. 2).

Following on the closure of Willis and Son's manufactory in 1930, G. & E. Rodd acquired their mantle as the major jewellery manufacturers in Australia. Rodds were also produc-

ing an extensive range of tableware and accessories in electroplated nickel silver (EPNS) and sterling silver. Their flatware included sets of tea and coffee spoons, souvenir and trophy spoons. The enamelled spoon shown, *Plate 15, A34* commemorates the opening of the Sydney Harbour Bridge in 1932. It has the unusual mark: G& E.RODD bore their registered trade mark: APEX. In 1948, the APEX mark was replaced by Rodd. The well made souvenir spoons, in sterling or nickel silver, produced by the large Melbourne manufacturers between 1900 and 1940, are

not dissimilar to their Birmingham counterparts – save that they have Australian marks.

The Phoenix Manufacturing Company of Melbourne, noted for its production of quality electroplated silverware, designed and made souvenir spoons with emu, kangaroo and kookaburra finials in the 1920s and 1930s. These tea and coffee spoons were illustrated in their catalogue as boxed sets (see *Plate 16, A36*).

The Canberra florin of 1927, designed to commemorate the opening of the original Parliament House, became the bowl of the well known souvenir spoon, *Plate 17, A37*. It has a "Kookaburra" finial and twist stem. This professionally made spoon is simply stamped: STG.SIL. There is no maker's mark.

Stokes and Sons, Australia's oldest medallists, have manufactured an extensive range of domestic silverware, largely in EPNS, from the 1880s

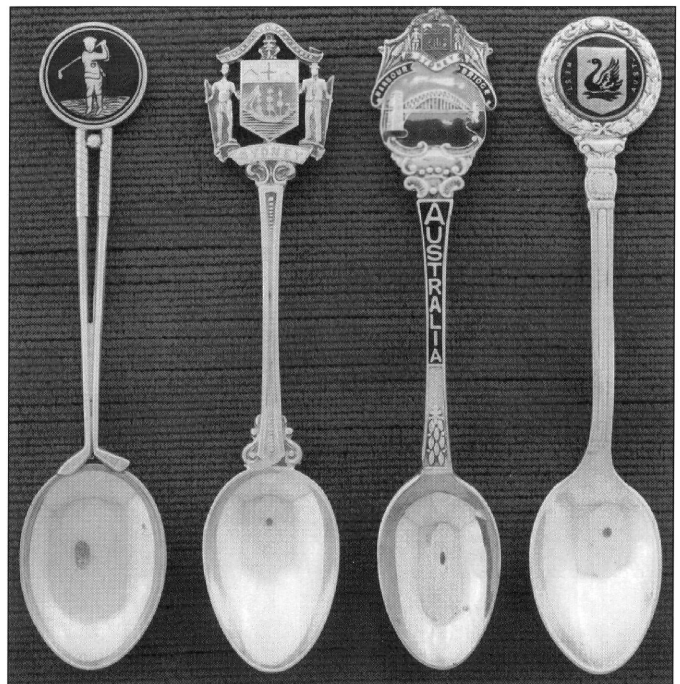


Plate 15. A32                      A33                      A34                      A35

Electros for use in Catalogues  
supplied at cost.



Lewbury Sheet, No. F 73

# SOUVENIR OR TROPHY SPOONS

BEST ENGLISH ENAMEL.



No. C 32.



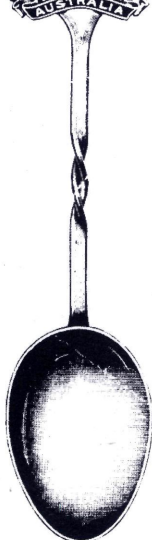
No. C 37.



No. C 34.



No. C 36.



LEWBURY.  
No. 80 C 33.  
E.P.N.S. or  
Sterling Silver.



No. C 33.



No. C 67.



LEWBURY.  
No. 80 C 36.  
E.P.N.S. or  
Sterling Silver.

*Any Coat of Arms or Sport  
illustrated may be attached as  
Spoon Tops at no extra cost.*



No. C 68.



No. C 71.



No. C 43.

Fig. 2: Catalogue, Tilbury and Lewis Pty Ltd, circa 1932.

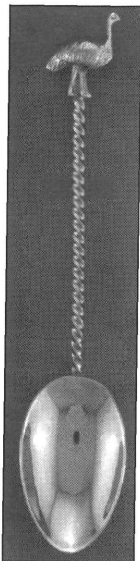


Plate 16. A36

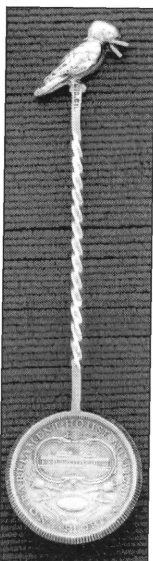


Plate 17. A37



Plate 18. A38

A39

A40

to the 1960s. Their Australiana souvenirs included kangaroo and emu paperweights, cast in sterling silver. Stokes' "Boomerang" Brand Electroplate catalogue, circa 1925, showed a boxed set of souvenir spoons with

enamelled finials representing the Australian coat-of-arms. Stokes and Sons' spoons and forks of this period would have been made from English balnks. Soon after the Second World War they manufactured souvenir

spoons and related items in sterling and nickel silver (see Plate 15, A35). In 1954, they produced three commemorative spoons for the Royal Tour of Australia by the Queen and Duke of Edinburgh. A number of makers manufactured souvenir spoons at this time.

From 1948, Lega Pty Ltd of Melbourne have designed and made a wide range of marcasite jewellery, set in sterling silver. Their newer casting techniques were soon adapted to the production of souvenir spoons in EPNS and sterling silver. Their cast finials and stems with Australian motifs were joined to die-struck bowls, A38 & A39.

Comparable spoons, for example Plate 18, A40, were produced for Rodd (Aust.) Ltd in the 1950s.

The centuries old custom of giving a suitably inscribed spoon - a memorial spoon - to near relatives or close friends following on the death

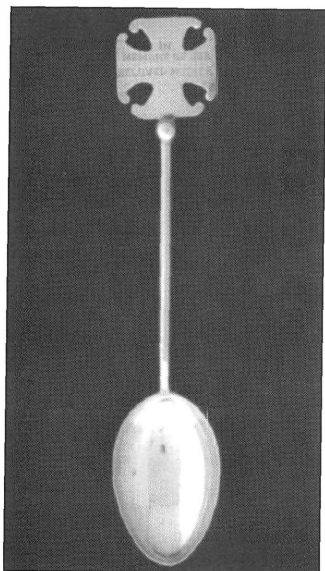


Plate 19. A41

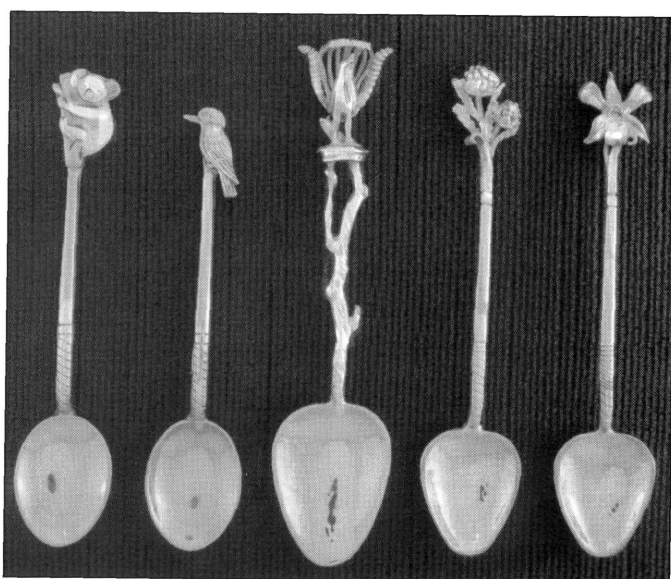


Plate 20. A42

A43

A44

A45

A46

# LIST OF ILLUSTRATED SPOONS

**Legend:** Spoons are numbered from 1 to 56. Spoons of Australian origin have the prefix: A and those made in Great Britain: B. The prefix: AB is used when the topic, emblem or motif is Australian, the spoon being of British manufacture.

<i>Spoon</i>	<i>Topic, Emblem or Motif</i>	<i>Maker</i>	<i>References to Makers &amp; Marks</i>
AB1	Australasian Federation League	Walker & Hall	7, (Sheffield 1899)
AB2	Federation, 1901	Unknown	
B3	Coronation, 1902	S. Blanckensee & Sons	7, 8, (Birmingham 1902)
B4	Replica of Coronation Spoon	E. Barnard & Sons	7, (London 1902)
AB5	Kangaroo	Walker & Hall	7, (Birmingham 1906)
AB6	Emu	Adie & Lovekin	8, (Chester 1912)
AB7	Map of Australia	Mark Rubbed	(Chester 1911)
AB8	Cassowary	Walker & Wheeler	7, (London 1911)
AB9	Kookaburra	AWC & Co	(Birmingham 1900)
A10	Map of Tasmania, Shell Bowl	W. Golding	9
A11	Map of Tasmania, Shell bowl	F.A. Flint	9
A12	Fork, map of Tasmania	W. Golding	9
A13	Map of Tasmania	F & W. Stewart	9
A14	Map of Tasmania	Taylor & Sharp	9
A15	Map of Tasmania	H. Sargison	9
A16	Bluestone	H. Sargison	9
A17	Leaf and gum nut	Sargison's	9
A18	Bowls trophy, map of Tasmania	J.W. Quarmby	9
A19 to A24	Wildflowers of Western Australia	J.A. Linton	9
A25	Pearl shell, Australian coin bowl	J.C. Taylor	9
A26	W.A. Wildflower-Kangaroo Paw	Harris & Son	9
A27	America's Cup	Harris & Son	9
A28	Cockatoo	F Basse & Co	9
A29	Old Gum Tree	Fidler & Kendwick	
A30	Shrike	S. Schlank & Co	9
A31	Shovel	attr. to S. Schlank & Co	
A32	Golf trophy	Willis & Sons	9
A33	City of Sydney	Tilbury & Lewis	10
A34	Sydney Harbour Bridge	G. & E. Rodd	11
A35	Swan, W.A.	Stokes & Sons	9
A36	Emu	Phoenix Manufacturing Co	12
A37	Kookaburra, Canberra Florin bowl	Unknown	
A38	Map of Tasmania, stem with Aust. Fauna	Lega	9
A39	Merino sheep, stem with Aust. Fauna	Lega	9
A40	Lyre bird, stem with Aust. Fauna	G. & E. Rodd	9
A41	Memorial Cross	W.J. Sanders	9, 13
A42	Koala	W.J. Sanders & Co	9, 13
A43	Kookaburra	ditto	
A44	Lyre Bird	ditto	
A45	Waratah	ditto	
A46	Cooktown Orchid	ditto	
AB47	Sydney Opera House	Stuart Devlin	14, (London 1973)
A48	Crown, Maltese Cross-Queensland	Unknown	
A49	Emblem-Brisbane	Flavelle, Roberts & Sankey	9
A50	Leaf and gum nut	P.A. Grossman	Modern
A51	Leaf and gum nut	R. Varley	Modern
A52	Leaf and gum nut	Zygmunt Libucha	Modern
A53	Friiled Lizard	Ince	Modern
A54	Waratah	Unknown	
A55	Black Opal	Unknown	
A56	Cigar-flower	Unknown	

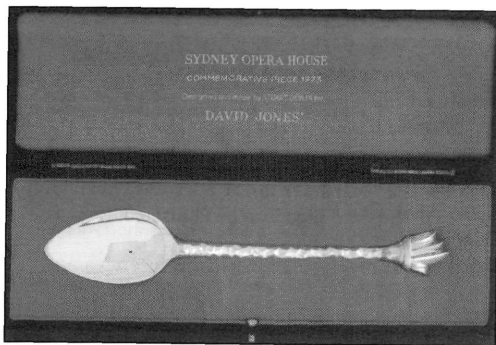


Plate 21. AB47

of a family member, does not seem to have been practised to the same extent in the present century.<sup>43</sup> The memorial spoon, circa 1915, that is illustrated (Plate 19, A41) bears the characteristic silver stamps of W.J. Sanders of Sydney. This silver spoon with a cross as the finial is hand-made and has the inscription: "In Memory of our Beloved Mother".

William J. Sanders was a Birmingham-trained silversmith who established his business in Sydney in 1911. W. J. Sanders and Company have designed and produced a major

proportion of the domestic, personal and ecclesiastical silverware made in Sydney through the present century. From the 1930s, they have produced a wide range of tea and coffee spoons in sterling silver. Their souvenir spoons have die-

struck or cast finials representing Australian plants and animals. A selection of these tea and coffee spoons is shown, Plate 20, A42 to A46.

The long established Sydney jewellers, Angus and Coote, have produced commemorative and souvenir wares throughout the first half of the century. In particular, quality spoons, paper knives and napkin rings were designed and made for shipping lines plying the Pacific and Australasian routes. In the two decades proceeding the Second World War, Australian shipping companies had a vir-

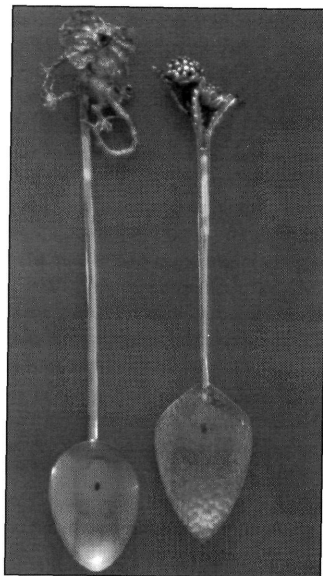


Plate 24. A53

A54

tual monopoly of the interstate and much of the Pacific Islands' passenger trade. These souvenir items were usually made in EPNS, a number have a cast "Anchor" motif and most bore an enamelled badge with the flag

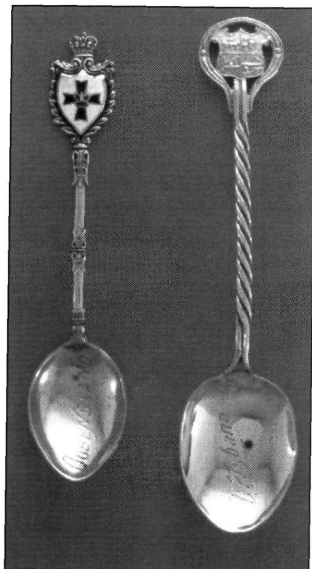


Plate 22. A48

A49

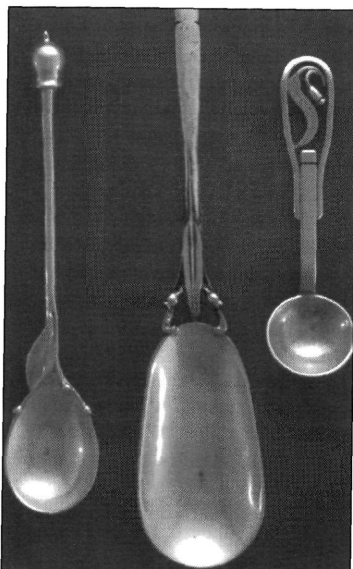


Plate 23. A50

A51

A52

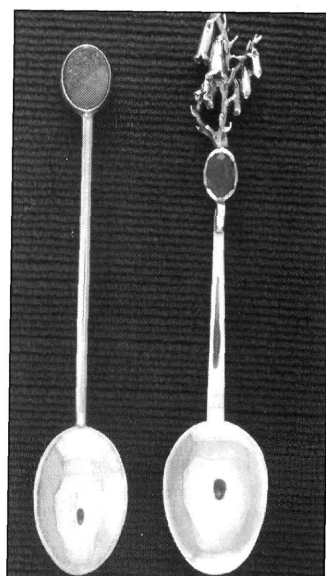


Plate 25. A55

A56

of the shipping line and name of the vessel. These shipping souvenirs are marked: ANGUS & COOTE.

In 1960, Perfection Plate Pty Ltd became the manufacturing arm of Angus and Coote Ltd. Early in the 1970s, Perfection Plate was acquired by its former employees. The company has continued to manufacture table and souvenir silverware, trophies and badges. Perfection Plate's STUART brand souvenir spoons are cast in metal alloy, silver plated and badged. The photo-lithographed badge applied to the finial images the Australian motif. Badged souvenir spoons are mass-produced by many makers and have largely replaced electroplated nickel spoons.

A noteworthy commemorative spoon was made for David Jones Ltd to mark the opening of the Sydney Opera House in 1973. Stuart Devlin, Australia's best known expatriate silversmith, was commissioned to design and make a select range of commemorative silverware including the spoon, *Plate 21*, AB47. This sterling silver spoon with a gilt "Opera House" finial bears London hallmarks for 1973.

Two souvenir spoons of Queensland, circa 1910-20, are illustrated (see *Plate 22*, A48 and A49). The first bears the state's emblem, a Maltese Cross with Crown and is simply marked: STERLING. The second spoon is poorly marked: ... VELLE and SILVER for Flavelle, Roberts and Sankey of Brisbane. The quartered shield applied to the finial depicts the pastoral, agricultural, mining and shipping activities of Queensland. The bowl of *Plate 22*, A48 is inscribed: Queensland and the bowl of A49: Brisbane.

The modern spoons, *Plate 23*, A50, A51 and A52 are by P.A. Gossman of Sydney, Michael Varley of Canberra and Zygmunt Libucha of Brisbane, respectively. They embrace individual interpretations of the

popular leaf and gum nut design. A50 is marked: "Kangaroo", 925, STERLING. A51 is marked: Stg. Sil while A52 has the maker's initials: Z.L, 925 and a "Tasmanian tiger" symbol.

A small selection of silver spoons by unidentified makers is also shown (see Plates 24,25, A53 to A56). Of these, A53 is a modern spoon with a cast finial representing the "Frisled Lizard". The souvenir is marked: INCE, STG.SIL and 925, but the maker has not been identified. A54 is one of boxed set of coffee spoons that have finials imaging the floral emblems of the states. The "Waratah" represents New South Wales. Each spoon bears the unidentified mark: M (script) in the map of Australia and S.SIL. A55 has a black opal doublet finial. The spoon is one of a set that was retailed by Prouds of Sydney, circa 1925. Each is marked: STERLING SILVER. The fine cast finial of A56 images a "Cigar-flower" (*Cuphea* spp.), a red stone is inset below the finial. The spoon is simply marked: STG.SIL. Craft workers and silversmiths who were active for a relatively short time may not have used distinguishing marks. Makers have not always registered their designs and marks. Within a decade or so provenance is lost. With few exceptions, the spoons that have been illustrated are by known makers (see List).

The collection of Australian spoons, AB1 to A56, comprises shell spoons from the 1890s, spoons fashioned in the Arts and Crafts manner from 1910 onwards, together with spoons bearing enamelled emblems of the Commonwealth and States. While the majority of the souvenir spoons image Australia's unique animals and plants, a select number commemorate historical and other noteworthy events. Enthusiastic collectors are still likely to find interesting spoons in the antique and old wares shops and markets throughout

Australia.

## Acknowledgements

Miss Ruth Pope and Dr R.J.L. Martin are thanked for their helpful comments and assistance. I am also indebted to the many collectors who have allowed their Australian spoons to be illustrated.

## Historical references and footnotes

1. **Australian Encyclopaedia**, 1983, Vol.4, p.170 (Griener Society of Australia, Sydney).
2. The League's flag has a blue cross on a white background. Five white stars are applied to the cross, the Union Jack is in the hoist. The design has overtones of the Eureka flag. The League's flag was not adopted as the national flag in 1903.
3. Gask, Norman **Old Silver Spoons of England**, 1973, pp.41-42 (Spring Books, London).
4. See: Tasmania Registered Design Nos 1-4 of 18 June, 1894 and No 16 of 2 November, 1896 registered in the name of P.C. Abbott.
5. **The Oxford Companion to Sports and Games** (Ed: Arlott, John), 1975, p.8 & p.1134 (Oxford University Press, London).
6. McClinton, K.M. **Collecting American 19th Century Silver**, 1968, p.154 (Bonanza Books, New York).

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7. Culme, John 1987, **The Directory of Gold and Silversmiths, Jewellers and Allied Traders, 1838-1914**, Vols 1&2 (Antique Collectors' Club, Woodbridge, Suffolk).
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9. Cavill, Kenneth, Cocks, Graham and Grace, Jack 1992 **Australian Jewellers, Gold and Silversmiths – Makers & Marks** (C.G.C. Gold Pty Ltd, PO Box 322, Roseville, NSW).
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12. Cavill, Kenneth 1993, "A Successful Enterprise of the Early 20th Century: The Phoenix Manufacturing Company", **Australiana**, 15(4), pp.90-96.
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# Dealers, Debtors and Diehards

## – FURNITURE, FURNISHINGS AND TEXTILES IN EARLY SYDNEY

Natalie Welsh

Researchers looking for documentary material on the early history of aspects of domestic interiors in Australia have found but a few threads. The longest and thickest run through the pages of the *Sydney Gazette*, our first newspaper. It was published from 5 March 1803 to 20 October 1842 and is easily accessible on microfilm at the State Library of New South Wales. The Library has also published the first volumes in facsimile editions. This article looks at references to furniture, furnishing and textiles in Volume 1, 5 March 1803 to 26 February 1804, comprising 52 weekly issues.

References to furniture are few but varied and some descriptive. Tables are large round, oblong dining, writing, card, pembroke; looking-glasses square, oval, pillared framed, ornamented; a buffet well furnished with china; a bedstead-neat.

References to furnishings are more common. Terms like 'earthenware', 'glassware' and 'cutlery' are sometimes favoured, but one comes across blue and green edged plates; Delft cups; japanned coffee pots; a plated teapot – 'very elegant'; pewter spoons, fruit baskets; brass candlesticks; spout lamps; cuckoo clocks.

There are hundreds of references to textiles: textiles from India, Russia, China, Flanders; textiles that are – 'spotted sprigged, striped, check, plain, tambour'd, bleached, all-coloured, common, fine, superfine and handsome'. 'Bed furniture', 'cotton furniture' and 'coffin furniture' are clear references to furnishing textiles; palempores and 'marseillas' may be familiar as such; but what of punjum,

wildbore, bafta, fustian, gurrath, thick-set, durants, nankeen, calimanco, shalloon and policat lutestring? To decipher an intriguing array of cottons, linens, silks, woollens and blends Florence Montgomery's *Textiles in America* is recommended.

References to furniture, furnishings and textiles turn up right through the volume, though this context is not typical:

A person moving towards the Auction Sale last Wednesday, was asked from more motive of impertinent curiosity, whither his pace were directed? to which he with composure replied, that he was going towards Lord's to see how "the Jumboes went off"; but whether Punjums were what he meant or not the critic would not positively determine. (18 December),

Most references are in advertisements; the rest in notices of stolen property or reports of crimes, trials and punishments.

Sale and auction advertisements proliferate. Through government offices and the houses or warehouses of a host of dealers go a flood of imports, the 'investments' of various captains; and a stream of dwelling houses and effects. There is advertising by tradespeople: a coach-lace and fringe weaver, milliner, laundress, goldsmith, earthenware manufacturer and cabinet-maker; and by those selling 'by private contract' like Mrs Simpson, the laundress later wishing to be rid of her mangle.

Particulars are sometimes divulged: 3s to 4s per yard book mus-

lin; 7s 1d to 8s 6d per dozen knives and forks; 9s 6d per dozen rummers; 1s 6d to 10s per pair flower pots; £20 six mahogany chairs covered with mohair and two elbow ditto to match; and each copper coin expected, good bills required or storable wheat taken; perhaps credit given on approved security. It is recorded in May that a teacher's salary could fall short of ten shillings a week.

Notices of stolen property and rewards are frequent and some notable: twenty shillings for two blankets issued from His Majesty's Store and numbered 33 and 72; five pounds for goods including a curtain used to partition a room; a sum more than equivalent to its value for a silver spoon made in the colony.

They could be a capital offence. Joseph Samuels was sentenced to death for stealing a writing desk, but reprieved after three attempts to hang him failed. Charles Crump who stole nine pieces of chintz and printed calico was executed.

These references then, threaded unevenly through rough fabric, make no pretty tapestry, for it is impossible to conceal the ugly. Yet almost two centuries later opportunists still make fortunes, many less astute are bankrupted and last year in Melbourne someone who coveted a few William Morris textiles had to pay a terrible price.

### Note

An index of references for furniture, furnishings and textiles in sale, auction and trade advertisements in the *Sydney Gazette* 1803-1810 is in preparation at the Lyndhurst Conservation Resource Centre, Historic Houses Trust of New South Wales.

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# Sydney Mint Museum

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*Senior Curator David Dolan outlines the Sydney Mint Museum's history and plans for its future*

After reviewing a number of proposals for the Mint building, the Minister for the Arts, Peter Collins, has endorsed a redevelopment plan prepared by the Powerhouse Museum. For the last eleven years the Mint has been Australia's first specialised museum of Australian decorative arts, and, as such, won numerous awards during the 1980s including Westpac Museum of the Year in 1983. The Mint closed in February, and, after a year of intensive work behind the scenes, will reopen in March 1995 as the Sydney Mint Museum.

The new exhibitions planned for the Sydney Mint will have a greater emphasis on the history of the site and building. Major themes will include minting, gold, numismatics (the science of coins and medals), and the links between economics, technology and the arts.

Many visitors to the Mint have expressed an interest in buying Australian coins and similar souvenirs, so the new museum will incorporate a shop selling coins, medals, numismatic products and a few exclusive items developed specially for the Mint.

## **The Impact of the Gold Rushes**

The original Sydney Mint was the first branch of the Royal Mint outside the United Kingdom. It was established in 1855 as a result of the discovery of gold.

The gold rushes radically changed Australia, transforming the early society which had grown out of the convict era. Suddenly the population was almost doubled and far more diverse, and a new economic base was created. Within a few years of the discovery of gold Sydney had built a university, an observatory, and of course a mint.

It was a matter of great national pride that Australia was coining its own currency and supplying gold sovereigns for use throughout the British empire and indeed the world.

## **Coin Production in the Heart of Sydney**

Old maps and plans show that the building we now know as the Mint Museum covered only about ten percent of the original mint site. This elegant building – originally part of the Rum Hospital built in 1815 – was owned to be the mint office and residential section. Across the courtyard was the coining factory with

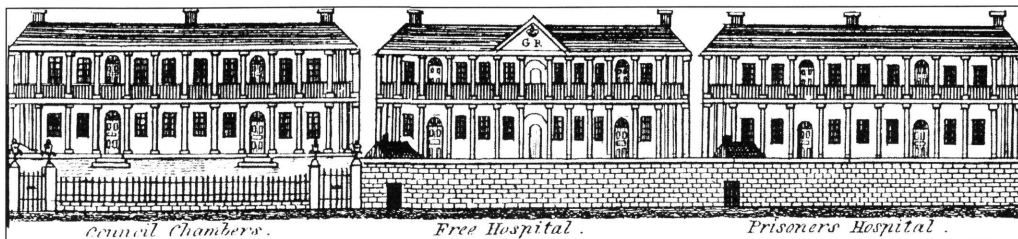
cranking room, rolling mills and presses, a quartz crusher, the melting house and a boiler room with engines powering the machinery. It was a working factory in the middle of Sydney, and the precision technology is use was the most advanced in Australia.

Section of the coining factory were demolished after the Mint ceased operation in 1927, and parts were remodelled as courtrooms. As these occupants are now moving out, we plan to reinstate at least one working press in the former coining factory.

## **New Directions**

To ensure a sense of change at the reopened Mint, the Powerhouse is acquiring significant objects for display. At a recent Sydney auction, we purchased seven English hammered gold coins, dating from 1413 to 1651. They represent the older craft tradition of coin production, contrasting with the more modern industrial style of production involving presses and dies as used at the Sydney Mint and elsewhere today.

The Sydney Mint Museum will reopen in March 1995.



*From Macle hose's Picture of Sydney (1838).*



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# Letter to the Editor

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Dear Editor,

I have just read, with interest, David Bedford's article on *Toona australis* in *Australiana* May '94 issue and am compelled to write a response, for a number of reasons.

It is some time (probably a curatorial generation!) since I have seen an article on *Toona v. Cedrela* etc and so it was good to see the old chestnut again. I was obviously under a misapprehension that it was common knowledge that they were essentially one and the same and was surprised to read claims that this has "just" been discovered, to researchers' "surprise". Well, at least the information is out, again.

I was not so surprised to read the "unanswerable/difficult questions" regarding "Anglo-Indian" furniture, however.

Since I last spoke to you (and that is a few years), I finished with the setting up of the Johnston Trust

in Melbourne, and then have recently returned to Adelaide. In the intervening period, most of my time was spent researching "Anglo-Indian" furniture. This came about because of a long-held interest in the subject and when I tried to find published information, I found little, and very little of real merit or substance. I think I have now covered much of what was ever written on furniture from India, have researched timbers, regional styles, periods, influences, makers, patrons etc and ended with quite a large, draft manuscript of information and visuals.

The very fact that there has been little real research and an absence of reliable, published information on the subject has led to a plethora of perpetuated wrong-conclusions and mis-statements. For example, Bedford's 'it is clear that much Anglo-Indian furniture was made in ... timbers such as Teak', And what he describes as

"Anglo-Indian" furniture seems to be the furniture which was made from *Dalbergia sp.* and was neither a style of English influence nor of the Indian subcontinent but regionally distinctive and derived from local traditions and Portuguese contact/rule. It seems that the English are alone in speaking of European-Indian or even, Asian-Indian furniture as "Anglo-Indian" and conveniently forget that India was quite civilised and had two-way trade and cultural contact with Europe, the Middle-East and the Orient long before Britain did.

Although the story is different, the situation with "Anglo-Indian" rather reminds me of the time when little was known about Australian furniture (remember?).

It is good, however, to see such an article, and to be prompted to write to you again.

Judith Heaven

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The convenor  
Early Australian Ceramics Seminar  
PO Box 97  
Lancefield  
VIC 3435

Closing date for submissions March 30th 1995.

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# The Eureka Stockade

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On the early morning of December 3rd 1854, a group of British Military consisting of soldiers from the 12th and 40th Regiments of foot together with local police, charged a fortified stockade at Ballarat. In the stockade was a small group of miners from every corner of the globe; - They believed that all men are born with equal rights; and that these rights should be available to all in a democracy. The altercation left twenty eight known dead and many more wounded.

The day before the battle, the Melbourne *Argus* wrote:

"We are standing on the brink of a great event. What the next forty eight hours will bring forth, I feel will form a page in the future history of Victoria".

That 'Great Event' the battle of the Eureka Stockade, became an epic in Australia's history.

Many believe that national values were born that day. Sacred traditions like "A fair go" and "Equal opportunity" have become a foundation stone for our culture. Mark Twain wrote:

The Ballarat miners protested,

petitioned, complained - it was of no use; the Government held its ground and went on collecting the tax. And not by pleasant methods, but by ways which must have been very galling to free people. The rumbling of a coming storm began to be audible. By and by there was a result; and I think it may be called the finest thing in Australian history. *IT WAS A REVOLUTION*, small in size, but great politically; it was a stroke for liberty, a struggle for principle, and a stand against injustice and oppression. It was the Barons and John, over again, it was Hampden and Shipmoney; it was Concord and Lexington; small beginnings, all of them epoch-making.

*It is an instance of a victory won by a battle lost.*

It adds an honourable page to history; the people know it and are proud of it. The keep green the memory of the men who fell at the Eureka Stockade and Peter Lalor had his moment".

People became famous that day - among the insurgents were people -

like Peter Lalor whose name became a household word. Others are less well known but may be equally as important;- names like;-

Alicia Dunn, Raffaello Carboni, Timothy Hayes, Annastasia Hayes, Frederick Vern, James Scobie. Trooper Goodenough James McGill of the California Rangers Revolver Brigade.

December 3rd 1994 is the 140th anniversary of the uprising at the stockade. Celebrations are being held at numerous venues throughout Ballarat. Historic Montrose Cottage in Eureka Street will have a display featuring many unique items of Eureka memorabilia including books, documents, firearms, family histories, etc. Some items have never been on public display before. There is one segment on Women of Eureka, underlining the important part many women played in the rebellion. The display will be open daily between November 1994 and May 1995.

Enquiries to David Senior 053 41 3682 or direct to Montrose Cottage on 053 322 554 (Laurel & Graeme Johnson).



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