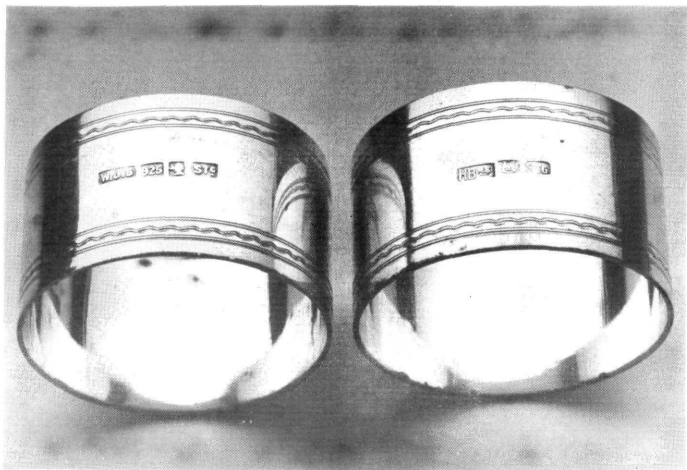


THE AUSTRALIANA SOCIETY

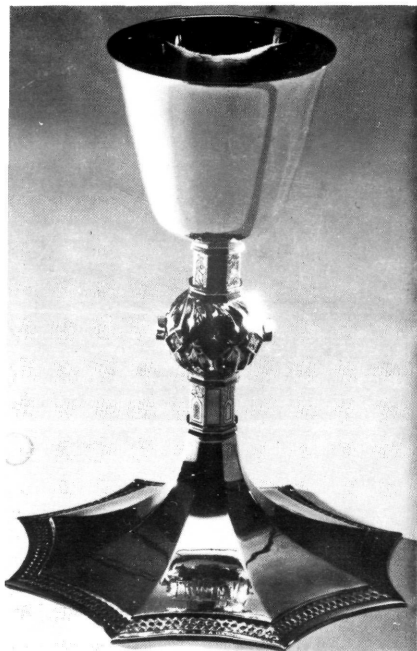
NEWSLETTER



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* The Committee resolved on 5th July last to change the name of the Newsletter. From January 1985 we will simply be known as:

Australiana, with the new ISSN number 0814-107X

AUSTRALIANA NEWS

ELIZABETH FARM OPENS

Elizabeth Farm, home of John and Elizabeth Macarthur from 1793, was opened as an historic house museum on June 16. The house, under the curatorship of James Broadbent, marks an important departure from the tradition of historic house museums in Australia (see the article by Maisy Stapleton in *Australian Antique Collector* no.22, July-December 1981).

Here, there has been no attempt to use the house as a museum of decorative arts. Rather, the idea behind furnishing the house has been to assist in its interpretation for the visitor. Wherever possible, actual examples known to have been in the house have been reproduced; where necessary, reproduction fabrics of the time have been used for upholstery or curtains. The result is a house which, though sparsely furnished, gives the visitor many "hands on" possibilities. There are no ropes or barriers. Visitors may sit in the chairs around the winter fire, or relax on the verandah and enjoy the garden.

Combined with this is a very good series of publications, both for the individual to take away for information, and for school groups. The *History and Guide* is particularly good value at \$3, and there is a range of specialised publications on the house and the people who lived there. The series of publications were co-ordinated by the house's assistant curator, Susan Hunt.

In opening the house to the public, the Premier announced the welcome appointment of the former Deputy Premier and Minister for Public Works, Jack Ferguson, as the new President of Trustees. The restoration of the house was carried out by his former Department. Ian Sansom was Project Architect.

CENTENARY OF ST SAVIOUR'S CATHEDRAL, GOULBURN

This year St Saviour's Anglican Cathedral, Goulburn, celebrated the centenary of its dedication on 29th April, 1984.

The first church of St Saviour was built in 1839 to cater for early settlers in the region. It was the pro Cathedral for the Diocese of Goulburn in 1864 when Bishop Mesac Thomas was appointed to take charge of the Diocese which comprised nearly one quarter of the State between the coast at Nowra, west to the Darling River at Wentworth, along the Murray to Eden. "At that time there was not a mile of railway or a telegraph pole in the whole of the area now comprised of the Diocese of Goulburn and Riverina, yet in his first tour in 1864 the Bishop travelled 2,661 miles" says R T Wyatt in the *History of the Diocese of Goulburn* (1937).

Bishop Thomas, having collected \$37,000 here and in England by 1871 put plans into operation for a cathedral to be built. He invited Edmund

Blacket, architect of St Andrew's Cathedral, to make plans for the new cathedral. St Saviour's expresses the grace, care and forethought of a mature architect. It took ten years to build - 1874 to 1884. Spacious transepts on a cross-shaped plan give the building splendour and the detailed stone carving has been lovingly executed. The planned sixty metre spire has still to be completed, funds for which are slowly accumulating, but some restoration will be necessary on the building before this can be realised.

A beautifully illustrated and informative booklet was published in April this year to commemorate the Centenary, *Goulburn Cathedral. A Guide to St Saviour's Anglican Cathedral*, cost \$3.50.

A programme of events to celebrate the centenary was planned throughout the year, the most important being the actual Centenary Day of dedication, 29th April, when some 2000 people attended the Commemorative service in the Cathedral, including the Governor of NSW, Air Vice-Marshal Sir James Rowland.

Two hundred beautiful tapestry church kneelers have been completed by the Cathedral Needlework Group.

The play *Murder in the Cathedral* by T S Eliot was staged in the true cathedral setting, making it an outstanding production, particularly with floodlighting outdoors showing up the wonderful stained glass windows.

A "Festival of Flowers" on a magnificent scale is planned for the weekend of October 6 and 7, floral arrangements being carried out by various church groups throughout the diocese. Visitors to Goulburn will be given the opportunity to enjoy the wonderful architecture of the Cathedral as well as the artistry of the floral display in Australia's richest church interior.

Travellers through Goulburn should take the time to inspect the Cathedral, which has an interesting blend of foreign and Australian craftsmanship, including stone carving by W P McIntosh (see *ASN* 1982 no.2); stained glass windows in the nave by Ashwin and by Lyon, Cottier; and timber carving reputedly by James Cunningham (see *ASN* July 1980).

(contributed by J M Shelley)

SOUTH AUSTRALIAN EXHIBITION

"Cut and Polish: 19th century South Australian Silver and Furniture", is an exhibition at the Art Gallery of South Australia which attempts to recreate an era in the mid to late 19th century when many distinctive works from silver and timber were made and used in South Australia. The exhibition opened on September 1 and runs till the end of February, 1985.

South Australian decorative arts of the 19th century are notable because of the blend of English and German. German cabinetmakers and silver-smiths who settled in the city of Adelaide absorbed, to some extent, the fashionable styles of England, whereas those who formed communities in the Barossa Valley retained the styles of middle class German

furniture, seen nowhere else in Australia. The silversmiths too retained some of their German heritage. Steiner, Wendt, Brunkhorst, Schomburgk and Firnhaber are well represented in this exhibition.

This exhibition follows a recent Adelaide gallery show on South Australian Pottery, and it is good to see the gallery's Curator of Australian Decorative Arts, Judith Thompson, building the gallery's reputation on collecting, researching, and displaying the works of the State.

ABORIGINAL IMAGES

Josef Lebovic continues his series of thematic exhibitions with one on "Images of the Australian Aboriginal People", coinciding with National Aborigines Day. Unfortunately the exhibition lasted only two weeks in September, but the catalogue, at five dollars (plus 90¢ postage) is still obtainable from Josef Lebovic Gallery, 294 Oxford Street, Paddington, 2021.

TIM MCCORMICK OPENS IN QUEEN STREET

Tim McCormick has already issued two catalogues from his new gallery in a terrace house at 53 Queen Street, Woollahra (next to Peter Code's). "Colonial Artists and their Books" is a very elegant booklet offering for sale illustrated books by Lewin, Wallis, Fernyhough, Prout, Martens, Gill, Angas, and von Guerard, all too often broken up. "Australia Rare and Curious" offers books, manuscripts, lithographs, photographs and ephemera of great Australian interest, each described and many illustrated. Prices range from under one hundred dollars to more than five thousand.

EDUCATION, TASMANIAN STYLE

Adult education in Tasmania is again organising two summer schools in January dealing with historic buildings. This will be the 21st annual school in the Northern Midlands, based at The Grange, Campbell Town from January 5 to 12 and costing only \$225 for the week, including accommodation. The program on southern Tasmania follows on, from January 12 to 19. This is based at St John Fisher College, Sandy Bay, and costs \$303 including accommodation, meals and transport. Book direct with Adult Education, Council Chambers, Campbell Town, 7210, telephone (003) 81 1283.

OUTDOOR EXERCISE, TASMANIAN STYLE

Port Arthur Conservation Program in Southern Tasmania is again seeking archaeological volunteers to undertake fieldwork at Port Arthur during January and February 1985. Investigations will be carried out at the Commandant's Residence and other structures and sites at Port Arthur itself and the Tasman Peninsula, prior to the commencement of conservation

and development works.

The archaeological works program will include archaeological excavation and survey, architectural and photographic recording, fabric sampling and processing of archaeological artefacts. Advertisements will be placed in the *Mercury* and *Australian*, but information is available from the Project Director, Port Arthur Conservation Project, Port Arthur, 7182.

12,000 MILES FROM MANLY, 13,000 MILES FROM CARE?

Peter Timms, Director of the Manly Art Gallery, recently returned from Britain where he has been undertaking research for his forthcoming book on Australian studio ceramics, to be published by Oxford. Peter was awarded a Churchill Fellowship in 1983 to study, in particular, the Arts and Crafts Movement in Britain, in relation to the emerging studio craft tradition in Australia.

FRED WILLIAMS EXHIBITION

The Australian National Gallery mounted a spring exhibition to honour Fred Williams (1927-82) with the display of nearly 200 of his gouaches - watercolour into which white body colour has been mixed to lessen its transparency. Williams attempted to capture the essential underlying qualities of the Australian landscape, and his very characteristic style is well illustrated in these examples purchased from Gallery entrance fees. A brief catalogue and notes by James Mollison, Director of the Gallery, is available, at modest cost.

ARCHITECTURAL WATERCOLOURS

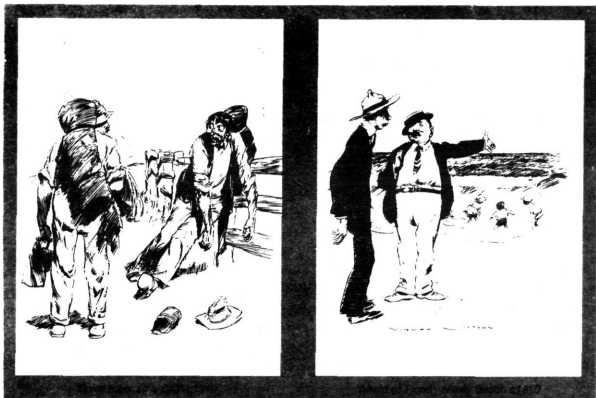
On show at the Royal Australian Institute of Architects' Gallery, on the corner of Miller and Ridge Streets, North Sydney, was an exhibition of watercolour drawings of Victorian and Edwardian Sydney, a selection of works by the architects Spain, Rowe, Green, and Cosh 1860-1920.

The practice was established in 1856 by Thomas Rowe, architect of the Great Synagogue (1878), Sydney Hospital (1879), and the Trades Hall. In 1912 the firm, then Spain and Cosh, built Culwulla Chambers in Sydney, the tallest building in the city for half a century. The young Bruce Dellit also worked for them.

The exhibition also marks the launching of the Architectural Archives project in NSW. Ms Marion Scully has been appointed, with the assistance of an Australia Council grant, to seek out architectural documents for collection by the State Library of NSW.

ART FOR INVESTMENT

Trevor Bussell's Fine Art Gallery is having three spring exhibitions Norman Lindsay pen drawings feature in the first, then the traditional paintings of Graham Cox, and finally, from October 20-31, a diverse collection of pre-1940 Australian paintings. The gallery is at 180 Jersey Road, Woollahra, 2025.



PANDORA EXPEDITION

A team of marine archaeologists from the Queensland Museum has planned an expedition this summer to investigate further the wreck of HMS *Pandora*, wrecked in 1791 on reefs off northern Queensland. Ron Coleman, Curator of Maritime Archaeology, will lead the expedition partly supported by brewer Castlemaine Tooheys. The 24 gun *Pandora*, under Captain Edwards, carried 14 *Bounty* mutineers when she hit the reef. Ninety-nine survivors reached Timor in open boats.

CHRISTIE'S CROWING ABOUT RAVEN SALE

The sale of Australian paintings owned by Western Australian collector Dr John L Raven grossed \$575,545 at a sale organised by Christies at the Regent Hotel, Sydney, on September 13 last. Top price of \$100,000 was paid by Western Australian businessman Robert Holmes A'Court for lot 124, a watercolour of Balmoral looking towards Sydney Heads by Conrad Martens. An oil of an English female immigrant by American painter Alexander Anderson, and a watercolour of a barque anchored beside Campbell's Store at Sydney Cove by Frederick Garling were bought

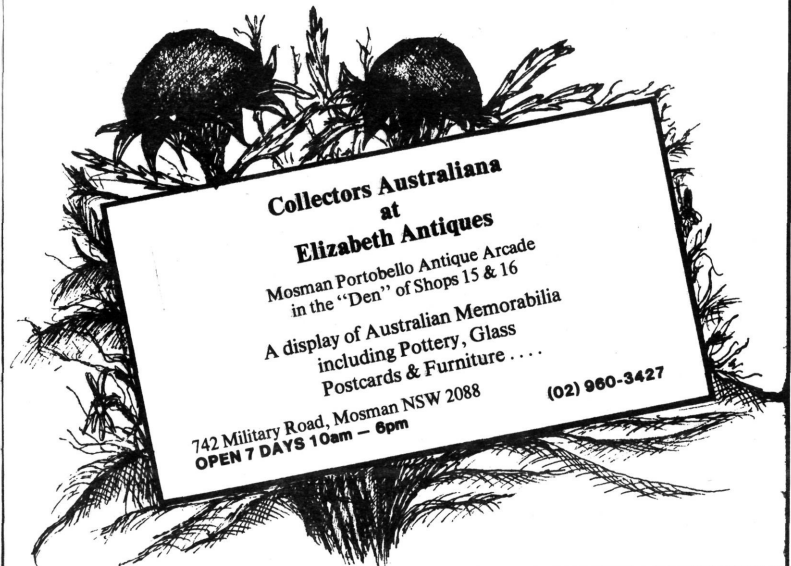
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THE SOCIETY OF JEWELLERY HISTORIANS

The Society of Jewellery Historians was formed in London in 1977. It holds regular meetings at the Society of Antiquaries at Burlington House, with speakers from a wide range of disciplines and many parts of the world.

Its aim is to stimulate and satisfy the growing international interest in jewellery of all ages and of all cultures, and to bring together people interested, whether privately or professionally, in the subject. The membership includes archaeologists, art historians, modern crafts people, collectors, dealers, gemmologists, and curators. But, pre-eminently, the Society brings together people who enjoy and love the subject, of all the minor arts perhaps the most human and fascinating.

The Society publishes a *Newsletter* three times a year and brings out its first annual journal, *Jewellery Studies*, in late 1984. This will contain, among others, articles on Jewish marriage rings (Gertrude Seidmann), the Pigot diamond (Jack Ogden and Shirley Bury), girdle prayer books of the court of Henry VIII (Hugh Tait) and the Victorian taste for archaeological jewellery (Judy Rudoe).

Membership costs £10. Applications should be sent to the Hon. Secretary Judy Rudoe, at the Dept. of Medieval and Later Antiquities, British Museum, London, WC1B, 3DG.

VICTORIA'S 150TH BIRTHDAY

Celebrations for Victoria's 150th anniversary will begin in Portland, in the Western Districts. Premier John Cain will open the festivities on 17th November at Portland, where on 19 November, 1834, Edward Henty landed with stock and men to set up a pastoral settlement.

DICTIONARY OF AUSTRALIAN ARTISTS

The first volume of the preliminary edition of the Dictionary, with names from A to H, was launched in Sydney's National Trust Centre in early September. Afterwards there was a series of three lectures, with Patricia McDonald speaking on Colonial Art Institutions, Alan Davies on Colonial Photography, and Mary Mackay on paintings of houses. For details, please contact the S H Ervin Gallery on (02) 27 9222.

AUSTRALIAN GLASS AND CERAMIC CIRCLE

A new society to study ceramics and glass was launched in Melbourne in June. The Society aims to promote the understanding and appreciation of historical and contemporary ceramics and glass through meetings, publications and other appropriate channels. The convenor is Dr Robert Wilson of the University Gallery, University of Melbourne, Parkville, Victoria, 3052.

ARTS QUEENSLAND

Arts Queensland is a new glossy covering all the arts in Queensland. It is published six times a year, with three issues already out. The visual arts, performing arts and arts education get a good and wide treatment, including several contributions from Glenn Cooke, Curator of Decorative Arts at the Queensland Art Gallery. Well worth getting if you live in Queensland, or if you are visiting there, for information on what's happening in galleries; a diary of forthcoming events would be useful. A forthcoming issue has a particularly interesting article on Queensland cabinetmakers by Glenn Cooke.

GETTING PLASTERED

Joanna Capon, who has been carrying out extensive research on the work of 19th century plasterers in Australia, is seeking help in locating trade catalogues produced by Sydney plasterers George T Cross of Surry Hills or Thornton and Sonderhof of Waterloo Chambers, 458 George Street. Both began producing catalogues in the 1890s but have any survived? If you know of any, contact Joanna on (02) 327 2222.

HOME AND INCOME

John Morris of Heritage Explorers is looking for home owners who are prepared to let their houses be used for location filming - for a fee. Houses with special features - like historic interiors, stables, courtyards, water views - are specially useful. John's telephone number is (02) 810 2565.

R SHOTT AND SON - TASMANIAN WOOD SOUVENIRS

Illuminated glass signs in the Queen Victoria Museum and Art Gallery? Yes, the entrance to the Museum's most recent temporary exhibition was well indicated by the presence of a vintage glass sign *Tasmanian Blackwood Souvenirs* suspended over the entrance to the Gallery.

Although souvenirs made from unique Tasmanian timbers may be considered an important part of our contemporary craft scene today, this exhibition, R Shott & Son Tasmanian Wood Souvenirs, reveals in fact the foresight of the early 20th century craftsmen for their recognition of the beauty of these distinctive timbers. Shott's Umbrella Shop in George Street, Launceston, operated by three generations of the family for 71 years until 1978, sold a vast range of souvenirs in addition to umbrellas and walking sticks. The shop, retained in its original condition, is now operated by the National Trust as a gift shop but is remembered by many Tasmanians as "the" place to shop for a craftsman made umbrella, a presentation walking stick or one of the miscellaneous commodities produced for the tourist market. Its reputation extended Australia wide.

The exhibition concentrated on the wood products, both utilitarian and

non functional, displaying almost 80 examples ranging from desk sets, clocks, pens, pencils, cigarette barrels, serviette rings, cutlery, vases, picture frames, ashtrays, bowls and trays. The objects are generally quite simple with many decorated with a sterling silver map of Tasmania. Most of the pieces are manufactured from Tasmanian blackwood with some examples in other minor native species such as King Billy pine, she-oak, boobyalla, and Christmas bush.

During the early part of the century a large number of the souvenirs sold from Shott's were made by Pipers furniture manufacturers of Ulverstone, but from the end of the Second World War the range of wares was enlarged to cater for the growing tourist trade, with the Shott family and other local craftsmen engaged in their manufacture. These later works show the influence of symbolic Australian images, using maps of Australia and Tasmania, boomerangs and native animals, particularly the kangaroo. The most recent works displayed are several of John Shott's (1925-1978) bowls turned from magnificent pieces of blackwood and sassafras.

Although the emphasis of the exhibition is the souvenirs, a small selection of Shott's imported umbrellas, photographs, painted mirrors (typical examples of 20th century advertising art) and family memorabilia were included.

The material on display came from the collection of the Queen Victoria Museum and Art Gallery, The National Trust of Australia (Tasmania) and private collections in northern Tasmania.

The exhibition has been curated by Mrs Rhonda Hamilton, Research Officer. An illustrated catalogue accompanied the exhibition. Publication of this catalogue has been assisted by a grant from the Tasmanian Arts Advisory Board and it may be obtained from Mrs Hamilton at the Queen Victoria Museum and Art Gallery, Launceston, for \$3.05 incl. postage.

THE RUSTIC CHARM

Kornelia Vidler and Graeme Dodd at The Rustic Charm (60 Ourimbah Road, Mosman, NSW) have issued a new, illustrated catalogue of Australiana for Spring 1984. 120 items are described, mainly ceramics and furniture, and priced from \$85 upwards, with several "by request" which is presumably the same as the more familiar "p.o.a."

Copies of the catalogue and photographs of any items will be sent on request. It is good to see dealers making Australian antiques available through illustrated catalogues and offering photographs, although there must be an inevitable rise in overheads for them.

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quarter page **\$7**

W J SANDERS AND COMPANY

MANUFACTURING SILVERSMITHS, GOLDSMITHS AND ART METAL WORKERS

by *Kenneth Cavill*

William James Sanders came to Sydney in 1911 from Birmingham where he had gained an intimate knowledge of his craft. In the early days, his workshop was a small room above Sabiel's Pharmacy at 80 Hunter Street. The building has since been demolished. By 1914 he had moved to premises at 212 Clarence Street, and then in 1921 to Bowen's Buildings, 1 Lee Street, at Railway Square. This was to be the location of W J Sanders, silversmiths and goldsmiths, for some fifty years.

The well-established workshops were manufacturing sterling silverware, to order, for Hardy Brothers and other retail jewellery houses of Sydney and Melbourne. Both holloware and smallwork were produced in quantity throughout the 1920s and 1930s. By 1930 the staff, including silversmiths and other skilled craftsmen, comprised some fifteen persons.

Their production of church plate in silver and gold has been noteworthy. Many fine examples of ecclesiastical work - chalices, ciboria, and monstrances - are to be found. Two chalices are illustrated in plates 2 and 3 (inside front cover, top of page). The first is a replica of the 15th century De Burgo chalice¹, the base and node have been hand-chased. The second chalice, also traditional, has a scalloped base, and the cup is heavily overlaid with hand-pierced ornamentation. Fine church plate may bear the hand-engraved mark: W J Sanders, Sydney, sterling silver, on the underside of the base.

As circumstances permitted, W J Sanders undertook individual commissions for hand-crafted wares. The tea and coffee service illustrated in plate 4, (inside front cover, bottom of page), is an excellent example of such work. The service bears the standard marks for the firm (see table of marks), and additionally, the base of each piece is engraved: W J Sanders, Sydney, 1939, hand-raised.

With the outbreak of World War II, this firm of skilled metal workers was soon involved in the production of aircraft component parts for the Ministry of Munitions. The untimely death of William James Sanders in 1946, at the age of 61, made the immediate post-war period a more difficult one. Control of the family business passed to his widow, Mrs Ellen Sanders, who was actively involved in its operations until 1958. Their son, John William Sanders, joined the firm in 1947, and has been responsible for its management since 1948.

By 1950 a substantial range of ecclesiastical metal work was also being produced by the firm. The art metal wares, in particular church furnishings fashioned in brass and bronze - tabernacles, baptismal fonts, lecterns, lamps and vases - were additional to the silver and gold church plate².

W J Sanders was incorporated as a proprietary company in 1961, with John W Sanders as managing director. In 1971 the firm moved to 1-15 Marshall Street, Surry Hills. Here manufacturing facilities were combined with those of W J Amor Pty Ltd. The latter and complementary firm of medallists, engravers, designers and die-makers, was founded, in Sydney, by W J Amor in 1888³. (This firm had moved to Surry Hills in 1942.) Thus from 1971 the manufacture of silverware and art metal wares has been undertaken in parallel with the production of medals, medallions and badges. In 1979 W J Amor Pty Ltd, managed by Ronald Byatt, and W J Sanders Pty Ltd, managed by John W Sanders, formed Amor-Sanders Pty Ltd.

The range of holloware and smallwork produced in W J Sanders' workshops since World War I has been an extensive one. It has included trophies and cups, presentation trowels, inkstands, tea and coffee services, salvers, sweet-dishes, sauceboats, condiment sets, jugs, tankards and beakers. The smallwork comprised cigarette cases, match boxes, ash-trays, silver-mesh bags, photoframes, etc.⁴ The ubiquitous serviette, or napkin, rings - round and oval, plain, rimmed or engine-turned - have proved to be strong survivors of the earlier decades (plate 1, front cover).

For some time Sanders have produced tea and coffee spoons with finials depicting native fauna and flora (see plate 5, inside back cover, top left). These items are likely to be sought by collectors of Australiana. Trophy spoons with 'golf club' handles have also been manufactured, (item 15 on centre pages).




























Many sporting events of national standing have required the presentation of a gold, or silver, trophy on an annual basis. The Sydney Cup, the leading event of the Australian Jockey Club autumn meeting at Randwick, is such a prestigious event. The race over two miles was first run in 1866⁵. Apart from the substantial prize money, the event has been commemorated by the presentation of a gold cup.

Since the 1920s the Sydney Cup trophy, commissioned by the Australian Jockey Club from Hardy Bros, has been manufactured by W J Sanders. Until 1947 it was crafted as a traditional two-handled presentation cup with campana-shaped body (see plate 7, inside back cover, bottom left). An exception was made for the sesqui-centenary year, 1938, when a special cup was commissioned (plate 6, inside back cover, top right). From 1947 until 1957 it was manufactured in a simpler vase shape, with cover. The vase-shaped cup, resting on a spreading base, was chased with flutes. Since 1957 the cup, with cover, has been fashioned in a plain, tapering, form (plate 8, inside back cover, bottom right). The gold standard has been reduced from 18ct to 15 ct, and then to 9 ct over the period. The designs are representative of the cups that have been fashioned in Sanders' workshops over the past sixty years.














All items produced, holloware and smallwork, have been marked for W J Sanders, or for the retail jewellery firms supplied by them. The marks are shown on the centre pages, (pp.16,17), and in the longer term form a basis for the identification of 20th century Australian silverware - decorative and utilitarian.

The mark of W J Sanders is a standard one (see plate 4, inside front cover, bottom). Minor variations have occurred with the replacement of punches (cf. marks 1 and 2). The elephant's head has its origin in











TABLE OF MARKS ON STERLING SILVERWARE BY W.J.SANDERS

NO.	MARK	ITEM AND DATE OF MANUFACTURE
W.J.SANDERS		
1	   	Standard mark of W.J.Sanders on numerous items
2	   	From 1920's
3	  ]	Secondary marks on items, e.g. on lid of cocktail shaker
4	or  	
W.KERR		
5	  	Inkstand c.1925
PROUDS		
6	   	Tobacco 'tin', rectangular 1923
7.	   	Cigarette case, shaped 1926
8	  	Presentation cups, small 1930-1935




HARDY BROTHERS

9				] Toast rack, plain, small	1939
10	HARDY BROS LTD 107					
11				] Serviette rings,	From 1930's
12						
13						







FAIRFAX AND ROBERTS

14					Toast rack, plain, small	1930's
15					Set of 'golf' teaspoons	1939-1940
16					Presentation cup	c.1935

DAVID JONES

17					Souvenir spoon	c.1980
----	---	---	---	--	----------------	--------

DRUMMONDS

18					Tankard	1925-1930
19				<small>kc</small>	Coffee spoons	1950's

the coat of arms of the Sanders family. The arms were granted in the 14th century, and the crest carved in stone may be seen at the entrance to the village church at Honiley, near Stratford-on-Avon. The church was built by a forebear, John Sanders, in 1726. The secondary marks, 3 or 4, have been used in conjunction with the standard mark. For example, the removable top of an Art Deco cocktail shaker bears mark 3, the body of the shaker has mark 1.

The items listed in the table were produced for the named retail firms - Kerrs, Hardy Bros, Prouds, Fairfax and Roberts, David Jones, Drummonds - they have been selected to illustrate the range of silverware manufactured, and to record the marks that have been sighted. Several of the retailers punches are to be found on items produced in their own workshops, or by other manufacturers. In these cases the combination of marks should identify the particular manufacturer.

After the death of William Kerr Snr in 1896 the family business at 542-544 George Street was carried on by his widow and three of his sons⁶. The firm of W Kerr continued to use the mark of W Kerr Snr on goods manufactured in their workshop⁷, and for them, throughout the period 1896 to 1938, when they ceased trading. Much of the holloware retailed by the firm of W Kerr during the 1920s and 1930s - trophies, cups and other items - was crafted by W J Sanders. These items bear the standard mark of W Kerr Snr plus the 925 and sterling marks of Sanders. The latter two punches (mark 4) may also be found on silverware produced by Sanders for other retailers.

The inkstand illustrated in plate 9 is a good example of the earlier work of W J Sanders for Kerrs. The finely engraved replica of a New South Wales Fire Brigade helmet forms the inkwell, which is set on an ebonised base. The silver plaque has not been inscribed. The hand-crafted item bears the three stamps at the rear edge of the helmet.

Year letters appear on some of the earlier wares produced for Prouds (see items 6 and 7). Prouds also used the symbol of a wren to signify that the goods were of sterling quality⁸. The letter A was to designate 1923, letters beyond P have not been sighted. The plain tobacco 'tin' (item 6), and the small shaped cigarette case (7), bear Prouds earlier mark: Proud, 925, plus the wren and year letter. W J Sanders were manufacturing a range of smallwork for Prouds at this time. The two small presentation cups (plate 10, back cover, lower) have the standard 'Proud' mark, plus the 925 and sterling punches for Sanders (see mark 8). The cups have been identified from Sanders' pattern book, and were produced in the early 1930s. The mark 'Prouds', rather than 'Proud', also dates from this period.

The considerable range of silverware manufactured for Hardy Brothers bears their usual mark⁹, plus the abbreviation for sterling (see plate 1, front cover). Hardy Brothers' use of the earl's crown and year letters appears to date from the period when they were granted a Royal Warrant, that is, after 1929¹⁰. The letters sighted, from C to J, are considered to represent the years 1935 to 1942. The use of the crown as a symbol was discontinued in 1947. The mark: 'Hardy Bros Ltd (10) has been found on many items. Both marks, 9 and 10, are noted on the small toast rack (item 9).

Wares produced for Fairfax and Roberts bear marks 14 or 15. The symbol

of a beaver, and the particular 'Stg' abbreviation are characteristic. Mark 16, noted on the presentation cup (plate 10 centre, back cover, bottom) combines a further stamp for Fairfax and Roberts with Sanders' marks.

Sterling silverware manufactured for David Jones may bear their mark (17), or that of Sanders (1). Items produced for Drummonds of Melbourne usually have mark 19. The same sterling punch 'STG' is noted on items 17 and 19. The ribbed tankard of tapering cylindrical form (item 18) bears Drummond's mark in early English script, the 925 and sterling punches are those of Sanders (4). Goods manufactured for J M Dempster¹¹, and for W H Pritchard, have also been noted. An extended list of marks on 20th century silverware by W J Sanders, and others, is in the course of preparation.¹²

The substantial range of church plate produced by the firm has been documented². In general, the ecclesiastical silverware manufactured from the 1950s has been of simpler design than that shown in plates 2 and 3 (inside front cover, top). Much of the church plate has been produced for the several church supply houses of Sydney. These establishments, past and present, include E J Dwyer, CMS Church Supplies, Church Stores, Louis Gille, R C Lacey, Pellegrini and Co., and S M Wallace. Individual items of church silverware should bear the mark of the supplier, plus the 925 and sterling marks of W J Sanders on the base.

In summary the items described, or listed, illustrate the wide range of wares - domestic, ecclesiastical and commemorative - that have been manufactured. Domestic silverware was produced in substantial quantity prior to World War II, but to a lesser extent since then. The 1920s may well have been the only decade to provide a favourable economic climate for the manufacture of domestic silverware in Australia.

Fine church plate has been crafted since the early days of the firm, and in addition, church furnishings in brass and bronze have been produced since 1950. Ecclesiastical silverware and art metal wares have been prime manufactures of W J Sanders.

Commemorative wares have been fashioned since the 1920s. Understandably the overall demand for trophies, in silver and gold, has diminished. Even so, traditional sporting events continue to be commemorated with the presentation of an annual gold cup.

It has been noted that W J Sanders and Company are "the last firm of manufacturing silversmiths in Sydney"¹⁶. This observation surely reflects on the limited market for the manufacture of sterling silverware in Australia. W J Sanders' craftsmanship and management have enabled them to design and produce a major proportion of the holloware and smallwork manufactured in Sydney over the past 75 years.

REFERENCES AND FOOTNOTES

- 1 M Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, 1971, p.58, (World Publishing Co., New York).
- 2 Catalogue: *Ecclesiastical Metal Work*, 1965, W J Sanders, Sydney.

- 3 L J Carlisle, *Australian Commemorative Medals and Medalets from 1788, 1983*, p.xv (Brian Kench, Sydney)
- 4 Marks on representative items are illustrated on pages 16 and 17.
- 5 A W Jose and H J Carter (Eds.), *The Australian Encyclopaedia*, 1926, Vol.II, pp.261-2 (Angus and Robertson, Sydney)
- 6 J B Hawkins (ed.) *Australian Silver, 1800-1900*, 1973 (The National Trust of Australia (NSW), Sydney).
- 7 I Rumsey, "A Guide to the Later Works of William Kerr and J M Wendt", *Australiana Society Newsletter*, 1980 (3), pp.22-3.
- 8 Tardy's *International Hallmarks on Silver*, (English Ed.), 1981, p.56 (Tardy, Paris).
- 9 A Comparable 'H Brs' mark is found on goods manufactured for Hardy Bros in England, these items have British hallmarks.
- 10 G Franzmann, *By Appointment - The History of Hardy Brothers 1780-1980*, 1980 (Macmillan Co. of A/ia, Melbourne).
- 11 Item 32, illustrated in the *Catalogue of the Australiana Society Exhibition* for Heritage Week, March 1981, was listed (p.15) as a "Miniature silver double handled cup, stamped JMD and sterling silver". The cup, in a Sydney private collection, then attributed to J M Denerstein of Melbourne, 1889-1895, corresponds to that manufactured for J M Dempster of Sydney by W J Sanders in the period 1930-1935, and is detailed in their pattern book.
- 12 The attribution and dating of silverware has followed on the examination of over 200 items. The inspection of specific items by former craftsmen of W J Sanders and other firms, recourse to pattern books, and inscriptions - particularly on items produced for Hardy Bros and Prouds - have greatly facilitated the process. The author would appreciate any additional information.

ACKNOWLEDGEMENTS

The considerable help and co-operation of Mr John Sanders has been invaluable. The assistance of the Australian Jockey Club, and of the owners of individual items, is gratefully acknowledged.

TOWN AND COUNTRY JOURNAL DECEMBER 12, 1986

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LIST OF ILLUSTRATIONS

- Plate 1 : (Cover) Simple serviette rings, engine-turned decoration. Marked for W J Sanders, and for Hardy Brothers.
- Plate 2 : (Inside front cover, top left) Replica of a 15th century Irish chalice, with hand-chased node and base. Height 21cm.
- Plate 3 : (Inside front cover, top right) Traditional chalice, overlaid with hand-pierced ornamentation. Height 23 cm.
- Plate 4 : (Inside front cover, bottom) *Fine hand-raised tea and coffee service by W J Sanders.*
- Plate 5 : (Inside back cover, top left) Souvenir spoons, cast and stamped finials.
- Plate 6 : (Inside back cover, top right) The Sydney Cup, 1938, won by W Digby's "L'Aiglon". Gold 18ct, height 25 cm.
- Plate 7 : (Inside back cover, bottom left) The Sydney Cup, 1923, won by Otway R Falkiner's "David". Gold 18ct, height 22.5 cm.
- Plate 8 : (Inside back cover, bottom right) The Sydney Cup, 1983, won by J Singleton's and L Pickering's "Veloso". Gold 9ct, height 30cm (approx.)
- Plate 9 : (Back cover, top) Inkstand, 28cm by 18cm by 15cm. Hand-crafted inkwell in form of NSW Fire Brigade helmet.
- Plate 10: (Back cover, bottom) Presentation cups of the 1930s. Smaller cups 7.5 cm, and medium cups 8.5 cm, in height.



The Strenuous Holiday' c1910

COLLECTING EARLY AUSTRALIAN TOPOGRAPHICAL PRINTS

by Richard Groves & Josef Lebovic

A collection of topographic prints is only as good as the research which went into its gathering. By their nature, topographic prints repay research more than most other prints. This is mainly because they work at two levels: aesthetically and historically. Whilst the pleasure that can be derived from the prints will not be discussed in this article, it is hoped that a beginner in the field will have an idea of the rewards which may be gained from an enhanced awareness of the historical aspects.

The beginner is advised to start with a general history of the colonising of NSW. Geoffrey Blainey's *Tyranny of Distance* for example, would be an excellent choice for gaining a feel for the atmosphere leading up to settlement and by an extension an idea of the conditions under which artists worked in Australia and the type of market which developed; the relation of the colonists to Great Britain is also put into a context.

When you have done this, go to the institutions, State and National, to find what images have been produced, instead of what you as the prospective collector would hope had been produced. Equipped with a general knowledge of colonial history it is much easier to place the images into a context. One of the major appeals of topographic prints is that the viewer can identify with the images. For example, if one lives in Parramatta, it is easier to identify with the local area because the history brings the image alive.

Basically what the beginner should do is start from the general and work down to the particular. The journals of Phillip, Collins, Hunter and White describe and reproduce images of areas which no longer exist as we know them. Without this type of knowledge the viewer cannot recognise features which will date an image. This is, incidentally, why post-1850 views of Sydney prove the most popular - because the viewer can recognise many buildings as we know them today. Conrad Martens and J Skinner Prout are typical of the better artists who captured this post-1850s mood. With the knowledge of what buildings existed and their function, it becomes easier to assess how faithful a reproduction of the landscape has been made by the artist.

Faithfulness to the topography is important with prints of Australia. It is stating the obvious that the earliest depictions of Sydney were done in an accepted European style for a European market. If the prints don't depict the Australia of Streeton or Roberts it is because the artists interpreted the landscape within a European context for their audience. The trees conformed to the order expected of an English

country garden, not the gums as we accept their depiction today.

These renditions reflect the prevailing attitudes in Britain because the colonists would never have thought of themselves as anything but British and because the artists had to live. Their living depended on finding a market. Joseph Lycett's country houses in "Views of Australia" are excellent examples of the influence of this market in Australia. They preserve the colonial houses in splendid isolation, just as in Britain, although the colonials did not run to the grandeur of Britain. The desire to reproduce or illustrate one's possessions is a common feature of both New South Wales and the colonies in America. It is an affirmation that the colonists have been successful and does not admit to the social squalor which existed in England such as portrayed by Hogarth.

Topographical prints also deal with the exotic. People would be well aware of the settlement but the distance made it even more special and therefore in demand. The level of the demand may also be gauged from the methods used to bring the images to a wider audience. Prints have always been used as a method of instruction in books. Book plates are common on the art market. The quality of the image does not suffer but they are often small and not as spectacular as a larger print presented in a folio edition. It can be common to find two sizes of the same view, or part of a larger view reproduced. At the beginning of the 19th century Alexander Lesueur produced a view much copied in part and whole. If the folio was to sell it had to find a more specialised market than a book. It had to meet the colonial market (admittedly small) as well as the overseas market. There was much travel between the colonies and if a view was going to be taken back and published in Britain it had to exhibit qualities accepted in that market. For an introduction to the Australian perspective of that market the collector could have a look at *Smith's Place, Taste and Tradition*. Although good it must be read with other works of a more specialised nature, like M Girouard's *Life in the English Country House* and John Harris' *The Artist and the Country House*. Attention is drawn to R Isaacs' *The Transformation of Virginia* which has a superb chapter on how the architecture of the Virginian colony reflected the social status of its inhabitants. Isaacs' use of his source material is a model for anybody looking at this aspect of Australian topographical prints. Much can be deduced from this as to the intentions of the artist and the market he aimed at. It really cannot be said that prints were done for the edification of the colonial artist himself. The print is a medium used to meet a larger audience. The process alone is evidence of that.

This article has emphasised the desirability of placing the prints into a context. As they function as historical documents, they make the most sense when compared to something else done before and after. They are symbols of progress and achievement, no matter how petty or great. What they don't portray is as important as what they do say. To appreciate them more completely one must turn to the past to understand what they are saying about our present.

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Between Tattersalls & Legacy

EARLY FIND FOR SOUTH AUSTRALIA

by Geoff Ford

A ginger beer bottle recently came to light from a previously unknown Company. The bottle was found while contractors were digging a trench to erect traffic lights in Adelaide. John Morris Herring aged 51 arrived in Adelaide on the 19th of December 1839 from England aboard the sailing vessel "Moffatt", with his second wife Louisa aged 23 and their two young children, a son aged 2½ and a daughter aged 7 months. Accompanied also by John's youngest son from his first marriage, Giles Head Herring aged 18. Soon after they arrived the family moved into premises in Waymouth Street, Adelaide, and commenced business as builders, the trade which John and his son Giles had practised in London. They



continued in this trade, being listed as builders, carpenters, wheelwrights, and coach-builders, until 1843, after which John Morris was listed as a ginger beer manufacturer, (Giles stayed in the building trade). From 1846-1848 John was listed as a Victualler, (Licensee of a public house), the Union Inn Waymouth Street, Adelaide, and in 1849 was listed as "Herring & Potts", brewers, Waymouth Street, Adelaide, only. The following year he was by himself again, being listed as a ginger beer brewer and publican of the Union Inn. Then in 1851 he was listed as a Publican and General Storekeeper, with his son Giles Head Herring now being listed as the ginger beer maker and wheelwright, Waymouth Street, Adelaide.

A notice taken from the *Register* (an early Adelaide newspaper) dated 4th of February 1852 reads: "Yesterday at the residence, the Union

Inn, Waymouth Street, Mr John Morris Herring, aged 64 deceased, who was an old and respected colonist, formerly carrying on business as a builder in the city of London. His death has resulted from the serious bodily injuries sustained by him in Rundle Street about a fortnight ago when his horse ran away with the vehicle and caused the instant death of a child, besides the dreadful accident which proved fatal to Mr Herring".

Establishing the date of the piece was made easy by three facts. No.1 there are several T Field Potter Sydney ginger beer ceramic bottles already known with this same potters mark, and some are also dated JN, Feb, Mar, 1849. No.2 being listed as Herring & Company for the one year only, and no.3 John Morris Herring wasn't the licensee of the Union Inn in 1849, Mr J Creech had taken over the licence for that year.

REFERENCES: South Australian Almanacs, 1839 to 1853; 1841 South Australian Census; Immigration application forms (English); Adelaide shipping arrivals; S.A. Gazette, Licensee Notices. All sources from the South Australian Archives.

BOOKS

OLD CONTINENT, NEW BUILDING. CONTEMPORARY AUSTRALIAN ARCHITECTURE, edited by Leon Paroissien and Michael Griggs, published by the David Ell Press in association with the Design Arts Committee of the Australia Council, 1983. Paper, \$19.95. A splendidly illustrated book which relates to an exhibition which was apparently shown in America last year, illustrating nearly 100 new examples of Australian architecture, from domestic houses to the new Parliament House.

ASPECTS OF AUSTRALIAN FIGURATIVE PAINTING 1942-1962. DREAMS, FEARS AND DESIRES, by Christine Dixon and Terry Smith, published by the Power Institute of Fine Arts 1984. This catalogue accompanied the 5th Biennale of Sydney exhibition which explored the expressionist/surrealist paintings of the 1940s and 1950s in Australia, in relation to the contemporary revival in figurative painting. Drysdale, Tucker, Blackman, Dickerson, Counihan, Pugh, Brack, Molvig, and the Boyds figure prominently in a book which relates art closely to the current political situation.

DESIGN FOR CONVICTS, by James Semple Kerr, published by the Library of Australian History, Sydney 1984, \$27.50. Jim Kerr is well-known to most in the field of conservation in Australia, where he now works as a consultant. This is his doctoral thesis for the University of York, and presents a readable account of the development of convict establishments and their architecture. With over 200 illustrations, it is both profusely and well illustrated.

DECORATIVE CAST IRON IN AUSTRALIA, by E Graeme Robertson, published by Currey O'Neil Ross. This book, prepared by the late author's daughter, brings together all his research for the first time and includes many new photographs, notably from Perth and Brisbane.

THE AUSTRALIAN ENQUIRY BOOK, by Mrs Lance Rawson, reprinted by Kangaroo Press, Kenthurst, NSW, 1984, \$14.95. A reprint of the 1894 edition, full of good advice on all sorts of household matters from cooking to decorating a bush shack, by the author of *Queensland Cookery* and *The Australian Poultry Book*. If you catch a bandicoot, Mrs Rawson says it is good either boiled or baked, stuffed with sweet potatoes and onions. And if you are having a picnic for 25 guests, a nice round of beef of about 12 lb weight (5 kg) will produce the 250 or 300 sandwiches needed, but don't forget the 50 sausage rolls, cheese cakes, and tarts.

COLOUR SCHEMES FOR OLD AUSTRALIAN HOUSES, by Ian Evans, Clive Lucas and Ian Stapleton, published by the Flannel Flower Press, Sydney, 1984,

\$16.95. For anyone who wants to paint the inside or outside of a house in an original or sympathetic colour scheme, this book is a good investment. The colour patches give an approximate idea of what old colours might have been used, and the list of suppliers shows where you can get modern paints readily made up to the old BS colour standards. Don't bother with modern colour cards.

THE DICTIONARY OF AUSTRALIAN ARTISTS, WORKING PAPER I, edited by Joan Kerr, published by the Power Institute of Fine Arts, 1984, was launched on 7th September. It has biographies of all known painters, photographers and engravers up to 1870 from A to H. About 1,000 artists are listed on nearly 400 pages. The working paper makes available a mountain of research to date; a second volume will cover names I to Z, and a third architects, sculptors and craftspeople. After revision - to which all are invited to contribute, through the Editor - a lavishly illustrated case-bound publication with entries on all known pre-1870 artists will appear, hopefully for 1988. Copies of *Working Paper I* are available for \$20 plus postage from Dr Joan Kerr, Power Institute of Fine Arts, the University of Sydney, NSW, 2006.

THE COTTAGE GARDEN REVIVED, by Trevor Nottle, published by Kangaroo Press, Kenthurst, 1984, \$14.95. A wide range of ideas on recreating 19th century cottage and villa garden schemes, beautifully illustrated.

CLOTHES IN AUSTRALIA, A PICTORIAL HISTORY 1788-1980s, by Cedric Flower, published by Kangaroo Press, Kenthurst, 1984, \$25. Cedric Flower here continues his interest in Australian clothing expressed in a previous book, *Duck and Cabbage Tree*, of which this is a revised version. Illustrated with original pictures and the author's own paintings.

WILLIAM TIBBITS 1837-1906. COTTAGE, HOUSE AND GARDEN ARTIST, by George Tibbits, published by the Department of Architecture and Building, University of Melbourne, 1984.

THE NATIONAL TRUST MANUAL OF HOUSEKEEPING. A PRACTICAL GUIDE TO THE CONSERVATION OF OLD HOUSES AND THEIR CONTENTS, compiled by Hermione Sandwith and Sheila Stainton, published by Allan Lane, London 1984, £14.95/\$A35.

OUR HOME IN AUSTRALIA, by Joseph Elliott, published by the Flannel Flower Press, 18 Mansfield Street, Glebe, NSW, 2037, telephone (02) 660 3386, \$17.95. Publication of a letter written in the 1860s by South Australian colonist Joseph Elliott to his family in Britain, complete with sketches and full descriptions of his house, even down to the law books he keeps in one of the drawers of his chest. This is the written equivalent of the Gill watercolours of M. Noufflard's house in Sydney. Elliott's text is accompanied by a modern historical and architectural commentary. Available from all good bookshops, but if you have difficulty, contact the publisher Ian Evans, who is a Society member.

FROM HERE AND THERE

compiled by Ian Rumsey

From our past history comes a wealth of information, some of which is relevant to us and some almost totally useless. Whatever category the following information falls into, it is hoped it will be a little entertaining to readers. On the day of *January 1st*:

1901 - The Commonwealth of Australia was proclaimed in Centennial Park (Sydney) by Viscount Hampden, (better known as Lord Hopetoun).

1835 - First issue of the Rev. J D Lang's paper, *The Colonist*, appeared.

1851 - First issue of Henry Parkes' paper, *The Empire*, appeared.

1856 - The name Tasmania was officially adopted in lieu of Van Diemen's Land.

Information taken from *Calendar of Events in Australia* (1933 edition), price 1/3.

★ ★ ★

An antique silver exhibition touring Australian capital cities a few months ago, boasted as the "pièce de resistance" of the 500 item display, a silver kangaroo claret jug. The jug is 8½" high and the marsupial's head is hinged to reveal a pouring spout. The whole piece is balanced by the kangaroo's curled tail which also acts as a handle. The jug is of English manufacture and is hallmarked for the year of 1882. The asking price of \$7,500 is unfortunately closer to that of the equivalent in Australian silver. It did not last long on the market with Melbourne's Kangaroo in the Decorative Arts exhibition still fresh in the minds of collectors and public institutions alike, being bought by Sydney's Museum.

★ ★ ★

This column has been requested to convey the appreciation of country and interstate members to Terry Ingram for the information conveyed in his sale room column in Friday's *Financial Review*. Except for our spasmodic efforts, the *Financial Review* is the only publication that keeps collectors in touch with market trends in and around Australia. There is however a unanimous complaint from these members - that of often reporting on important sales and their price realisations mid-week in the paper where it often goes undetected. These members ask that Terry try to keep all Australiana sale room information for the Friday edition.

★ ★ ★



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