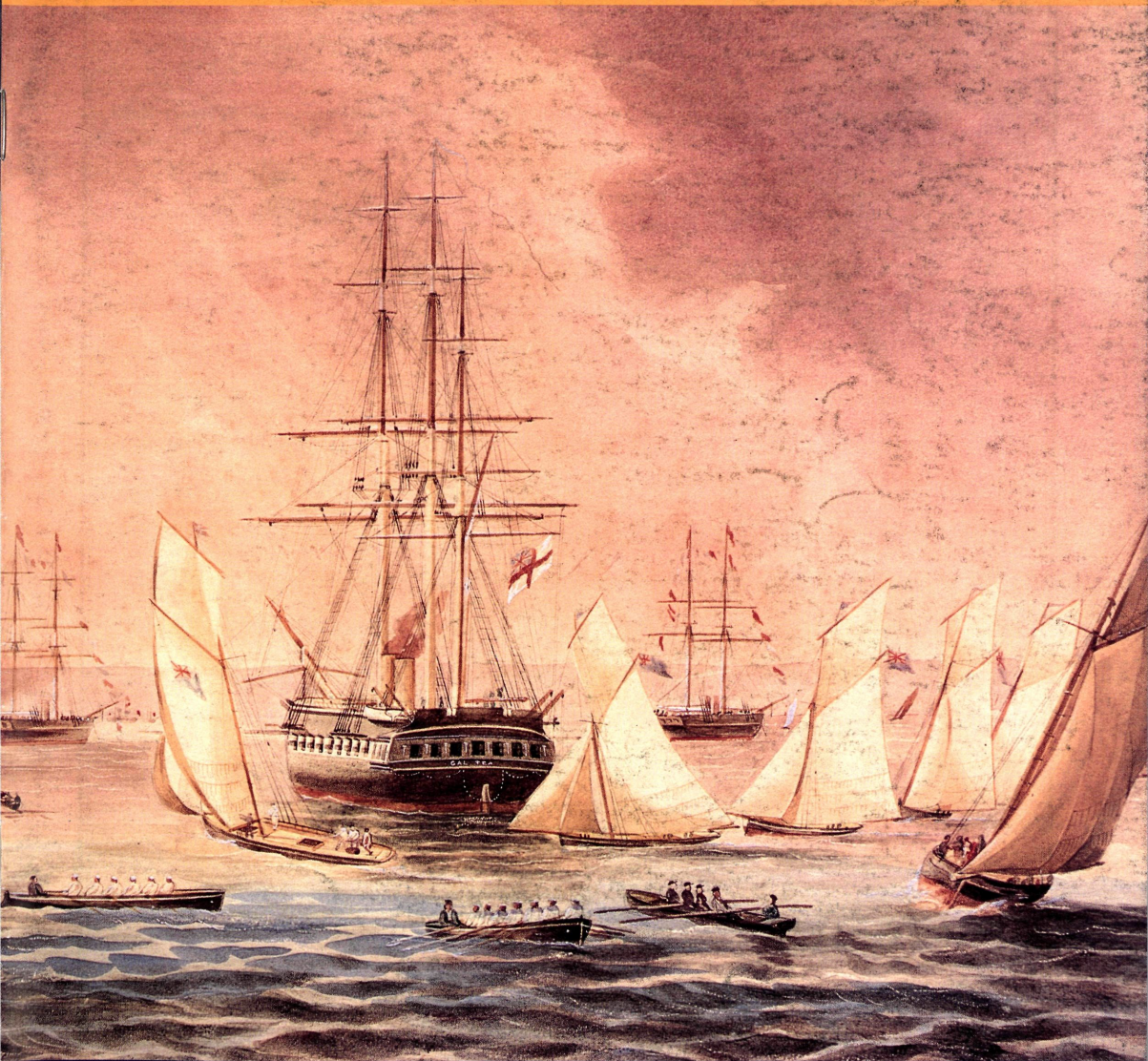


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In this Issue

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- The Duke of Edinburgh in NSW
- 'J. JOSEPHSON' – A mystery solved
- Does Gideon Saint have the answer?



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The Hon Secretary
The Australiana Society
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Contributions to *Australiana* are welcome, and can be sent, preferably in both hard copy and on floppy disc or e-mail, to:

John Wade
Co-Editor, *Australiana*
Australian National Maritime Museum
Box 5131
SYDNEY NSW 1042

Tel (02) 9298 3632

Fax (02) 9298 3688

email: johnwade@anmm.gov.au

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Cover *The screw corvette HMS Challenger, flagship of the Royal Navy's Australia Station 1866-1870, and the steam frigate HMS Galatea anchored off Man O' War Steps in Farm Cove, on Regatta Day, Monday 27 January 1868, watercolour by Frederick Garling (detail of Galatea). Australian National Maritime Museum.*

Illuminated Addresses Presented to Prince Alfred

John Hawkins

Preserved in the Thuringisches Staatsarchiv at Schloss Friedenstein, Gotha, Germany is a large and complete collection of original Addresses given to the Duke of Edinburgh during his various visits to Australia. I visited the Castle in June 1999 and would like to thank the Librarian, Dr Uwe Wandel, for taking so much time to show me this collection and for forwarding me the photographs.

The two finest illuminated addresses are by Julius Hamel, one given by the Melbourne City Council on the laying of the Foundation Stone of the Town Hall, the other by the Corporation of Melbourne, (*Argus*, 25 November 1867. p.6, col 5) (Plate 1).

“THE CORPORATION ADDRESS

The illuminated address to be presented this morning to the Prince by the Corporation of Melbourne, is a masterpiece in its way. The engrossed and illuminated address in the centre is twined round by a wreath of



Plate 1.

native flowers, accurately drawn from nature, and is surrounded by beautifully-executed coloured vignettes of the principal buildings of the city - some being drawn as they now are, and others as we hope one day to see them. A view of Melbourne, taken from near the Military Barracks, is also given, and the address bears the arms of the Duke of Edinburgh

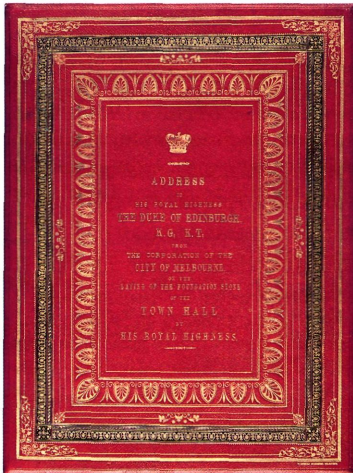


Plate 2.



Plate 3.



Plate 4.

and those of the Corporation. It is the work of Messrs. Hamel and Fergusson (sic), Queen-street. The same artists have finished a beautiful address, which is to be presented by the Hebrew congregation of Bourke-street."

Julius Hamel, of the firm of Hamel and Fergusson was best known for publishing von Guerard's *Australian Landscapes* (1866-67) and S.T. Gill's *Australian Sketchbook* (1865). The addresses were bound by William Detmold (Plate 2) and cased by Henry U. Alcock (Plate 3) as previously described in part two of this series (*Australiana* vol 21 no 3 pp. 65-66).

On 27 December 1867, the Duke laid the Foundation Stone of the Mechanics Institute at East Collingwood with a silver trowel (*Australiana* vol 21 no 3 p. 72). The illuminated address, again by Hamel and Fergusson, shows vignettes of stonemasons at work and an elevation of the completed Neoclassical building (Plate 4). His Royal Highness is thanked "briefly but heartily ... for the distinguished honor you have been pleased to confer upon us and through us upon the Working Class generally."

A Royal Visitor

The Duke of Edinburgh K.G. 1867-68, 1869, 1870-71

South Australians, Victorians and Tasmanians had already established the pattern of banquets, fireworks, parades and lavish presents as expressions of loyalty to our first Royal visitor Prince Alfred. JOHN HAWKINS concludes his series with the Royal visit to New South Wales. Sydney built triumphal arches at Circular Quay, Macquarie Street and Hyde Park to welcome the visitor. Entertainments for the Prince included a demonstration at the Australian Museum of a mongoose killing snakes, and a picnic at Clontarf, to raise funds to build a sailors' home. In a public relations disaster, an assassination attempt at Clontarf on 12 March 1868 by an Irishman embarrassed the city and curtailed activities until the Prince recovered.

PART 3

New South Wales

John B. Hawkins

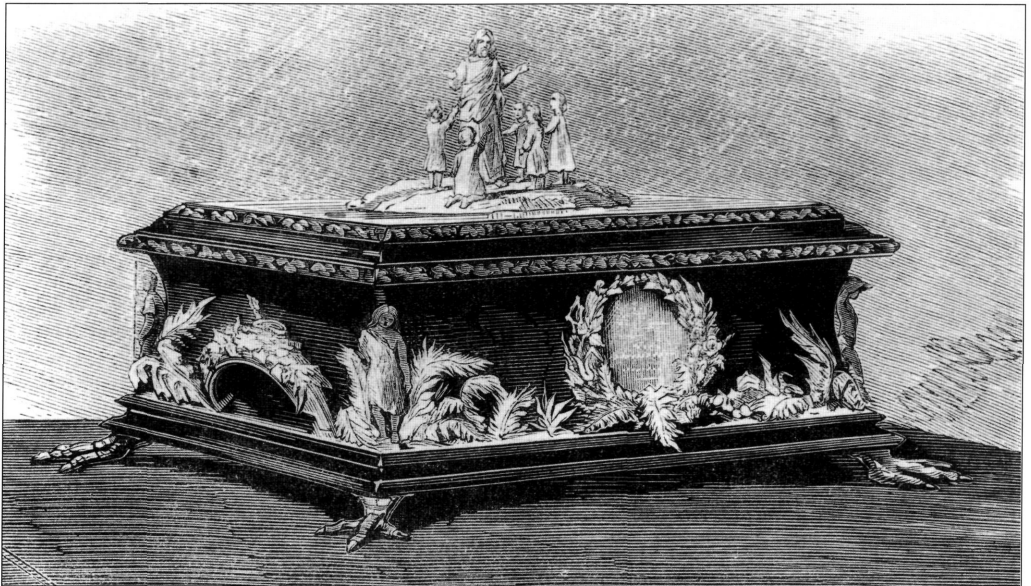


Plate 1. The casket presented by the children of the Protestant Sabbath Schools, Illustrated Sydney News 25 March 1868 p. 332. National Library of Australia.

On his arrival in New South Wales from Tasmania on 21 January 1868 the Duke received a welcoming address from the Corporation of Sydney contained in a gold casket set with diamonds and emeralds retailed by Mr Cooke Watchmaker and Jeweller, 231 Pitt Street. The address, on a sheet of vellum, 3' 6" by 2' 6" painted entirely in "oil colours" was executed by Mr O'Neill, chemist on the corner of Pitt and King Streets, the border being painted in imitation of illuminated missals of the fifteenth century.¹ Neither the address nor the gold casket was sold in the *Clarence House* sale. The casket must have been at least 2' 6" wide to take the rolled address, a substantial size for a gold object.

To celebrate the 80th anniversary of the founding of the Colony, the Anniversary Regatta was held on Monday 27 January. The Prince and the official party watched the fourteen races (**Cover**) from the passenger ship *Sobraon*, although a downpour from 11 till 3 dampened their enthusiasm. As a keen yachtsman himself, the Prince was invited to become patron of the Royal Prince Alfred Yacht Club.

The first New South Wales presentation sold in the *Clarence House* sale was:

A CASKET, of polished wood, with emblematical silver mounting, containing a Bible bound in red velvet, with cased gold mounts and clasp: presented by the Children of the Protestant Sabbath Schools of the Colony of N.S. Wales, the 4th February, 1868. £50

The Mitchell Library, Sydney has recently acquired the minute book² for the Committee of the Sabbath Schools for this presentation. It lists all the schools which participated and the sums raised. A meeting of Superintendents and Secretaries of Sabbath Schools of the City was held on 20 November 1867 where they proposed "that the children and teachers of the Protestant Sabbath Schools of this City and Suburbs present H.R.H. Prince Alfred with a bible and a casket manufactured in the colony." It was decided to levy each child a penny and each teacher sixpence. The Church of England Schools had also decided upon a similar present but the Dean of Sydney declined joining forces.

The order for the Sabbath Schools was placed with Hardy Brothers who charged £50 for the silver work for which C.L. Qwist would appear to be responsible. The casket was made by Mr Deane of Elizabeth Street at a cost of £14 and the gold mounts to the bible were supplied by Mr Jones at a cost of £21, the total cost of the presentation being £98, 13 shillings and nine pence.

The casket to contain the gift is illustrated (**Plate 1**) and described as:

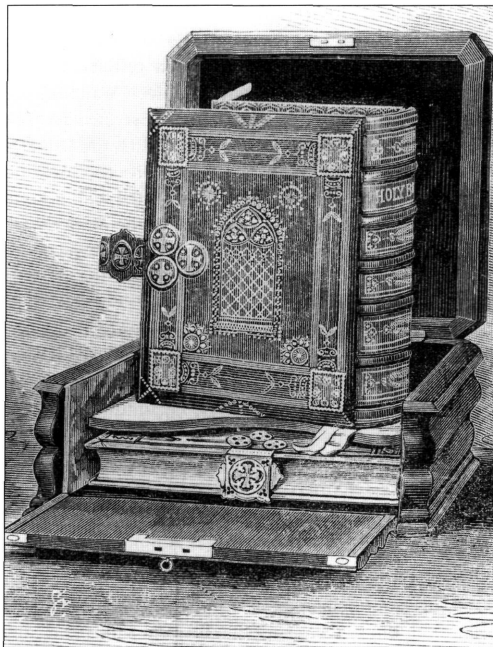


Plate 2. The casket, bible and prayer book presented by the Anglican Church Schools, which was not in the Clarence House sale, Illustrated Sydney News 25 March 1868 p. 332. National Library of Australia.

"Presented to the H.R.H. the Duke of Edinburgh by the Sabbath School Children of Sydney and Suburbs ... The bible ... is enclosed in a casket of myall wood which for elaborate mounting and general beauty may be considered as fine a specimen of colonial art as will appear among the many souvenirs that will serve to remind H.R.H. of his trip to the antipodes. On the lid are six figures in solid silver representing Our Saviour blessing little children. At each corner are the figures of an aboriginal, male and female, in oxidised silver surrounded by ferns. The front of the box bears the inscription which is surrounded by a wreath of Australian flowers and leaves of every description. The handles are bright silver with frosted leaves on top, entwining snake and opossum. On the back is the Australian coat of arms, the casket rests on four emu claws."³

Mr Deane not only made this casket but also donated a further guinea to make up the final cost of the presentation, when 4,500 children assembled. On the next two days, 5 and 6 February, both the Prince and the Governor, Earl Belmore, watched a team of Aboriginal cricketers easily defeat a team made up from the crew of HMS *Galatea*.³

This newspaper report also covers the second bible and prayer book presented by the Anglican Church Schools (**Plate 2**) whose Dean had refused a joint presentation. Twelve thousand children watched the proceedings in the Domain. The gift is described as: "The bible and prayer book presented to H.R.H. the Duke of Edinburgh are bound in dark purple morocco, sides and back of covers, heavily gilt and embellished with tasteful hand tooled designs in the best style of the binder's art. The reverse side of the covers are inlaid with morocco on which the inscriptions were lettered in the chastest style and enclosed round with broad gilt borders. The fly leaves back and front were of white watered silk, the borders being webbed in gold. The edges of the books were highly burnished in gold, the books closing with gold clasps of the Gothic design, beautifully engraved. The binding was by Mr. Sands of George Street, the gold clasp by Mr. Jones of George Street and the native wood casket by Mr. Ohldrich of Castlereagh Street, is of myall wood inlaid with tulip wood and is surmounted with a ducal coronet with a motto and A.E.A. in Australian gold."⁵

This latter item appears not to have been sold in the sale. Both bibles were supplied by John Sands and both were fitted with gold clasps by the jeweller Timothy Jones. The native wood casket for the Church of England casket was by Mr Ohldrich [sic], actually Mr Peter Oelrich, cabinetmaker of 197 Castlereagh Street.⁶

The Duke visited Queensland, being in Brisbane from 27 February, where he laid the foundation stone of the Brisbane Grammar School. He visited Toowoomba by train before leaving for Sydney on 29 February. No silver presentations appear to have been made during this brief Queensland visit.

All official events were put on hold after the attempted assassination at Clontarf on 12 March 1868. (**Plate 7**). The Clontarf expedition across the harbour was to enable the Duke to attend "a grand picnic" to raise funds for a Sailors Rest Home, a project close to his heart. He in fact gave a quantity of books to the Rest Home Library and a bookplate is illustrated ⁷ (**Plate 3**).

The Duke had recovered in time for the most important ceremonial event of his New South Wales visit:

A GOLD TROWEL, with ivory handle, set with malachite, jewelled: presented by the Corporation of Sydney, on the occasion of laying the foundation stone of the Town Hall, the 4th April, 1868. £80

On Saturday 26 March 1868, His Royal Highness appeared in public for the first time after the assassination

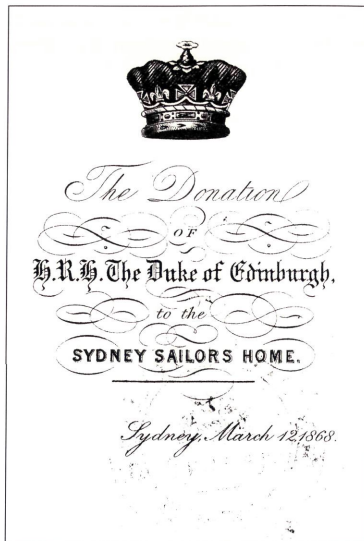


Plate 3. The bookplate from a copy of Falconer's Marine Dictionary, improved and enlarged by Dr William Burney, a former tutor of the Duke at Portsmouth and an ancestor of May Vanderschaar current owner of the volume, to whom I am most grateful.



Plate 4. Life-sized oil painting of H.R.H. The Duke of Edinburgh at Government House Sydney, painted in 1868 by Mr Montague Scott for the Legislative Assembly of NSW and now in the Sydney Town Hall. Photograph Andrew Frolous.

attempt, leaving Government House for a drive in an open carriage drawn by four bays. The Town Hall was to be erected on what had been Sydney's first burial ground in George Street.

"The trowel which was used by his Royal Highness is a beautiful specimen of colonial workmanship. It is made of twenty-two carat gold; all the ornamentation is in good taste, and the whole will bear the closest inspection. For the convenience of description it may be considered as in three divisions, namely, the handle, the stem or middle part, and the blade. The handle is of a fluted oval shape, of ivory and inlaid with specimens of Peak Downs malachite set in gold. Each end of the ivory is fitted in ornamental gold casings, terminating in fleure-de-lis. The handle is surmounted by the royal coronet, belonging to the second son of the Queen. The coronet is in solid gold and encircled with small rubies and emeralds. Immediately below the ivory, the stem displays a large and beautiful ruby surrounded by ten brilliants of the first water; beneath this a circle of pearls is set round the stem, and on the bent part, which immediately joins the blade, is a lozenge-shaped emerald with eight brilliants. The blade is about ten inches in length made of gold, with fleure-de-lis traced around the margin. On the upper part of the blade are placed in relief the armorial bearings of the City corporation, in oxidised silver. The following is the inscription upon the blade:—'Presented to H.R.H the Duke of Edinburgh, K.G., by the Corporation of the City of Sydney, New South Wales, on the foundation-stone of the Town Hall being laid by His Royal Highness. Charles Moore, Mayor. April 4th, 1868.' The trowel is contained in a case of choice colonial woods, lined with purple velvet, and fitted with gold mountings, hinges, escutcheon, &c. The whole was designed and made by W. MacDonnell and Co., of George Street.

"The mallet is made of a variety of woods, beautifully intermixed and inlaid one with the other. The head is of myall wood; and the end is sunk so as to form a rope round the edge, inside of which is a five-pointed or Masonic star formed of oak, honeysuckle, lemon, and several native woods. The handle is constructed of tulip wood, which is carved into water leaves, and encircled by a wreath of flowers carved in wood of the lemon tree - the flowers consisting of the rose, shamrock, thistle, native rose and waratah. The level and plumb is of a triangular shape, each side being about twelve inches in length. The Corporation coat of arms is placed in the centre, surrounded by a memorial inscription of the event, with the date of the Act of Incorporation of the

city and the name of the present mayor. At the base of the right and left sides of the level are carved representations of 'horns of plenty,' with Australian fruits and flowers, and above these in scrollwork, with the waratah, emu, and kangaroo. The key or top consists of Elizabethan scrollwork, surmounted by the British crown. The woods used are myall, honeysuckle, lemon, mulberry, cork, native beech, tulip, rose, and native rose, and the whole have been so arranged, and the colours so blended as to present a very pleasing contrast. Both the mallet and the level and plumb are rich in design, and the carving has been exceedingly well executed by Mr Edward Oram, an officer of the Corporation. The handsome case which contains these articles was made by Mr Hill, of Riley Street."⁸

From the above description a case could be made for this being one of the finest gold objects made in nineteenth century Australia. The trowel was probably made by Christian Ludwig Qvist,⁹ a superb craftsman in gold who was used to working in malachite, as in the Lyster testimonial of 1867. The malachite came from the Peak Downs mine near Clermont in Queensland. Copper was discovered seven kilometres south of Clermont at Copperfield in 1862 and the Peak Downs Copper Mines Company began smelting operations in 1864.

MacDonnell & Co.,¹⁰ suppliers of the trowel are noted as: "This house supplied several original designs one of which has been carried out in a beautiful specimen of colonial workmanship."¹¹ Edward Oram was the council inspector of vehicles living at 59 Liverpool Street in the city.¹² It was he who carved the mallet, level and plumb. Mr [John] Hill of Riley Street, was the maker of the case and probably the wooden tools, before carving. He was a leading Sydney cabinet-maker from the early 1840s to his retirement in 1867. His shop in King Street was destroyed by fire on 16 January 1866, so his business was presumably being conducted from his undertaker's premises in Riley Street.

With the departure of the Royal visitor on 6 April the *Sydney Morning Herald* listed the various presents that he had received. His most unusual acquisition was the pair of pistols used by O'Farrell in the attempted assassination. They were duly presented despite the fact that the trial was taking place in the Central Criminal Court, and were the main items of evidence.

"O'Farrell's pistols, his Royal Highness having expressed to the Colonial Secretary a desire to have the pistol with which he was shot by the assassin O'Farrell at Clontarf, and that picked up immediately after the arrest of the prisoner, Captain McLerie was requested to procure

both weapons. The pistol having been obtained, a small cedar case was manufactured and fitted up for their reception. On the inside of the cover of the case is a small plate bearing the following inscription:- 'The pistols marked A & B were exhibits in evidence at the trial of Henry J. O'Farrell before the Central Criminal Court, Sydney, New South Wales, on the 30th & 31st March, 1868, charged with the shooting with intent to murder H.R.H. The Duke of Edinburgh, at Clontarf, in that Colony, on the 12th March 1868. A is the pistol from which the shots were fired, one taking effect in the body of H.R.H., and the other in the foot of Mr George Thorne, of Sydney. B was found on the prisoner when apprehended by the police. Office of Inspector-General of Police, Sydney, 2nd April, 1868.' The pistols were placed in the case in the same state they were taken from the assassin, four of the chambers of that marked A being charged, and the whole of the chambers in that marked B. The bullet extracted from the body of His Royal Highness was also placed in the case. This missile was considerably indented and flattened at the conical end, showing, beyond all doubt, that it struck a very hard substance in the victim's body. On Monday morning the 6th instant, the case was presented by Mr [Henry] Parkes to His Royal Highness ... they were then placed on board the *Galatea* to be taken home as a memento of the event which has had such an important effect upon the proceedings of His Royal Highness."¹³

Mr Cooke, who had retailed the gold casket given to the Duke by the Corporation of Sydney, was commissioned to engrave a gold watch presented by the Duke to Mr Vial who secured the Fenian H.J. O'Farrell at Clontarf. William Vial was also presented with a centrepiece and a companion goblet. They are described in the *Sydney Morning Herald* on 4 May 1868 as having been forwarded by the South Australian jeweller "Mr [John] Davis, of Adelaide."

In recognition of her husband's service in saving the life of the Duke, the Cornish Ladies of Adelaide, South Australia presented Mrs W. Vial with a parcel gilt centrepiece made by William Edwards in Melbourne (Plate 5).

The Duke was presented with the following items by private individuals, none of which appear in the sale catalogue. Mr Rayner, of the reporting staff of the *Sydney Morning Herald*, presented a large album bound in morocco containing all those paper's reports relating to the arrival of the Duke in Sydney, his near assassination and many contemporary photographs.

A handsome library or smoking chair, manufactured by Messrs Lawson and Carter of Jamison Street



Plate 5. The parcel gilt centrepiece presented by the Cornish Ladies of Adelaide, South Australia to Mrs W. Vial, made by William Edwards in Melbourne. Photo J. B. Hawkins Antiques.

containing the following timbers is described thus: "The chair was entirely a colonial production and the undermentioned were used in its construction:- Colonial satinwood, forest oak, colonial rosewood, cedar, myall wood, white tulip and colonial yellow wood. The crest and shield of His Royal Highness was skilfully cut out of satinwood and mounted in forest oak. The chair was spring seated, and covered with purple morocco, it was altogether one of the most handsome articles of furniture that we have seen for some time past."¹⁴

Mr A. Ritchie of the Sir William Wallace Hotel sent a collection of walking sticks made from native woods. Thomas Price painted four portraits of His Royal Highness described as "Three very small miniatures of the size of an ordinary locket and a larger portrait of the Prince showing the ruddy glow of perfect health, fixed in an ormolu frame encased in rosewood 12 inches x 10 inches." These were in fact overpainted photographs, a new and contemporary art form.

Another Sydney businessman Mr McMahon of George Street presented "a casket of colonial woods containing a pair of toilet brushes and comb, specimens of his own manufacture and of the kind for which he had gained prizes at various industrial competitions ... The

handles and backs of the brushes are of Huon pine, the first being inlaid with pieces of colonial box and tulip, representing the strands of a cable, and relieved at the points of junction with the back with beautiful specimens of the richly mottled totara of New Zealand. The centrepiece of each brush consists of a pentagon of alternate pieces of box, myall, tulip and titee encircled by a cross section of fern ... The centrepiece of the outside [box] contains the initials of the Prince let into a section of fern ... the comb is made of South Sea Islands tortoiseshell, the back being ornamented with a model of a chain cable and anchor. The body has a gilt floral wreath relieving on the one side the Duke's armorial bearings with motto enamelled in colours and on the other the Australian Arms."¹⁵

Mr W. B. Lancashire, portmanteau maker of Bathurst Street "has just manufactured and presented a small portmanteau of excellent material and workmanship ... made of blue morocco mounted with silver, plated tumbler lock, and a double set of silver mounted studs."¹⁶ Mr F. Senior of George Street, chemist and Mr E. Sadler of Castlereagh Street, bootmaker received the Royal Warrant. John Degotardi of George Street photographed the Captain of the *Galatea* – His Royal Highness, on board with his fellow officers – by Royal command.

Just after the Duke's departure the *Sydney Morning Herald* reported¹⁷ that the Premier, The Hon. Henry Parkes had commissioned for the Legislative Assembly a full length oil portrait of H.R.H. to be painted by Mr Montague Scott, and the price of the picture was to be not less than 250 guineas. The Duke sat for Mr Scott at Government House for an hour to enable the artist to make a hand drawing of the intended portrait. He then sent his decorations, sword, hat and uniform to Mr Scott's studio at 392 George Street for the necessary photographs. "This noble encouragement, to what we may be, perhaps, be allowed to claim as an Australian artist will prove the means of perpetuating amongst us a vivid recollection of the manly form and dignified features of the sailor Prince, endeared to so many amongst us." The portrait (**Plate 4**) now hangs in the Sydney Town Hall, where the Prince laid the foundation stone.¹⁸

HMS *Galatea* sailed loaded with Australian fauna. "In Tasmania he procured a very fine wombat presented to him by Lady Dry¹⁹ ... which became so tame as to become a general favourite with all on board the *Galatea*. From South Australia, Victoria and Tasmania, His Royal Highness obtained a large collection of beautiful parrots and other birds, and this collection received some

valuable additions in Sydney ... a pair of very fine emus; and on the Saturday prior to the sailing of the ship the Prince was presented with a pair of large tame kangaroos ... the mungoose which killed snakes at the Museum on the occasion of the Royal visit, the little animal was as docile and playful as a kitten ... a pair of native cats, which, having been taken from their mother when very young, were reared and rendered as tame and tractable as ordinary domestic cats. In addition to these, His Royal Highness had a pair of tame kangaroos (male and female), a pair of black swans, a pair of black ducks, a pair of teal, and, most curious of all a live turtle, not larger than a half-crown piece ... these birds and animals together with a quantity of game were presented to H.R.H. by Mr Walter Bradley²⁰ ... who has three large cages constructed for them, these cages were made of colonial cedar ... for the little turtle Mr Bradley prepared an aquarium of colonial glass and fitted it up with colonial shells. The Prince acknowledged Mr Bradley and informed him that if he were fortunate enough to get the kangaroos home alive he would give them to his brother the Prince of Wales to liberate in Sandringham Park."²¹

So sailed away at the end of his first visit to Australia His Royal Highness, farewelled by the *Sydney Morning Herald* "In the name of our readers we say farewell:- 'May the Lord attend ye with mirth and joy! and may He be ever with ye here and hereafter.'"²² The Duke was lucky to escape the hereafter!

Presentations were made at the following events, all postponed due to the shooting:

A SILVER TROWEL, with ivory handle, and silver-mounted wooden mallet: presented by the ladies of the parish on the occasion of laying the foundation stone of St. John's Church, Bishopsthorpe, the 15th April, 1868. £5

The Governor Lord Belmore, deputising for the Duke of Edinburgh who had left on 6 April, laid the Foundation Stone for St John's in the suburb of Glebe. The trowel and mallet were described as "the mallet used was of Myall wood, richly ornamented with silver and the trowel was of solid silver, with a carved ivory handle. The inscription on the trowel was as follows: 'Presented to his Royal Highness the Duke of Edinburgh K.G. by the ladies of the Parish on the occasion of the laying of the Foundation Stone of St John's Church Bishopsthorpe, Sydney, N.S.W., 15th April, 1868.' Both of these works of colonial art, presented by the ladies of the Parish to Prince Alfred were handed over to the charge of his Excellency for transmission to the Duke of Edinburgh. One of the

church wardens, Mr W. Wood, after the ceremony presented to His Excellency, on behalf of the Members of the Committee, an inkstand formed of an emu's egg, set in silver, and mounted on a stand of colonial ebony ... Both the mallet and trowel and the inkstand are from the Atelier of Messrs Flavelle,²³ of George Street and are (as all know who have seen them) well worthy of the occasion, creditable to the artists who designed them and to those who have presented them."²⁴

A GOLD TROWEL, with ivory handle, gold-mounted mallet, and specimen of building stone: presented by the ladies of the congregation, on the occasion of laying the foundation stone of St. David's Presbyterian Church at Ashfield, the 28th April, 1868. £30

Dr David Ramsay (1794-1860) a medical practitioner of Perth Scotland, finally settled in Sydney in 1823. He received *Dobroyde Farm* as a wedding present from his father-in-law the wealthy emancipist merchant Simeon Lord (a gift of some 480 acres, much of it now covered by the suburb of Haberfield). He was a staunch Presbyterian and his widow gave £1,000 and the land towards the building fund of St David's, a church designed by Thomas Rowe.

Within the Foundation Stone was placed a document reading "The Foundation Stone of St David's Presbyterian Church, Ashfield has this day been laid by Sarah Ann Ramsay (widow of the late David Ramsay of Dobroyde M.D.) who was commissioned to do so, by, and in the name of, His Royal Highness Alfred Ernest Albert, Duke of Edinburgh, K.G. etc etc who had kindly consented to perform the ceremony in person but was prevented in consequence at a cowardly attempt on his life by an alien assassin."

I would expect a gold trowel selling for £30 at auction to be of a good weight. "The trowel is of colonial gold displaying much of the artistic taste for which Mr Qwist's manufactures are noticeable. On the blade, in oxidised silver, are figures of the animals emblematical of Australia, surrounded by grass trees, ferns, and other indigenous shrubs; beneath these is the following inscription:- 'Presented to His Royal Highness The Duke of Edinburgh K.G., by the ladies of the congregation, on the laying of the Foundation-Stone of the Presbyterian Church of St David's Ashfield NSW. Ceremony performed 28th April, 1868.'

"The temporary handle is of ivory, but it is intended to replace this with one of gold bearing quartz. The mallet made from a knot of forest oak grown on the site of the Church, is richly mounted in gold, and on an inlaid shield

are displayed the Prince's arms and monogram. A miniature of the Foundation Stone, cut from a fragment of the stone itself, will also be enclosed in the trowel casket, which is of colonial rosewood, the light and dark varieties of the wood being introduced with considerable taste. The ladies of the congregation have presented to Mrs Ramsay as a memorial of the ceremony, a miniature facsimile of the trowel, to be used as a brooch."²⁵

The Duke, on his second, and this time unofficial visit to New South Wales, opened the Church on 27 March, 1869 and planted a tree in honour of the occasion.²⁶

As befitting a naval officer, the next ceremony commemorated Captain Cook:

A SILVER TROWEL, with ivory handle: presented on the occasion of laying the foundation stone of the statue of Captain Cook, at Sydney, the 27th March, 1869. £5

On a site selected in Hyde Park adjoining William Street and opposite the Australian Museum, a pedestal of two-ton blocks of Moruya granite, surmounted by a column of similar stone, was erected to support a full length bronze statue of Captain Cook, based on that modelled by Charles Abrahams at Sydney University. However a move was afoot to send to Europe for the statue "in order that the design and workmanship may be able to bear the severest criticism."²⁷

The trowel is described in the same paper as "The trowel used in this interesting ceremony was of richly wrought burnished silver having an elegant ivory handle with silver mountings, on the blade is the following inscription. 'To H.R.H. Duke of Edinburgh K.G. on laying the foundation stone of the statue intended to commemorate the illustrious navigator Captain Cook, Sydney March 27th, 1869.' It was manufactured by Mr E Hollingdale²⁸ of 102 King Street and was presented to His Royal Highness in a handsome box of Myall wood lined with light blue silk. The maul or mallet was made by Mr Edward Oram of honeysuckle wood the handle being of native beech. Its upper part is ornamented with carvings of the rose, thistle and shamrock in a low relief, the handle, too, is neatly and rather elaborately carved. The material of which this implement is made was presented by the Hon. Thomas Holt of 'The Warren' Cook's River, the present proprietor of the actual spot upon which Captain Cook first landed in Australia. The wood was taken from trees growing close to the little point where our history began."

The final official duty of this second visit is commemorated by:



Plate 6. A photograph signed "Alfred" and dated Sydney 10th November 1870, taken during His Royal Highness's final visit to Sydney. Mitchell Library, photograph Q080/N.

A SILVER TROWEL, with gold-mounted wooden handle: presented on the occasion of laying the keystone of the central arch of the General Post Office, Sydney, the 1st April, 1869. £10

The keystone of the central arch of the new General Post Office in George Street, Sydney was the largest block of sandstone laid by the Duke of Edinburgh on any of his visits to Australia. On its face was to be carved, correctly differenced, the Royal Arms of His Royal Highness, as the second son of the Sovereign. The stone quarried at Pyrmont was 13' 6" wide, 4' 6" deep and 6' 6" high and weighed in at 26 tons, a considerable feat in the days of horse-drawn transport.²⁹

The foundation tools are described as follows "The trowel and mallet used by the Duke of Edinburgh yesterday came from the establishment of Messrs Hardy Brothers.³⁰ The blade of the trowel (which was of silver) was elegantly ornamented with a representation of the fruit and foliage of the grape vine. The Ducal Coronet in

gold was placed at the end of the Myall wood handle, the middle being encircled by a gold band ornamented with the Royal Arms on the upper surface, and the Duke's Arms on the lower. The mallet was of polished Myall. At the top of it was represented in silver the six-pointed star of Australia."

The Royal Prince Alfred Hospital in Sydney commemorates his recovery from the assassin's bullet, being financed from a fund opened immediately after the attempt. "Prince Alfred Hospital Fund ... The Committee are convinced that a large proportion of the population of the Colony is anxious to testify their detestation of the crime that was attempted on His Royal Highness ... The Colonists generally only want to be called upon to contribute a sufficient sum to complete a magnificent building which shall remain a permanent memorial of His Royal Highness's visit, and an eloquent protest on the part of the subscribers against treason and disloyalty."³¹

The Government had yet to acquire a site. Finally Camperdown was chosen, the foundation stone being laid by the Governor Sir Hercules Robinson in 1872. It was he who also unveiled the statue of Captain Cook, sculpted by Thomas Woolner. The Prince's visit was also commemorated by the renaming of the Cleveland Paddocks as Prince Alfred Park.

The exhibition of the Australian Collections formed by the Duke of Edinburgh after his five years cruising around the world received a poor review in the catalogue of the Exhibition at the South Kensington Museum in 1872. It has to be borne in mind that the Duke had been shot at Clontarf and Australians were not popular.

"The chief features of the compositions are fern-leaves, and these are treated in a naturalistic way, little or no consideration having been paid to the sense of their adaptation for ornamental purposes. With some modifications their raisons d'être as decorations could easily be made apparent. However, the Australian silversmiths are not far behind their brethren of the mother country, and all are, it is hoped, gradually becoming alive to the true principles of art... handsome trowels, mallets, spades etc. These highly decorated implements are further examples of the absence of a proper appreciation for decorative art on the part of the producers."³²

Australian items in the *Clarence House* catalogue as yet untraced in contemporary Australian newspapers are:

A VASE, formed of an emu egg, mounted in frosted silver, with the figure of an aboriginal on the cover. £25



Plate 7. "Attempted Assassination of His Royal Highness", Illustrated Sydney News, 25 March 1868.

A FIGURE OF A KANGAROO IN SILVER - on marble stand. £10

AN INKSTAND, formed of a section of an emu egg, mounted in silver, on wooden plateau, with a figure of an emu on the lid. £10

Possibly of the type illustrated in J.B. Hawkins, *Australian Silver*, vol. 1, plate 194.

A NECKLACE, OF GOLD MOUNTED NUTS. £4

THREE EMU'S EGGS.

A CASE, containing weapons used by the Australian Natives. £5

Acknowledgements

I would like to thank Elizabeth Ellis at the Mitchell Library, Margaret Betteridge curator at the Sydney Town Hall and John Wade for his editorial help and providing the illustration of the *Galatea* in Sydney.

Notes

- 1 *The Sydney Morning Herald*, Friday 17 January 1868. This address survives in a European Royal collection at Schloss Friedenstein, Gotha.
- 2 This minute book, as yet, has not received a catalogue number.
- 3 *Illustrated Sydney News*, 25 March 1868, page 332, both caskets.
- 4 *Illustrated Sydney News*, 25 March 1868, page 332.
- 5 *Illustrated Sydney News*, 22 February 1868, page 314.
- 6 *Sands' Sydney Directory* 1866.
- 7 The Sailors Home library and the bookcase were purchased by Berkelouw's the Sydney firm of bookdealers, circa 1967.
- 8 *Sydney Morning Herald* on Monday 6 April 1868, page 5, columns 2 and 3.
- 9 J.B. Hawkins *Australian Silver*, Antique Collectors Club, Woodbridge 1990, Vol 1, p 122-130.
- 10 *ibid.*, Vol 1, p 118-122.
- 11 *Sydney Morning Herald*, Monday 20 January 1868.
- 12 *Sands' Sydney Directory* 1866. Edward Oram exhibited carved bookends at the 1870 Intercolonial exhibition, and is said to have been the founder of James Cunningham's woodcarving business in Liverpool Street; see John Wade & Robyn Conroy, "James Cunningham, Colonial Woodcarver" *Australian Antique Collector* no. 54, December 1997 p. 163.
- 13 *Sydney Morning Herald*, 31 March 1868.
- 14 *Sydney Morning Herald*, 4 April 1888.
- 15 *Sydney Morning Herald*, 2 April 1868.
- 16 *Sydney Morning Herald*, 2 April 1868.
- 17 *Sydney Morning Herald*, Wednesday 8 April 1868.
- 18 *Australiana* vol 21 no. 2, May 1999 illustrated on the cover and on p. 37.
- 19 Wife of Sir Richard Dry, Tasmanian Premier.
- 20 Presumably the prominent auctioneer.
- 21 *Sydney Morning Herald*, 22 April 1868.
- 22 *Sydney Morning Herald*, 7 April 1868.
- 23 J.B. Hawkins *Australian Silver*, Vol 1, p 112-118.
- 24 *Sydney Morning Herald*, Thursday 16 April 1868.
- 25 *Sydney Morning Herald*, Wednesday, 29 April 1868.
- 26 St David's Presbyterian Church Haberfield Centenary Celebrations Booklet, 1868-1968.
- 27 *Sydney Morning Herald*, Monday, 29 March 1869.
- 28 J.B. Hawkins, *Australian Silver*, Vol 1, p 139-142.
- 29 *Sydney Morning Herald*, Friday 2 April 1869.
- 30 J.B. Hawkins, *Australian Silver*, Vol 1, p 152-160.
- 31 *Sydney Morning Herald*, 2 April 1868.
- 32 *A Guide to Works of Art and Science collected by Captain His Royal Highness the Duke of Edinburgh K.G. during his five-years' Cruise around the World in H.M.S. Galatea (1867-1871) and lent for exhibition in the South Kensington Museum, February 1872*, John Strangeways, London, 3rd edition.

The Australiana Society

Annual General Meeting

2 September 1999

President's Report 1998-99

One of the highlights of the year just ended has been the growth in size and quality of our journal *Australiana* under the editorship of John Wade and Kevin Fahy. Kevin has been involved in this task for many years and John's energetic pursuit of new material is evident to readers.

Another feature of the year has been the publication of *Australian Furniture: Pictorial History and Dictionary 1788-1938* by Kevin Fahy and Andrew Simpson for which the authors were awarded the print media prize in the NSW Heritage Awards. While not a Society publication, the authors are longstanding members and the Society cannot escape a little reflected glory and the enhancement of its objective of promoting interest in Australiana.

An innovation this year has been the Australiana Writing Awards sponsored by Peter R Walker Pty Ltd Dealers in Fine Art for the best article submitted to *Australiana* for publication this year and next.

The Society has continued to attract speakers of high calibre for its general meetings throughout the year.

At our meeting last September, Committee Member and Curator of the *Marion Maboney and Walter Burley Griffin* exhibition at the Powerhouse Museum, Anne Watson, gave us a talk and guided tour of the exhibition.

In November Andrew Shapiro, Managing Director of Phillips International Auctioneers and Valuers (Aust) spoke on *Collecting 20th Century Australiana before the 21st Century*.

The Australia Day function this year was a lunch at the former *Female Orphan School* Parramatta. This was a most appropriate venue as the building was constructed between 1814 and 1818 and is the oldest three-story building in Australia. Professor Carol Liston spoke on the history of the building and its occupants.

Government House Sydney was opened to members for the March meeting. Curators Ann Toy and Robert Griffin guided us through the house and its collections, courtesy of the Historic Houses Trust of NSW and its Director, Peter Watts.

An impressive but sad exhibition at Hyde Park Barracks was the venue for the May meeting. *Demolished! Houses of Sydney* was sad because it illustrated so many splendid buildings which were lost to Sydney over the years, often for foolish reasons. Its curator Joy Hughes led a guided tour of the exhibition

In July Ace Bourke chose the title *Flesh + Blood* to speak about his family history and an exhibition of that name at the Museum of Sydney which drew on historical personalities such as his ancestors Governors King and Bourke, and contrasted historical and contemporary attitudes to reconciliation.

Distribution of the journal has improved this year and Patrice Fletcher and Kevin Fahy ensure that it is despatched with all the usual enclosures.

Caressa Crouch continues to keep the Society's accounts in order, which entails considerable time and bookkeeping skills, in addition to writing reports of speakers for *Australiana*, making other contributions to the journal, and enlivening "Show and Tell" sessions with new acquisitions. We commend her efforts.

Elayne Jay stepped in as Secretary at the beginning of the year and carried out these duties until other pressures forced her to resign recently.

I should like to express my personal thanks to all members of the Committee and to others who have assisted the Society during my three years as President.

John Morris

Treasurer's Report

Income & Expenditure Statement *Year ended 30 June 1999*

	1999	1998	Balance Sheet as at 30 June	1999	1998
Journal Income			Accumulated Funds		
Sales to members (200 @ \$40, 187 @ \$40)	8,000.00	7,480.00	Balance brought forward 1 July	12,164.34	9,365.84
Other sales, back copies	397.00	516.00	Plus Surplus	2,479.92	2,298.50
Advertising	2,310.00	3,103.00	Peter R. Walker Writers Award	500.00	500.00
Total	10,707.00	11,099.00	Total	15,144.26	12,164.34
Journal Expenditure			These funds are represented by –		
Production	9,610.00	9,748.00	Current Assets		
Postage	968.94	923.77	General Account	13,070.25	10,052.03
Stationery	204.57	139.98	Investment Account	2,074.01	2,012.31
Total	10,783.51	10,811.75	Deposit Glover Cottage bond	0	100.00
			Total	15,144.26	12,164.34
Net Surplus/(Deficit)	(76.51)	287.25			
General Income					
Subscriptions less proportion applied to journal	2,355.00	1,920.00			
Annual dinner including raffle	2,340.00	1,615.00			
Interest Received	130.94	42.69			
Donations	160.00	120.00			
Sundries – refund deposit					
Glover Cottage bond	100.00	0			
Total	5,085.94	3,697.69			
General Expenditure					
Corporate Affairs Fee	0	50.00			
Subscription to RAHS	80.00	80.00			
Stationery & Postage	541.15	169.30			
Insurance	365.00	365.00			
Annual Dinner expenses	1,384.56	889.24			
Government taxes & bank charges	17.80	14.90			
General Meeting expenses	141.00	118.00			
Total	2,529.51	1,686.44			
Net Surplus/(Deficit)	2,556.43	2,011.25			
Total Surplus/(Deficit)					
for the year	2,479.92	2,298.50			
Peter R. Walker Writers Award	500.00	500.00			

Treasurer's Report

Our finances this year are steady with a pleasing increase in membership from 187 to 200 members, due to a direct mail campaign. As falling membership has been a major issue needing attention this increase is very heartening, and further efforts to attract members will see an even greater increase in our membership next year. I must thank all those who have contributed to this, but we still need further suggestions and help for all members in increasing our membership.

A small rise in membership fees is inevitable due to the introduction of the GST from 1 July 2000. As our subscription period is from 1 January to 31 December, next year this change will be limited to 5 per cent. Serious membership recruitment would enable us to restrict the need to increase subscriptions by the full 10 per cent in the following year.

The continued financial support of our sponsors and advertisers is greatly appreciated towards the cost of production of the journal, which has been steady for the year.

Caressa Crouch



In this new segment of Australiana, we ask curators, dealers, auctioneers and collectors for help in locating works for exhibitions or research projects. Send details of information required and contact name and address to the Editors.

Photographic Portraiture Exhibition

The National Portrait Gallery is interested in locating decorative arts objects that incorporate photographic portraits produced in Australia between 1845 and now - jewellery (e.g. locketts), vases, plates, badges etc. These are required for research for a National Portrait Gallery exhibition *Mirror with a memory: Photographic portraiture in Australia*, opening in March 2000.

Please contact Magda Keaney, Curatorial Assistant at the National Portrait Gallery on (02) 6270 8223, fax (02) 6270 8181 or e-mail Magda.Keaney@dcita.gov.au

Percy Leason's paintings of Victorian Aboriginal People

The National Portrait Gallery is looking for five or six missing oil portraits of Victorian Aboriginal people at Lake Tyers, each approximately 76 x 60 cm and framed in simple gilt timber frames. The people depicted are all stripped to the waist and will be named in black paint on the reverse of the canvas. They form the missing works in a series of 31 portraits painted by Percy Leason exhibited at the Athenaeum Gallery in 1934 as *The Last of the Victorian Aborigines*.

Each of the paintings will feature stripes of a brown paint at the bottom of the work, in the background behind the sitter. The names of the people are Harry Hayes, David McRae, Ethel Hood, Noel Hood, Stewart Hood and William Foster.

Please contact Michael Galimany at the State Library of Victoria on (03) 9669 9034 or e-mail mgaliman@slv.vic.gov.au

Gold Exhibition 2001

When we celebrate the Centenary of Federation in 2001, the major part of the celebrations will be the

opening of the new National Museum of Australia in Canberra. Its first special exhibition will be *Gold*, also marking the 150th anniversary of the first gold strikes in NSW and Victoria in 1851.

The *Gold* exhibition will have international and Australian components. Several Governments will contribute by facilitating the loan of major objects from their museums, as a gesture towards Australia's Centenary of Federation. This rich visual feast will also show the discovery of gold in its historic context.

Gold will be shown in Canberra from March till July 2001 then travel to venues in Victoria and Western Australia. There will be a substantial catalogue. The Australian Government will indemnify all exhibits, though not all the exhibits will travel beyond Canberra.

Art Exhibitions Australia, a private company responsible for most of major touring exhibitions to Australia for 20 years, is mounting the exhibition. AEA has a string of successful quality touring shows, many generated in Europe, Asia or America.

A small curatorial team has been formed to identify potential exhibits for the show, including historical objects, goldfields art, coins and decorative arts. John Wade, a consultant curator for *Gold*, is seeking help in locating 19th century Australian gold sacred objects, sporting trophies, presentation pieces, jewellery, nuggets and coins. John Hawkins is advising on the gold cups and presentation pieces.

Gold objects are usually kept in vaults and hence rarely available for inspection. Exhibits will be drawn from both private and public collections across the country and overseas. A star piece already generously promised for the exhibition is the gold mining brooch presented to the goldfields entertainer Lola Montez by her admirers at Melbourne in December 1855. Two racing trophies, the Sydney Gold Cup of 1870, won by *Barbelle*, made by C.L. Qwist and the Geelong Gold Cup of 1874 made by Edward Fischer of Geelong, have both been offered by their owners.

A key issue for the curators of the *Gold* exhibition is to ensure that all States are represented in this inaugural exhibition at our National Museum. Most of the gold discoveries were in NSW, Victoria and Western Australia, while South Australia will be represented by the work of its fine silversmiths. Particular help is needed to locate pieces from Queensland, Tasmania and the territories.

Please contact John Wade at the Australian National Maritime Museum on (02) 9298 3632 bh or (02) 9389 4404 ah, fax (02) 9298 3688, email: johnwade@anmm.gov.au.

Collecting 20th Century Australiana

CARESSA CROUCH reports on the *Australiana Society* lecture given on 5 November 1998 by *Andrew Shapiro*, Managing Director of *Phillips International Auctioneers and Valuers (Australia)*.

Andrew Shapiro gave us a brief background of his specialisation, the Arts and Craft movement in America, and his enthusiasm for the Arts and Crafts movement in Australia, as well as some of the highlight sales he has been involved in since arriving in Australia.

Now at Phillips International, earlier at Lawsons, Sydney, Andrew felt privileged to be involved in the cataloguing and sale of the Marjorie Graham collection of decorative arts, being involved from the beginning with the family and executors of the estate. This was one of the most impressive collections he has handled, particularly in the meticulous way all objects were catalogued by Marjorie Graham, and her attention to detail. Many of these objects formed the basis of her two landmark books, *Australian Pottery of the 19th and early 20th Century* and *Australian Glass of the 19th and early 20th Century*.

The sale on 16 October 1994 was also a crash course in Australiana, of ephemera, pottery and glass, and gave an immediate and detailed

parallel with the Arts and Crafts movements of America and England. Andrew came away thinking that the Australian product was comparable with American or English studio pottery in terms of production, while often adapting Australian fauna and flora motifs in the design.

Andrew handed around pieces together with the extraordinary catalogue notes provided by Marjorie Graham about these objects. In his 22 years in the industry, he had not met another individual who took so much pride and interest in the simple things in life, nor one with such a meticulous approach to documenting material culture.

All the objects came with detailed notes, even including when they were lent for the different exhibitions and when they had been brought back. Ephemera were carefully preserved in tissue paper or plastic envelopes.

Two textiles were not directly linked with the Art and Crafts period but are a later interpretation. A typical Marjorie Graham note, typed

on paper snipped to size, read "purchased in Chatswood July 1985. Probably made as a throw over, a small afternoon tea table size approx. 23 by 23 inches. Fine sheer cotton fabric, nun's veiling (?) suitable for shadow stitch which forms the main part of the embroidery. That and the hem stitching (one operation) of the hem, done in single thread, three stranded cotton. Presumably worked in Sydney circa 1920/ early 1920s maybe somewhat earlier. Small in design although somewhat influenced by Art Nouveau. Fine quality handiwork care was required. Several tiny darns to the fabric and some broken threads in the worked sections. This item contains some starch and although washed when purchased in July 1985, some starch remains. Marjorie Graham 19/7/85."

Five to ten thousand items in her house had the same detailed descriptions, showing the amazing approach of a proud individual devoted to understanding material culture, which the Lawson's auction catalogue could not fully convey. All items were sold with copies of their descriptions, while the originals went to the Mitchell Library.

Andrew detailed his interest in the Arts and Crafts furniture of Walter and Marion Burley Griffin, both through pieces in situ at Newman College in Melbourne and other pieces now in private collections. Four or five years ago a number of library chairs and bookcases which had been in private storage for some years surfaced, previously purchased from Newman College.

A small catalogue included Burley Griffin's furniture and interiors, both photographs and designs. How interesting to see work from two of the few practising architects who had the opportunity to design furniture for interiors, which when compared to American and European architects is very rare. Most architects did not get to design

the interiors of the buildings, as their patrons and commissions ran out of money for the interiors.

A round centre table in oak, on three legs, with large mortises and tenons in the Arts and Craft style, was based on a design by Bailey Scott which first appeared in the 1890s, and then in the American Arts and Craft furniture about 1901 to 1905 by Gustav Stickley (1857-1942). Gustav Stickley furniture is very collectable in America and similar Arts and Craft furniture was produced or imported by Australian manufacturers such as Beard Watson's of Sydney, marked with an oval label. A sideboard with the classic Gustav Stickley green inlay and pewter hardware in Japanese quartered white oak carried the Beard Watson label.

As an American, Andrew was particularly interested in Gustav Stickley furniture, as along with Frank Lloyd Wright's furniture, it is commanding premium prices at specialist auctions in America.

As he did not expect Gustav Stickley to appear in Australia, Andrew was surprised about four years ago to find an entire suite of Gustav Stickley furniture from a Californian bungalow. The family story was that the grandfather, a successful merchant, travelled to New York in the 1920s, purchased the furniture there, and shipped it back to Australia.

A Gustav Stickley-designed desk had both the Gustav Stickley mark and a David Jones paper label. The 1911 David Jones furniture catalogue illustrates a whole selection of furniture of Gustav Stickley design, labelled "Craftsman Furniture". Some of it appears identical to known Gustav Stickley pieces that were manufactured at the Craftsman furniture factory, along with other "Old English Furniture" of Arts and Crafts design.

Andrew pointed out the need for further research to be carried out on this area of Australian furniture, as well as the availability of this style of furniture at a range of prices.

The Melbourne firm of Branchflower had a reputation for doing singular commissions for homes, particularly copying high quality Art Deco designers, virtually in the same time period as those designers.

This was illustrated from a Phillip's catalogue entry of the Art Deco "barrel suite" which surfaced in NSW, although previously purchased at an estate auction in Melbourne. Its exact design appeared in a French book of Art Deco furniture by Gabriel Englinger, for a salon that was designed in 1928 in a Paris home, identical except the French suite by Englinger showed much higher contrast through the use of different woods.

Andrew finished by illustrating various items in the Arts and Craft, Art Nouveau and modern 20th Century style, both of furniture and other decorative arts. All are readily available in a range of prices and offer wide scope for original research for those interested in Australiana.

Our Authors

Elizabeth Cant

Dr Elizabeth McK. Cant is an Adelaide surgeon who undertook a Masters degree pioneering the national study of 19th Century picture framers in colonial Australia.

Caressa Crouch

Caressa Crouch is an active collector, researcher, and avid reader. She has served on the Committee of the Australiana Society since 1993 and regularly contributes to *Australiana*.

John B. Hawkins

John Hawkins was born and educated in England, attending the Royal Military Academy Sandhurst, and he was commissioned into the Middlesex Regiment in 1962. Resigning his commission he emigrated to Australia in 1967 to open his well known antique business. In 1973 he wrote the

catalogue of an exhibition held by the National Trust in Sydney, titled *Australian Silver 1800-1900*. He has written three further books *Thomas Cole and Victorian Clockmaking* (1975), *The Al Tajir Collection of Silver* (1985) and *Nineteenth Century Australian Silver* (1990), and many important articles for Australian magazines and journals. He lives at Whitley at Moss Vale in the Southern Highlands and is acknowledged as having assembled some of the foremost collections of antiques both internationally and within Australia. He has been President of the Australian Antique Dealers Association since 1993.

Alan Landis

Alan Landis is an established Sydney antique dealer specialising in English and Australian ceramics. He has made a special study of English factories

Wedgwood, Worcester and Doulton, which produced ceramics specifically for the Australian market, and frequently writes and lectures passionately about his specialisations. He is an Honorary Associate of the Powerhouse Museum and valuer for the National Trust (NSW).

Robert Lawrie

Robert Lawrie has been the Parliamentary Archivist since 1985 and in this capacity has also undertaken various curatorial functions relating to the Parliament House artworks and antiques collections.

Michel Reymond

Michel Reymond is a Sydney solicitor, Councillor on North Sydney Council, former Committee Member of the Australiana Society, researcher and collector.



Plate 1. Joseph Josephson with his family in Blayney, 1902, from left Frances, Emily, Thelma, Henrietta Pearl, Martha, Norma and William.

"J. JOSEPHSON"

A Mystery Solved

Michel B. Reymond

When first observed, it was easy to form the conclusion that the silversmith's mark "J. JOSEPHSON" belonged to the early Sydney silversmith Jacob Josephson. But as more marked pieces came to light, and some of these were much later in style, doubts emerged. Solicitor MICHEL REYMOND tracked down another J. Josephson working in country NSW, and fleshes out the story.

In three leading books dealing with Australian silver and jewellery of the 19th and early 20th Centuries, the mark "J. JOSEPHSON." is attributed to Jacob Josephson (1773-1845) the convict jeweller and silversmith who arrived in Sydney in 1818. Jacob Josephson is the subject of an earlier essay in this journal in 1982.¹

Among the pieces attributed to Jacob Josephson are a silver belt buckle which has the impressed mark "J. JOSEPHSON.". The buckle and the mark are illustrated in *Nineteenth Century Australian Silver* by J. B. Hawkins (1990), volume I at page 41, while the buckle is also illustrated in *Australian Jewellery 19th and Early 20th Century* by Anne Schofield and Kevin Fahy (1990) at page 207.

A gold brooch with the same mark, but this time impressed on a raised plate attached to the brooch, is illustrated in *Australian Jewellers, Gold and Silversmiths, Makers and Marks* by Cavill, Cocks and Grace (1992) on the cover and at page 133. Schofield and Fahy illustrate an oval gold brooch, set with a polished cornelian, which is understood to have the same mark (page 15).

John Hawkins also illustrates an early 19th century silver spoon and a pap-boat, acquired by the Museum of Applied Arts and Sciences after the low-key auction of the estate of Miss Eleanor Oxley of Cronulla in 1984.² These bear the mark "JJ" which, Hawkins believes,³ signifies that they were retailed by Jacob Josephson. Miss Oxley was a descendant of the surveyor John Oxley. A circular silver box now in the Art Gallery of South Australia, inscribed to Commissioner J.T. Bigge in 1821 is apparently inscribed Josephson, but some doubt its authenticity.

As a result of recent research there is now convincing evidence that the mark "J.JOSEPHSON." is in fact the mark of Joseph Josephson, a watchmaker and manufacturing jeweller of the last quarter of the 19th century and first quarter of the 20th century. The research began when the author saw in 1996 three pieces of jewellery all bearing the mark "J.JOSEPHSON.". The mark seen was identical to the mark illustrated in *Nineteenth Century Australian Silver* by J. B. Hawkins and the mark illustrated in *Australian Jewellers, Gold and Silversmiths, Makers and Marks* by Cavill, Cocks and Grace.

All three pieces looked either late 19th Century or early 20th Century in style. One was a simple gold cross set with a green garnet, while the other pieces were a black opal gold pendant and an elaborate gold bar brooch set with a gold bee

with diamonds and black and white opals. The earliest known use of Australian opals in jewellery dates to about 1874. It was not until about 1884 that the first major Australian opal field was discovered at White Cliffs. Widespread commercial use of Australian opals in jewellery did not occur until the 1890s and early 1900s.

This research began in March, 1996 when the writer found a Joseph Josephson in *The Aldine Centennial History of New South Wales, 1888*, and then searched the Sands' Sydney Directories and found a J. Josephson, jeweller and watchmaker, in 1918 at Grenfell and subsequently at Young. After exhaustive family, land title, and probate searches, descendants of Josephson were found living in the Sydney region. It soon became clear J. Josephson was Joseph Josephson the jeweller and watchmaker found in the Sands Sydney Directories. Mention of this to Ken Cavill prompted the article "Which J. Josephson, a question of attribution" published in the 52nd edition of *The Australian Antique Collector*.⁴ More interviews and research followed.

Biographical

The earliest biographical sketch on Joseph Josephson appears in *The Aldine Centennial History of New South Wales*, Sydney 1888:

"JOSEPH JOSEPHSON, Watchmaker and Jeweller, has a large business. His connection extends as far as Bourke and to some extent over the borders of Queensland. He is a native of Pakos'c, Province of Posen, Prussia and was born in 1849. Mr Josephson is a great linguist, particularly in Polish and Russian languages. In 1868, when he was a youth of eighteen years, he was sent to Russia as a

bookkeeper and to take charge of some large forests. On the breaking out of the German-Franco War he returned to his native land and joined the Third Army Corps as a clerk of the Forage Department under Prince Frederick Charles, in which position he saw five months service. Arriving in Melbourne in 1871, he went to Queensland and engaged in the wine trade. Whilst at Cooktown he interested himself in the Chinese Question and, in conjunction with Mr Norrie (chemist) and Mr Samper (merchant), attempted by legislation to restrict the Chinese immigration on the goldfields. He succeeded in getting an Act passed to prevent the Chinese from entering on any new goldfield until after the expiration of three years. Great credit is due to Mr Josephson for his sacrifice of time and money on a matter which is now – 12 years later – agitating the whole of Australasia. In 1882, Mr Josephson settled in Blayney, and opened his present business, one of the first in the town. He is married to the second daughter of Mr Fitzgibbon – one of the earliest residents of the district."⁵

Like most entries in this publication, it was probably written by or as the result of information supplied by Josephson himself. According to family history, Joseph's parents, Israel and Henrietta, were killed in a carriage accident in the Black Forest and he was brought up by an uncle and aunt (miniatures of whom survive). During the Franco-Prussian War of 1870, Josephson was captured, eventually escaped and made his way to London where he learned to read and write English.⁶

On 21 January 1871 he arrived in Melbourne on the *SS Queen of the Thames*⁷. Some time thereafter he went to Cooktown in Queensland where according to family history he travelled around and at some stage became a manufacturing jeweller before heading south and coming to Blayney in New South Wales, from

where he commenced his jewellery manufacturing business in 1882. At this time Blayney had become a large mining town with a growing population.

Exactly where and when he trained as a jeweller is unknown. Judging from the entry in *The Aldine Centennial History* he seems to have

gone straight from Melbourne to Cooktown where he entered the "wine trade". However he is first recorded in 1874 as a storekeeper at Dalby⁸. He probably went to Cooktown in 1876 or 1877 when he is recorded as purchasing in November 1877 the wholesale wine and spirit business of Benjamin & Co

TEMPLE OF FASHION

J. JOSEPHSON,

—LATE OF BLAYNEY—

HAS now his lovely **Watchmaking and Jewellery** Establishment **OPEN** and Invites Inspection !

THE REPUTE OF 30 YEARS is an excellent passport, and MR JOSEPHSON'S MORAL GUARANTEE is looked upon as sufficient. People who wish to purchase anything can rest assured of a STRAIGHTFORWARD DEAL.

THE REPAIRING DEPARTMENT is carried out in a proper manner, no PATCHING UP, but repairs ENTRUSTED TO J.J. will commend themselves. A COMPETENT Watchmaker is on the premises, and the people of GRENFELL AND DISTRICT can now rely upon having their watches CAREFULLY REPAIRED at a reasonable charge.

MR. JOSEPHSON carries a stock of SOME THOUSANDS OF POUNDS bought from MOST RELIABLE FIRMS. His stock of WATCHES is SECOND TO NONE OF Melbourne and Sydney's retail jewellers. A lovely stock of

Gold Brooches, Rings, Bracelets, Chains

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IN WATCHES ALONE Mr. J. has over 500 in stock. His large iron safes contain

Gents' Gold Chains, Muff Chains, Necklets

Come and see for yourself ! The public must know the great satisfaction it evinces when dealing with a reliable firm of jewellers.

J. JOSEPHSON,

Watchmaker and Manufacturing Jeweller, Main-street, Grenfell
NEXT TO HILL AND HALLS

of Cooktown⁹. In June 1878 he was elected as an alderman to Cooktown Council, and subsequently served on the Council's Botanical Reserve Committee, the Cooktown School of Arts and Volunteer Fire Brigade¹⁰. Then in January 1879 he retired as an alderman and "left the district"¹¹. It was said of him "that no alderman has done more in a quiet unassuming manner towards assisting the welfare of the community"¹². The following month saw all his property sold by an insolvency trustee¹³.

All of this suggests that he probably received his jewellery training sometime between 1879 and 1881. This may have been in Queensland or possibly in New South Wales. With his Jewish background he may have received his training from a Jewish jeweller. What we do know is that he established his watchmaking and jewellery business in Blayney in 1882¹⁴. His shop was a substantial brick building at the corner of Adelaide and Martin Streets with the Courthouse and Police Station being located on the opposite corner of Martin Street facing Adelaide Street¹⁵. He and his family lived separately in a house in Martha Street, Blayney almost opposite that street's intersection with Osman Street¹⁶. A family photo dated 1902 was probably taken here¹⁷.

On 3 July 1883 Josephson married Martha Anne Fitzgibbon, the second daughter of William Fitzgibbon an early resident of Blayney¹⁸. He was 34 she was 22. From this marriage six children were born: Henrietta Pearl (1884-1957), Emily Christiana (1886-

1966), Norma Agnes (1888-1972), Frances Lucy (1890-1980), William Montifiore (1893-1967) and Thelma Grace (1897-1922)¹⁹ (**Plate 1**).

With the coming of the railway and the growth of Blayney as a mining town together with its surrounding agricultural activities Josephson's business prospered. Following the cessation of mining in Blayney around 1904, the economic importance of the town declined. In late 1908 Josephson and his family moved to Grenfell. From June 1909 he operated his business from a single storey shop in Main Street where it remained for the next ten years²⁰. This shop was owned by John Ingrey "watchmaker and jeweller" who closed his jewellery business down in February 1909 and then leased his shop building to Josephson. At that time a hairdresser

and stationer were also operating in the same building being tenants of Ingrey²¹.

Jeweller

It is clear from his published newspaper advertisements while he was at Blayney and Grenfell that Josephson was a manufacturing jeweller. He described himself as "watchmaker, opal cutter and setter, (and) manufacturing jeweller"²². An advertisement in the *Grenfell Record* of 17 July 1909 is indicative of his business (**Plate 2**).

Like most jewellers he also imported and sold jewellery made overseas. He also had items expressly made overseas for sale here²³.

While at Grenfell his youngest daughter Thelma Grace entered the business and became a "jeweller's assistant"²⁴. Tragically she died in July 1922²⁵. Another daughter, Henrietta Pearl, was a music teacher and for a time conducted music lessons from the building in which her father's shop was located. Later on one of his other daughters, Norma Agnes, would take over the business and run it as a retail shop first at Young and later at Narrandera where it continued into the 1940s²⁶. In about 1916 Josephson separated permanently from his wife²⁷. She apparently had a terrible temper. Some time between 1919 and 1921 he retired (**Plate 3**) from the business and went to live with his daughter Emily Christiana and her husband Bryce Carter and their children, first at Northwood and later at Longueville²⁸. Following an accident in the garden of his daughter's home in which he broke his

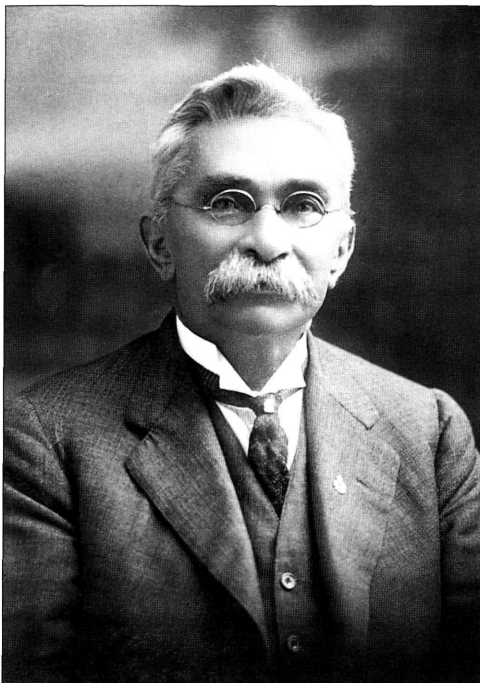


Plate 3. Joseph Josephson in 1920, inscribed in his handwriting to his daughter Thelma "With love to Thel Xmas 1920".

hip, he died in his 85th year on 30 November 1934²⁹.

According to family history he was a quiet rather reserved man, gentle in his manner and with a pleasant sense of humour³⁰. In 1982 two Blayney men then aged 85 independently recalled what Josephson had said to them as small boys outside his shop one day "If you wish to buy my jewellery, come into my shop and I will sell it to you, but please do not stand there pressing your grubby little noses against my shop window"³¹.

He is remembered by one of his grandchildren as "a kind old man who always had sixpence or sweets for me". He was regarded as just one of the family while he was living with the Carters. While there he regularly read his "Daily Prayers" by the Rev A P Mendes, London 1864. Surviving in the family is a fine blackwood walking stick with a silver top engraved "J. JOSEPHSON 1885" together with Josephson's loop and a number of his jewellers' tools.

Conclusion

There seems little doubt that Joseph Josephson was a manufacturing jeweller, as well as a retail one, in the period 1882 to 1919. The surviving examples of his work so far discovered suggest he was a highly skilled craftsman who made and designed a wide range of jewellery from the plain and simple to the more elaborate and fancy settings, reflecting the tastes and fashions of the period. There is also no doubt that his mark "J. JOSEPHSON." appearing on the silver belt buckle and the gold brooch referred to at the beginning of this article are his work and not the work of Jacob Josephson. Stylistically these pieces relate to the last quarter of the 19th century, while the gold cross and opal pieces referred to, belong

more to the period 1890-1910. As a result pieces marked "J. JOSEPHSON." can now firmly be identified as the work of Joseph Josephson and not the earlier silversmith Jacob Josephson. This may lead to a reappraisal of Jacob Josephson's work and the marks attributed to him.

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Notes

- 1 John Houstone, "A Neglected Silversmith" *Australiana* vol 4 no 3 pp 22-28.
- 2 Martin Warnemünde, "Great Oxley Silver Fiasco," *Australian Business*, 6 February 1985, pp 49-54
- 3 J.B. Hawkins, *Nineteenth Century Australian Silver*, Woodbridge 1990, vol. 1 pp 39-45. On Jacob Josephson, see Elsie Ritchie, "Jacob Josephson - a sharp little jeweller", *Journal of the Marrickville Heritage Society* no. 10, 1998, pp 3-8, and Elsie Ritchie, *Tinker, Tailor, Soldier, Spy*.
- 4 K. Cavill, G. Cocks and J. Grace, "Which J. Josephson. A question of attribution." *Australian Antique Collector* no. 52, 1996, pp 135-137.
5. Volume 1 under 'Blayney'.
6. Information in this paragraph is based on interviews in 1996 and 1999 with Mrs Frances Jackson, the daughter of Emily Christiana Carter née Josephson. See also marriage certificate of Joseph Josephson.
7. In Josephson's handwriting in his *Daily Prayers* by A P Mendes, London 1864, in the possession of Mrs Frances Jackson.
8. Whitworth's *Official Post Office Directory of Queensland*, 1874
9. *Cooktown Courier* 5 January 1878. I am indebted to Dianne Byrne of the John Oxley Library for her assistance.
10. *Cooktown Courier* 1 & 8 June 1878, 20 July 1878, 4 January 1879
11. *Cooktown Courier* 8 January 1879
12. *Cooktown Courier* 8 January 1879
13. *Cooktown Courier* 8 & 22 February 1879
14. The date 1882 appears in various

newspaper advertisements: *The West Macquarie* (Blayney), 3 Feb 1900. An original jewellery case at Grenfell Museum has the following paper label inside: "Established 1882/J. JOSEPHSON/Watchmaker/Jeweller and Optician/Grenfell."

15. A history of the Blayney shop is to be published separately. Josephson is listed in the *Bathurst and Western District Directory and Tourist Guide and Gazetteer 1886-7* under Blayney page 103 "Josephson, J., Jeweller, Adelaide Street".
16. A history of this house is to be published separately.
17. Original photo in possession of Mrs Frances Jackson.
18. Marriage Certificate: Births, Deaths & Marriages, Registrar-General NSW
19. Information compiled from births, deaths and marriages microfiche records, State Library of NSW
20. A history of the Grenfell shop is to be published separately.
21. See note 20.
22. *The West Macquarie* (Blayney) 3 Feb 1900.
23. A number of electroplated tableware items survive which are inscribed "Made in Sheffield Especially for J. Josephson Young".
24. Listed as such in Electoral Roll for 1919.
25. Her obituary appears in the *Grenfell Record* of 3 August 1922.
26. Recollections of Mrs Frances Jackson 1996, 1999, interviews. The Sands Sydney Directories in the 1920s continued to list the business at Young. The business ceased at Grenfell in 1919. By July 1922 Josephson had retired and was living with his daughter at Northwood: see transfers A839283 and B291923 (LTO).
27. Recollections of Mrs Frances Jackson 1996, 1999.
28. See notes 26 and 27.
29. Death certificate of Joseph Josephson and note 27.
30. *Ibid* note 27.
31. The names of the 2 small boys were Sam Marsden and Wesley Creel who were still living in the Blayney district in 1982. Information from Mrs Mayer, a Josephson descendent.



Neoclassical, Melbourne.



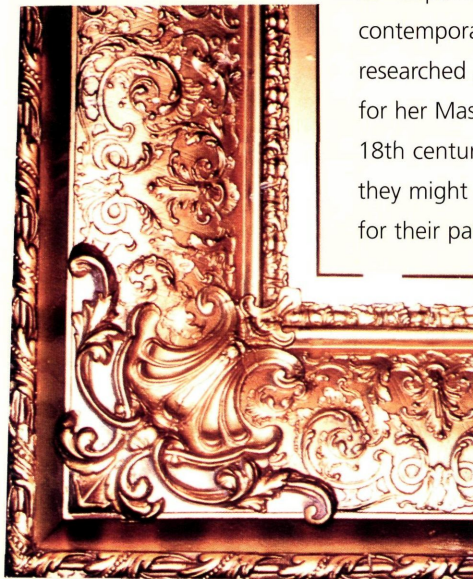
Ogee 1, Sydney.

Does Gideon Saint have the answer? Pattern books and picture frame making

in 19th century Australia

Elizabeth Cant

A painting generally looks best in a contemporary frame. ELIZABETH CANT researched Australian picture frame makers for her Master's thesis, and suggests that, like 18th century London framer Gideon Saint, they might have used 'working scrapbooks' for their patterns.



Ogee 3, Sydney.



Ogee 2, Hobart Town.

See ►
captions
next page

The Napoleonic Wars (1793-1815) caused the demise of the carver in Britain. They stopped the supply of Continental softwoods, devalued the pound sterling, caused inflation and a subsequent increase in the cost of wages and materials.¹ Carvers became an unaffordable luxury; few were required for the production of reverse boxwood moulds from which composition ornament, which replaced carved ornament, was moulded.

By mid-century machine-made picture frame mouldings, both decorated and undecorated, were available in 19th century Britain.

Frames began to be mass-produced, plaster replaced carved wood, construction techniques were simplified for easier hence quicker manufacture. Very few frames were made to the standard of the 17th or 18th centuries.²

The majority of professional picture framers in nineteenth century Australia were British, Europeans (Italians, Jews, Germans) who had spent some time in English-speaking countries, usually Britain, before emigrating or were, in the latter half of the century, Australian born and trained in British ways (Figure 1). Like silversmiths, they supplied what

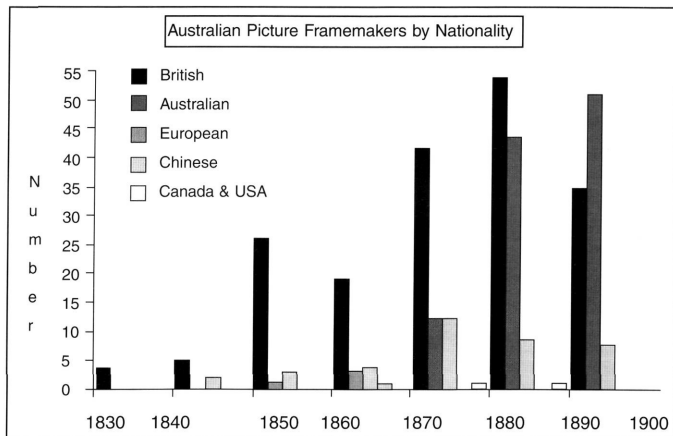


Fig 1.

was in 1830s Australia a luxury item. They required a combination of a sufficient population of professional artists - and, in the second half of the century, photographers - with the building of permanent homes and increasing wealth to provide a market for their product.

Such conditions began to occur in Sydney and Hobart Town by the

mid-1830s, in Launceston by the early 1840s and in Adelaide and Port Phillip (Melbourne) by the late 1840s. Picture framers brought with them these new, more modern methods. The tradition of picture frame making in Australia was therefore unsurprisingly nineteenth century British, though not slavishly so, as was most colonial furniture.

The surprise was in the rapidity with which the patterns of ornament, the profiles or both of the gilt institutional picture frames changed uniformly and nationally from 1835 to 1900. The advantage of doing a national study was that this gradually became evident. The similarity of each national pattern or profile (Table 1), allowing for individual frame maker's variations, which occurred within a five-year period was astounding. Especially noteworthy is data indicating the picture frame makers remained in the capital city of arrival and basically stayed there, moving frequently over only small distances within that city.⁴

How then were these national and uniform changes achieved?

Frames accompanying paintings imported from Britain and Europe could have presented a model. This is unlikely because of the very

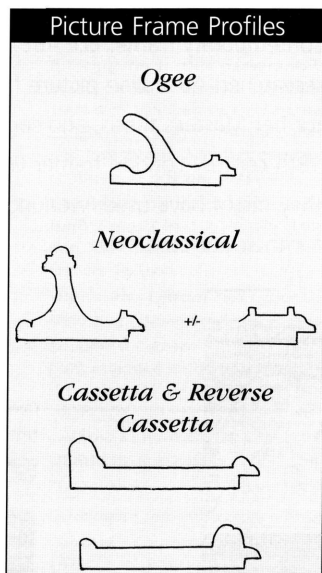


Fig 2.

◀ **Ogee 1, Sydney**

Framemaker *Lawrence Cetta*
Joseph Backler, James and Christine Sinclair's son 1846
 Oil on canvas
 Mitchell Library.

Ogee 2, Hobart Town

Framemaker *Attrib. Robin Vaughan Hood*
Thomas Bock, William Robertson 1850
 Oil on canvas
 Art Gallery of South Australia.

Ogee 3, Sydney

Framemaker *Edwin Baldwin*
Marshall Claxton, Dr. James Mitchell 1851
 Oil on canvas
 Mitchell Library.

Neoclassic, Melbourne

Framemaker *Attrib. Issac Whitehead Snr.*
Eugene von Guérard, William Lang's camp on the Saltwater River 1866/67
 Oil on canvas
 Art Gallery of South Australia.

		1830s	1840s	1850s	1860s	1870s	1880s	1890s
Ogee	1	_____				Adelaide		
	2	_____				Adelaide		
	3		_____					_____
Neoclassic				_____				
Cassetta						_____		_____

	1830s	1840s	1850s	1860s	1870s	1880s	1890s
<u>Sydney</u>		o1 Lewis					
		o1 Cetta					
		o1 Marshfield					
		o3 Baldwin					
		o Bernasconi					
<u>Tasmania</u>					n2 Callen		
	o 1 2 3	R V Hood	/ o 3	R L Hood			
		o 1 2 3 Wilson					
<u>Adelaide</u>			o3 Shepherd				
		o 1 2 3 Culley	n				
			n Solomon				
				n Molton			
					n Wigg		
<u>Melbourne</u>			o3 Maclachlan				
			o3 Norton				
			o3 n Whitehead Sn/	n Whitehead Jr			
			n Wilson				
				n J&T Thallon	c n o3		
				n Tiller			
				n Caro			

o: ogee with variants indicated by number
n: neoclassic in all its forms
C: cassetta and reverse cassetta

significant delay in those patterns and profiles eventually being accepted in Australia. For example, the Lawrence patterns⁵ on the ogee (s-shaped) profile, used in 1820s Britain was not available in Australia until the 1850s and early 1860s; and the Watts frame⁶ (cassetta profile) available from the 1860s in Britain yet not available in Australia until the 1890s.

Australian artists, while they travelled extensively, would not have been interested in frames unlike the Pre-Raphaelite artists who closely

examined frames in exhibitions to pick up ideas for their own frame designs.⁷

The answer must lie with pattern books. It is well recorded that English furniture pattern books were brought out very early to Australia and, as a result, the first Australian furniture pattern books were produced only in the 1870s.⁸ The furniture produced was very similar to that from English provincial centres.⁹ This was also so for the first professional picture frames produced in Sydney and Tasmania,

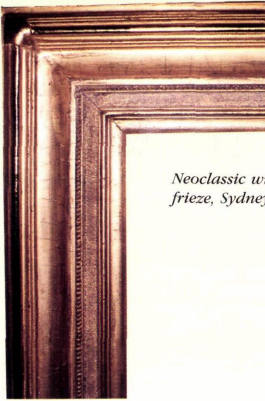
the Ogee 1, also popular in the English provinces and which copied a Rococo variant of the picture frames associated with the Bourbon Restoration in France (1815-1850).¹⁰

However, to date no picture frame pattern books have been found. This may well be because they could have been in the form of scrapbooks like the one belonging to Gideon Saint, a London framer. He assembled his in the 1760s from pattern books of ornament.

Pattern books' importance for the spread of styles has long been recognised, but the precise way in which they were used has seldom been documented. The Metropolitan Museum's scrapbook [Gideon Saint, London carver and gilder] illustrates how one craftsman cut up, among other things, English and French pattern books and rearranged the illustrations into a single volume from which his clientele could choose whatever designs pleased them.¹¹

It was a working scrapbook of Rococo patterns with sections clearly identified by finger tabs and included drawings made directly onto the pages of the book. The term 'working scrapbook' is important. If indeed this was the form of pattern book used in Australia, the reason why none has been found is clearly because they were ephemeral, being used constantly in the workshop and then inevitably neglected. A similar situation exists for nineteenth century frame makers' ledgers; a fragment covering the period 1888/9 to 1903 somewhat incompletely and used by John Thallon, a leading Melbourne framer, is the only one currently available.¹²

Frame makers may have compiled scrapbooks during apprentice years prior to emigration and after. Table 2 shows the major Australian picture framers by colony, when they were in business and the



Neoclassic with
frieze, Sydney.



Cassetta (gilded
wood), Melbourne



Cassetta (gilded sand), Melbourne

Framemaker Attrib. John Thallon
Harry S. Hopwood, Dinner in the Focastle
1889. Watercolour on Paper
Art Gallery of New South Wales.

range of ornament offered. A glance at Table 2 shows each pattern and profile change occurred with the arrival of a new picture framer. The new arrival could also use any preceding patterns and profiles; for example David Culley in Adelaide used Ogee 1, 2 and 3 at the same time delaying introducing Neoclassic; Isaac Whitehead Senior in Melbourne Ogee 3 as well as Neoclassic; John and Thomas Thallon used the cassetta profile only once in Melbourne in the late 1870s¹³ before turning back to the Neoclassic profile – the cassetta was only acceptable in conservative Melbourne in the 1890s.

In Australia the ogee and Neoclassic profiles spanned the seven decades to 1900, overlap occurring in the 1860s. Large corner cartouches were the norm until the 1870s but the trend thereafter was for small, minimal or absent corner decorations. The addition of a frieze to the Neoclassic profile was common after the 1870s. All three profiles were available in the 1890s (Table 1). A frame maker's working lifetime was usually a period of twenty to thirty years so the limitation

Framemaker John Thallon
Bernard Hall, Portrait of the artist's mother
1880-1890. Oil on canvas
National Gallery of Australia.

of an individual framer's scrapbook to the most recent profile and its various patterns of ornament plus possibly any preceding profile would make the use of a scrapbook as a pattern book very tenable. This was the case with Gideon Saint, whose scrapbook was entirely Rococo based. This proposition would also answer the problem of supply of appropriate reverse boxwood moulds and why only three profiles were introduced over the six and a half decades to 1900.

Footnotes

- 1 P. Mitchell, & L. Roberts, *Frameworks. Form, function and ornament in European portrait frames*, Merrell Holberton, London, 1996, pp 321-344.
- 2 R.R. Brettell, 'The art of the edge. The art museum and the picture frame' in R.R. Brettell & S. Starling, *The Art of the Edge: European frames 1300-1900*, Art Institute of Chicago, Chicago, 1986, p. 14.
- 3 A sectional drawing.
- 4 E. Cant, *The Department of Paintings. The History of 19th Century Australian Picture Frames*, Flinders University of South Australia, Adelaide, 1998, pp 60-61, Table 2.

Framemaker Attrib. John Thallon
Florence Fuller, Inseparables 1900
Oil on canvas
Art Gallery of South Australia.

- 5 J. Simon, *The Art of the Picture Frame*, National Portrait Gallery, London, 1996 p. 100.
- 6 *ibid.* p. 82 fig 86.
- 7 L. Roberts, 'Nineteenth century English Picture Frames I: The Pre-Raphaelites', *The International Journal of Museum Management and Curatorship*, vol 4, 1985, pp 155-177.
- 8 K. Fahy, C. Simpson, & A. Simpson, *19th Century Australian Furniture*, David Ell Press, Sydney, 1985, pp 213-224; C. Crouch, 'Master Cabinetmaker Alexander Watson of Van Diemen's Land and his Tools. A Detailed Description', *Australiana* vol 18 no 3, 1996, pp 74-75; C. Crouch, 'Australia's First Known Furniture Pattern Book, by W.H. Rocke & Co. Melbourne', *Australiana* vol 21 no 1, 1999, pp 5-11.
- 9 Fahy *et al* 1985 p. 283.
- 10 P. Mitchell & L. Roberts, *A History of European Picture Frames*, Merrell Holberton, London, 1996 p, 49 fig 34 (c).
- 11 M. H. Heckschler, 'Gideon Saint. An eighteenth century carver and his scrapbook', *Metropolitan Museum of Art Bulletin*, vol 27, Feb 1969, p. 299.
- 12 Originals held at Jarman, The Picture Framer, 158 Burwood Rd., Hawthorn, Vic 3122.
- 13 E. Cant, *op.cit.* p. 132.

An Important Commission for the Parliament House of New South Wales

By Alan Landis and Robert Lawrie

The NSW Parliament Refreshment Room Committee in the late nineteenth century worked hard to equip the Dining Rooms with furnishings and fittings appropriate to the dignity of Australia's oldest Parliament.

In 1867, some enquiries were made about acquiring new dinner services and cutlery. A few years later, in 1873, the New South Wales Agent-General in London (Sir Charles Cowper, a former Premier) sent notice that a portion of an order given to him to produce a dinner service and table requisites had been completed and shipped on board the *Harlow* which arrived at Sydney on 26 April 1873.

Some years later, in 1879, the refreshment Room Committee ordered the beautiful Dessert Service which is one of the treasures of the New South Wales Parliament. It was ordered from Messrs George Jones and Sons, of the Trent Pottery, Soke-on-Trent, England at an estimated cost of £165.

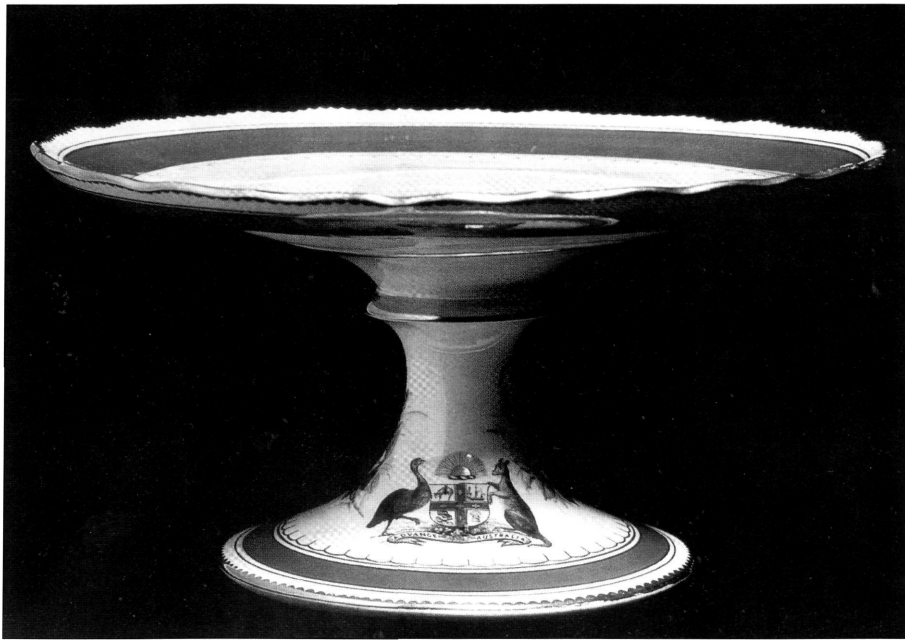
James S. Farrell, Chairman of the Joint Parliamentary Refreshment Committee and also a former Premier, wrote to the Colonial Treasurer on 2 December 1879 requesting that steps be taken towards the purchase of the service, giving this description:

"China Dessert ware of superior quality, vis:-



Plates painted with Australian wildflowers, from the Dessert Service made by George Jones and Sons, Trent Pottery, Stoke-on-Trent, England for the New South Wales Parliament, 1880.

200 plates	9 inches in diameter, plain edge
50 low comports	3 inches high, 9.25 inches in diameter
50 tall comports	5.5 inches high, 9.25 inches in diameter
18 Centres	9 inches high, 11 inches in diameter



Comport bearing an Australian Coat of Arms, from the Dessert Service made by George Jones and Sons, Trent Pottery, Stoke-on-Trent, England for the New South Wales Parliament, 1880.

Plates to be painted in the centre with groups of Australian wild-flowers, with rich maroon border and gold edge and to have the letters on the back of each plate marked 'N.S.W.P'

Comports and centres to match the plates, no flowers on top, only the maroon border and gold lines. Foot of comports and centres to have the monogram "N.S.W.P" on one side and the Australian Coat of Arms on the other, the intervening spaces to be decorated with flowers similar to the plates, with maroon border on the foot and underneath the top."

The completion of the Dessert Service was delayed by the failure of the Trent Pottery to receive the copy of the "Australian Arms" which had been forwarded. In an effort to hasten events, the Pottery applied to the College of Arms for a copy of these "Australian Arms", only to be told that "a long search has been made ... nothing ... can be found."

This is not surprising, as it was not till 1907 that a New South Wales Coat of Arms was granted; an official Australian Coat of Arms was granted at Federation in 1901 to the Commonwealth. All previous Arms were unofficial. The Committee then sent, on June 10, 1880, two printed copies of "the Australian Arms most generally accepted as authentic"; the Dessert Service was received some time

later that year.

Canteen

The silver-plated canteen of Cutlery commissioned from Messrs Elkington and Company of 45 Moorgate Street, City of London, and delivered on 21 December 1872 was in the King's Pattern.

The Service consisted of:-

- 240 Table Forks
- 120 Dessert Forks
- 120 Table Spoons
- 20 Salt Spoons
- 8 Gravy Spoons
- 12 Sauce Ladles
- 10 Butter Knives
- 6 Pairs of Fish Servers
- 120 Pairs Dessert Knives and Forks
- 240 Table Knives, Ivory Handles
- 120 Cheese Knives, Ivory handles
- 6 Pairs Meat Carvers Ivory Handles
- 6 Pairs Game Carvers Ivory Handles

A Centre piece, 2 dessert stands, 4 Fruit Stands, 120 teaspoons packed in five wooden canteen boxes.

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discount	20%
	£284/15/0.



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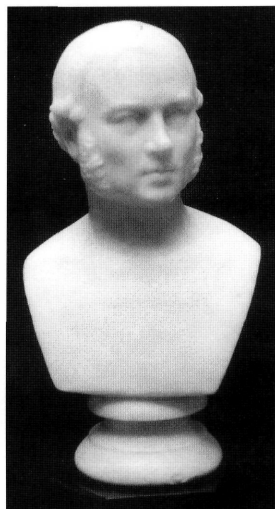
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*A Finely Carved Wax Portrait by William Brodie of Sir
Rowland Hill, signed and dated 1849. Height 27 cm.*

Sir Rowland Hill (1795-1879) was instrumental in the colonisation of South Australia, being a Member of the South Australian Commission from 1833 and its Secretary in 1835. He was also the inventor of the Penny Post system, which many believe to be one of the most important inventions of the 19th century.

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WHITLEY
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NEW SOUTH WALES
AUSTRALIA



An Australian Bronze Medallion of Thomas Barker (1799-1875) by Thomas Woolner dated 1854, of outstanding colour and patination. Barker, the Sydney engineer, manufacturer and philanthropist owned 16 acres at Rushcutters Bay on which he built Roslyn Hall, said to be "more like a palace than a private house." This house contained many important items of Australiana as befitted a Director and President of the Sydney Railway Co., Director and Chairman of the Commercial Banking Company, Founder and Director of the Royal Exchange and Member of the Legislative Council. His gift of £1,000 for a Scholarship in mathematics was the first direct benefaction to Sydney University. One of the rarest of all Woolner's subjects, Thomas Barker medallions exist in the collections of the University of Sydney and the Mitchell Library.

\$12,500

