
AUSTRALIANA

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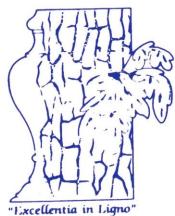
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Cover: One of a pair of display cabinets of Australian timbers by Alexander Norton, Sydney circa 1870 – Government House, Sydney.

THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



— SOCIETY PROGRAMME —

MEETINGS — 1996

Thursday
1 August 1996

Annual General Meeting.
Robert Griffin will lecture on 'English Furniture Pattern Books and Australian Furniture Design'. Robert Griffin is a curator with the Historic Houses Trust of NSW.

Thursday
3 October 1996

Louise Mitchell will give an illustrated talk on Colonial Costume & Fashion.
Louise Mitchell is a Curator of Costume at the Powerhouse Museum.

Thursday
5 December 1996

Christmas Party – Special Guest Speaker.
Bring along a plate.
Dr Anna Rubbo will lecture on 'Aspects of the life and work of Marion Mahony - Architect, Artist and Designer - the Wife of Walter Burley Griffin'
Dr Rubbo is a Senior Lecturer, Faculty of Architecture, Sydney University.

Sunday
26 January 1997

Australia Day Dinner
See Special Announcement
Members friends and others are requested to provide suitable prizes for a raffle to be held on this occasion. Please send particulars of your generosity to –
The Secretary, The Australiana Society, PO Box 643 Woollahra NSW 2025.

Society meetings are now held at the K Mart Learning Centre, Powerhouse Museum, Harris Street, Ultimo. Access is off its Macarthur Street entrance. Parking available.

Drinks served 7.30-8.00pm, followed by Australiana Showcase
(bring your Australiana treasures along for general discussion).

Lectures will commence at 8pm.

President's Report

The Society has had another interesting year, although I have to report that with increasing publication costs that subscription rates for 1997 will have to be increased. In this respect your Committee has been using every endeavour to reduce costs and expand membership.

This year our Australia Day dinner was held in the Refectory, the Holme Building at Sydney University. It was preceded by cocktails held on the terrace outside the Refectory in brilliant summer weather which was so pleasant it was hard to leave to hear the fascinating and interesting talk given by Clive Lucas OBE, the distinguished heritage architect, who spoke on Leslie Wilkinson, artist, architect and tastemaker.

From February this year the Soci-

ety moved its meeting rooms from Glover Cottage to the Powerhouse Museum with whom the Society is affiliated. The regular bi-monthly meetings were well attended and had both varied and stimulating subjects. Kevin Fahy our tireless editor spoke on early Australian colonial furniture to a packed audience at our last AGM. The other guest speakers during the year Paul Donnelly, Dr Norris, Ioannou, Geoff Ford, James Broadbent and Barbara Reeve spoke on topics of wide and special interest to members. The speakers reflected a diversity of interests from silver, pottery, interiors and fakes and forgeries. I must thank all our guest speakers once again for their interesting and well researched lectures. My thanks also to the Committee members

who organised the guest speakers without whose commitment such events would not take place.

I must reinforce my remarks of last year: I need more members to sustain our journal. Your Committee with the enthusiastic support of Caressa Crouch has been enthusiastically recruiting members but we need you as members to also sign up more new members. Thanks also to all those who keep up the flow of articles for the journal. Keep those articles coming in.

In conclusion. I would like to thank all members of the Committee for their support and contribution to the Society's work during the year particularly to our long-serving editor Kevin Fahy.

Secretary's Report

The Society's activities are aimed to further the interests of its members for whom and by virtue of whom it exists. The support and involvement of the members is welcomed and your ideas shape the course the Society takes from year to year. I take the opportunity to thank those members who have contributed enthusiasm and ideas during the past year.

During the year the Committee members have devoted considerable time to attend meetings, make decisions and guide the activities and functions of the Society. The general meetings involve the assistance of speakers of the highest quality and expertise to present lectures on topics of interest to the Society's members. The coming year promises to provide even better speakers on subjects centred to the interests of members in the portable heritage of Australia and the international influences on it as well as matters of general interest.

The change of venue for the Society's meetings from the Glover Cottage in Kent Street to the K-Mart Learning Centre at the Powerhouse Museum has resulted in a reduction of cost due to the

generosity of the Museum. It has also allowed more advanced audio-visual equipment to be used by speakers to better and more originally present their lectures. The result has been more enjoyable, more informative and more entertaining presentations. I record the Society's thanks to the Powerhouse for its sponsorship of the venue.

After the small increase in membership last year which allowed an increase in annual subscription to the deferred membership has declined slightly in the last year. As a result the Committee has decided to raise annual subscription for 1997. I encourage you to resubscribe early, and to use all endeavours to recruit new members. Mail outs and advertising are expensive and ineffective ways of attracting new members while personal invitations are both more likely to attract new members and not to draw on the resources of the Society which is a non-profit organisation.

The forthcoming Australia Day Dinner at Old Government House Parramatta will be an outstanding showcase for the Society and I urge members

to begin organisation of invitations and tables as early as possible. The opportunity both to enjoy the occasion and to view the outstanding collection housed there is an opportunity not to be missed.

As in the past years the Dinner will be an important fund-raising for the year's activities. Both from the dinner itself and the raffle, to generate maximum interest and ticket sales each year interesting items of Australiana or associated items are donated by members. If you are able to assist in this regard you should feel free to contact the Committee members.

Australiana has continued to provide the highest quality articles and production during the year. The Society is greatly indebted to its editor Kevin Fahy for his enormous contribution he has made in time, expertise and content and to all of the contributors who continue to surprise and delight in their various interest and solid readership. 1997 may see a reduction in the number of issues of Australiana from four to three per year unless the decline in the Society's

Continued on page 62

Special Announcement

Australia Day Dinner Sunday 26 January 1997

The Australiana Society's Australia Day Dinner will be held Sunday, 26th January 1997 at Old Government House, Parramatta. The Guest Speaker will be Kevin Fahy who will talk on the acquisition of its major collection of Australian colonial furniture and the recent refurbishment of the house by the National Trust of Australia (NSW).

The talk and the dinner will be

preceded by pre dinner drinks and an inspection of the House at noon and followed by an opportunity at 3.30pm to inspect and study its furniture collection with specially guided assistance that has never previously been available.

The dinner will be held at Lachlan's, the adjoining restaurant. (BYO, but an extensive wine list available).

Book as early as possible. Members and friends may like to make a group booking. As we expect a large attendance, please communicate your interest, as soon as possible to The Secretary, Australiana Society, PO Box 643 Wollahra NSW 2035.

Further details will be available in the November issue of *Australiana*.

Please note that being a Sunday, the time of the dinner is 1pm.

Secretary's Report

From page 61

finances is reversed. Nonetheless it will continue to be a publication of the first order.

I extend the Society's thanks to the members outside New South Wales for their continued support. New interstate

members continue to join the ranks of members even though it is not easy for them to attend the Society's meetings in Sydney. The journal binds all members, wherever they are and contributions from all States appear.

The Australiana Society looks forward to the next year with enthusiasm.

The annual election of office bearers will soon be upon us and members who can contribute time to the Committee are welcome to nominate for the various positions.

I trust that the next year will bring continued success to the Society and interesting participation for its members.

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Income & Expenditure Statement for the year ended 30 June 1996

Journal Income		General Expenditure	
Sales to Members (as per portion of subscriptions)*		Corporate Affairs fee	30.00
210 @ 30.00	6,300.00	Subscriptions to R.A.H.S.	78.00
Other sales, back copies	376.50	Stationery	93.15
Advertising	1,710.00	Rent – Glover Cottage	450.00
Total	8,386.50	Annual Dinner Expenses	2,626.70
		Meeting Costs & Presentations to Speakers	44.25
Journal Expenditure		Government taxes & Bank charges	16.93
Production	11,022.00	Total	3,339.03
Postage	590.99	Nett Surplus / Deficit	2,676.71
Stationery	337.75	Total Surplus / Deficit	
Total	11,950.74	for the year ending 30 June 1996	-887.53
Nett Surplus / Deficit	-3,564.24		
*Based on 210 Financial Members at 30 June 1996		Balance Sheet as at 30 June 1996	
		Accumulated Funds	
		Balance B/Forward 1 July 1995	8,030.47
		Plus deficit	-887.53
			7,142.94
General Income		These funds are represented by –	
Subscriptions less proportion applied to journal	2,185.00	Current Assets	
Annual dinner including raffle	3,304.00	Cash at Bank	
Interest Received	115.74	General Account	4,701.13
Donations	411.00	Investment Account	2,341.81
Total	6,015.74	Deposit Glover Cottage (Bond)	100.00
			7,142.94

A Peep at the Past

Several recent authors describing early Australian interiors of early settlers, bushmen and miners have suggested that the furnishing of their immediate temporary residences, huts or tents, rarely extended beyond the expedient and basic.

In the rough and tumble of life on the Australian goldfields during the 1850s it is enlightening to read *Social Life and Manners in Australia*, by a Resident (London 1861). The author, Mrs E.P.R. Laye (née Isabel Massary) wrote of her eight year resi-

dence in Australia with considerable gusto.

“Soon after we were settled into our tent house at Castlemaine we received an invitation to tea. The party was numerous; the tent, one of the largest in the camp, was lined with green baize; one end of it filled up with sofas, armchairs and a grand piano. Small round tables were tastefully dispersed, on which some very pretty ornaments, books

and portfolios of drawings were placed. At the other end there was a large table with cups and saucers of every size and pattern, a large mud and stone fireplace with a blazing fire on which two immense kettles were singing. Loaded pistols decorated the fireplace."

One could hardly disagree with her observation of such a scene, 'proving how like the touch of a fairy's wand is a skilful woman's hand'!

The Australiana Society Meeting

6 June 1996

Caressa Crouch

Our new venue at the Powerhouse Museum saw a good roll up on the night of 6 June 1996. Having available security parking in the Powerhouse car park is proving to be a big improvement on our old venue. The illustrated talk was given by Barbara Reeve titled "Fakes, Forgeries and Little White Lies" which certainly raised the interest of those who attended.

The lecture with the help of slides discussed ways to examine objects with a critical and sceptical eye, and had previously been given to museum societies and art collectors. Although the objects illustrated were not Australian, the general principals would apply to such items. As the head of Conservation at the Australian National Maritime Museum and previously a Conservator both public and in private practise in Hong Kong, the items illustrated ranged from a religious icon, carvings, Greek red figured pottery, early bronzes and silver objects, and timber objects, etc.

Barbara Reeve explained that a conservator needed to study material sciences in order to recognise the materials an object is made of as well as having a very good background in art history and cultural sciences to be able to pick periods and styles. A good knowledge of technology enables a conservator to pick whether the object being examined is consistent with the period it is depicting. Therefore, she suggested a collector should also look to these areas as well in an effort to develop a critical eye when viewing objects.

Also the question whether you can use patina to judge whether something is old can very often depend on what type of materials the object is made of, how long this patina would take to develop and how easy it would

be to fake such patina. All objects through their life will get dents and cracks, be damaged by handling, collect surface dirt and the environment will corrode etc. with this aging process being called patina. A painting which is hung in a room constantly filled with cigarette smoke will look much older more quickly than a painting hung in a clean room, so where an item may have been kept is important to keep in mind when examining the age of an object.

The question of conservation and pottery items was discussed in reference to a Greek red figured, vase which came to Barbara Reeves in pieces. The owner a Professor of Archaeology, wanted the vase to be re-assembled with the new pieces painted in such a way so his students could clearly see what was the genuine painted surface and what was new. However, Barbara pointed out that porcelain restorers in the Far East and in Europe, were so good at disguising repairs in pottery items, that it was extremely hard to tell without very sophisticated examination techniques if repairs had been effected.

The question was posed to the audience, how much of an object has to be original for the object of be genuine?

The practice by fakers of not only artificially aging an item, but also deliberately damaging an item and repairing it, automatically gives the item a history. A buyer may see the repairs and feel that the object had been treasured enough by a past owner to have it repaired, and also the buyer may feel they have a bargaining point to negotiate with the price of an item and by focusing on these points, overlook the fact of the piece being a fake.

The practise of aging objects with dirt was illustrated with an Indonesian sculpture, and it was pointed out that there are always areas on an object where grime and dirt accumulates more than other places and if this is not consistent doubts regarding its age should be raised.

The presumption by collectors when seeing woodworm that the item was old was explained through the life cycle of the woodworm. Only small pin holes or flight holes, should ever be seen on the surface of wood, where the larvae has hatched and chewed through to lay eggs on the surface for the process to begin again. Furniture or wooden items which show channels have had the surface altered by man, or are items which have been made from old timber. It was also further explained that in areas of high humidity, and if stored in an enclosed room, woodworm can cause extreme damage in a few generations.

The process of patination in metals was briefly explained and although a good technological knowledge was needed to recognise the effects of exposure to the elements, the basic idea was for the patination of metals to occur by the transfer of chemical elements which changed the composition of the metal over a period of time, compared to the aging with acidic substances which only chemically altered the surface of the metal.

Therefore Barbara Reeves recommended the best way experience could be gained by collectors was through the examining and handling of objects while keeping in mind the technology of the object in question and remembering that the object may be a little white lie or a fake, and it was up to the collector to develop a critical eye.

Government House, Sydney

Kevin Fahy

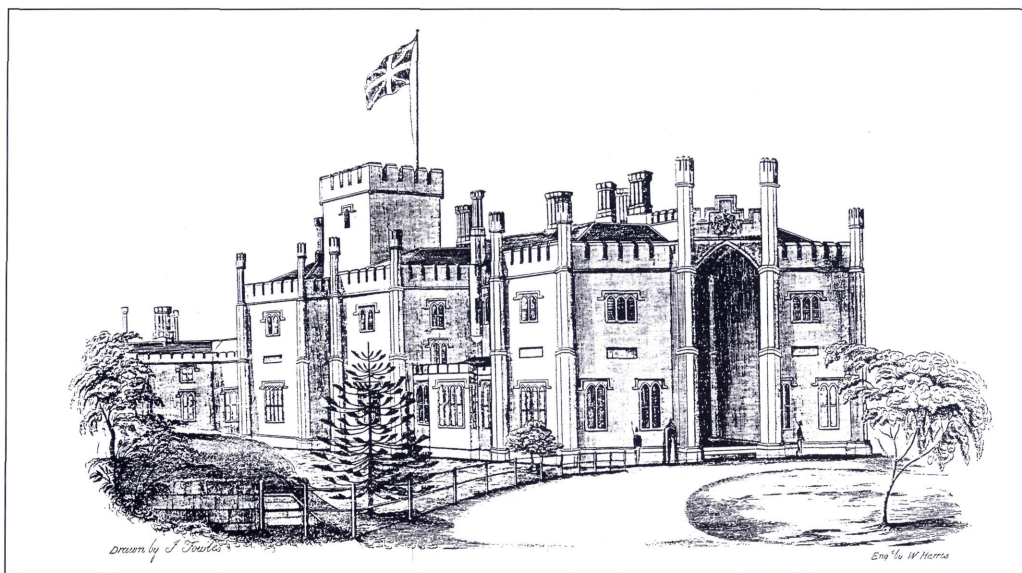


Fig. 1. Government House, from Joseph Fowles, "Sydney in 1848".

Government House, Sydney is the oldest of the several official vice-regal residences in Australia. Its construction commenced in 1837 to replace its dilapidated predecessor, which dated from 1788. Designed in 1834 by the English architect, Edward Blore as a castellated Gothic Revival mansion, with modifications by the Colonial Architect, it was first occupied by Governor Gipps in 1845. Two years earlier it was sufficiently completed to hold the Queen's Birthday celebrations in its unfinished interior.

Government House was the official residence of NSW Governors from 1845-1996, with an interregnum between 1901-1912 when it served as the Sydney residence of

Australia's Governors General until the eviction of Lord Denman by the NSW Government. At that time it was proposed that the building be opened to the public as a 'museum of

Fig. 2. A cedar octagonal library table with carved decoration depicting Australian flora and Scandinavian 'Runic' design. Part of a library suite by E. W. Verdich exhibited at the World's Columbian Exhibition, Chicago 1893. Danish born E. W. Verdich (circa 1855-1931). came to Australia about 1877 and was to become a prominent Sydney furniture maker. (Photo courtesy NSW Public Works).



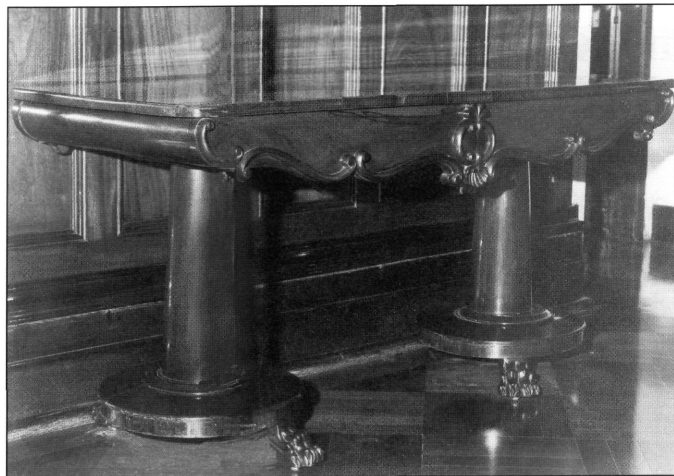


Fig. 3. A sofa table of imported rosewood by Andrew Lenehan, circa 1845. In the *Morning Chronicle*, 11 January 1845, Lenehan advertised "He has just received a supply of very handsome Rosewood from England ... he is now in the position to manufacture any article in the above – named fashionable wood, at moderate prices". (Photo courtesy NSW Public Works).

antiquities'! During this period the residence of NSW Governors was Cranbrook, Rose Bay. It was not until 1915, during Governor Strickland's term of office, that Government House, Sydney again became the residence of NSW Governors.

Today, Government House, Sydney contains an outstanding collection of mid 19th to mid 20th Century furniture and furnishing that reflect the changes in style and differing tastes of Governors and their wives.

Apart from English furniture, Government House contains a wealth of Australian furniture that can firmly be attributed to Sydney's

leading furniture makers and retailers of this period.

While Government House, Hobart can boast of earlier Australian colonial furniture, and Government House, Melbourne can claim a much larger collection of late 19th century Australian furniture, that in Government House, Sydney is by far the best documented.

The *Sydney Morning Herald*, 11 March 1846, reported on the furnishing of Government House, Sydney. Apart from "furniture which has been added to what was in the old house, especially the massive and carved work, which is acknowledged of considerable beauty, was furnished by Mr Lenehan of Castlereagh Street". During 1845 an amount of Drawing Room furniture and furnishing were

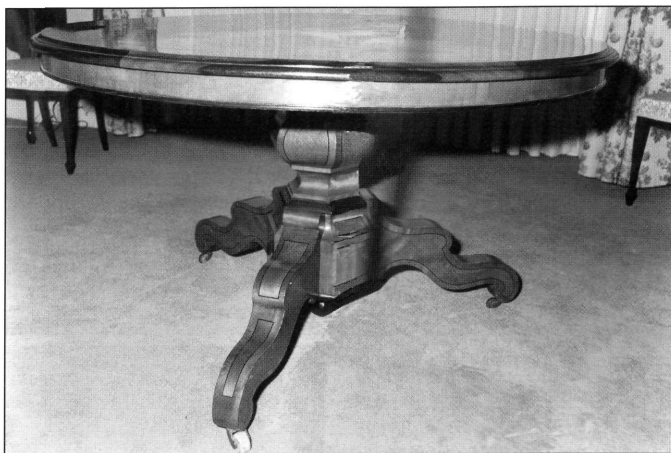


Fig. 4. A circular occasional table of Australian timbers sent to the Paris Exhibition 1855 by Sir William Macarthur where they were later made into tables by Parisian cabinet-makers. (Photo courtesy NSW Public Works).

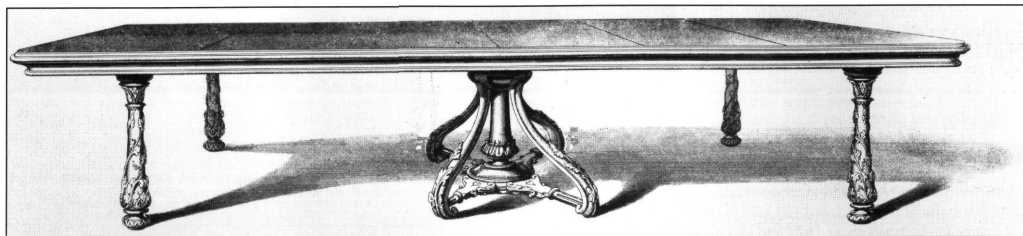


Fig. 5. The original design for Andrew Lenehan's cedar dining table, circa 1856. From the English furniture pattern book, *The Cabinet-Makers Assistant*, 1853. (Reprint, Dover Publications Inc., New York 1970).



Fig. 6. A cedar hall chair in the Gothic style displaying a carved unofficial Australian coat-of-arms by Alexander Norton, circa 1870. Alexander Norton (act. 1869-1907) was employed by Andrew Lenehan prior to opening business on his own account. (Photo courtesy NSW Public Works).

An earlier set of cedar hall chairs in the Gothic style, Circa 1845 remain in Government House. Their design was copied from J.C. Loudon's *An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture* (London 1833).

purchased from Elizabeth Bay House, the residence of the former Colonial Secretary Alexander Macleay. Largely of imported rosewood, the seat furniture was upholstered with "rich Yellow Striped Silk Tabaret finished with Crimson Yellow Silk cord and gimp". Several items of this furniture can be identified in Government House today. An extensive furniture inventory of Government owned furniture of the house in 1846 is extant. It should be noted that successive Governors were to provide their own personal furniture requirements.

A major furnisher of Government House, Sydney was the Irish

born cabinet-maker Andrew Lenehan, (circa 1815-1886) who arrived in Sydney in 1835. He was in business on his own account by 1841, and was to receive vice-regal patronage as early as 1845. In 1856 he was commissioned by Governor Denison to refurbish Government House. An unsatisfactory arrangement that resulted in extensive litigation and an eventual Government enquiry in 1862. The present furniture of the Dining Room in Government House was largely provided by Lenehan in 1856 – dining tables, chairs, sideboard etc. Other Lenehan furniture can today be found throughout Government House.

Lenehan was only one of some seventeen Sydney furniture manufacturers and retailers who, over a century from 1845 to the 1950s have enriched the furniture of the house. The latter period includes furniture by Francis de Groot whose principal claim to fame is associated with the official opening of the Sydney Harbour Bridge in 1932, to the embarrassment of Premier Lang.

Other treasures abound as two tables of Australian timbers by Parisian cabinet-makers sent to the Paris Exhibition of 1855 by Sir William Macarthur (another remains in Camden Park, NSW the Macarthur family seat). Portraits and effects of successive Governors contribute to the furnishings of the

house. Perhaps the most exciting detail are the painted ceiling decorations in the principal reception rooms by the Sydney/London firm Lyon Cottier & Co (circa 1879).

By inventories, photographs and documentation, Government House, Sydney is probably Australia's best recorded residence. Further study will reveal much to furniture researchers and historians and provide the casual visitor with a wealth of information as to Australia's domestic furniture styles and fashions. Government House, Sydney continues to be used by the NSW Governor for official receptions, dinners and investitures. Its principal rooms are now open to public inspection at the following times.

House: Fri – Sun 10am-3pm
Garden: Every day 10am-4pm
Booked Groups: Thursday's
Telephone enquiries
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Fig. 7. One of a pair of display cabinets of Australian timbers including Huon pine and tulipwood by Alexander Norton, circa 1870 (Photo courtesy NSW Public Works).

Master Cabinetmaker Alexander Watson of Van Diemen's Land and His Tools. A Detailed Description

Caressa Crouch

A considerable body of work exists identifying the furniture made by Australian cabinetmaker's through the labelling of the furniture manufactured. However very little information has been uncovered regarding how particular Australian cabinetmaker's worked, the design books and/or the original designs they used, or the type of tools that were owned and used by particular cabinetmaker's operating in Australia.

An exception to this is Alexander Watson of Van Diemen's Land, a hereto unknown Master Cabinetmaker, who's worldly possessions were sold after his death, giving an exceptional insight into the types of tools and cabinetmaking accessories owned and used, from which various assumptions can be made about the range and areas of cabinetmaking performed by him over the 4 years he was in Van Diemen's Land.

Alexander Watson died on the 8th August 1836, at the age of 36 years, as a cabinetmaker, living at Liverpool Street, Hobart Town, Van Diemen's Land, after arriving free on the ship "Medway" on 31st May 1832 from England. (An Alexander Watson is also listed on the free arrivals index as arriving on the "Triton" 1st August 1827)

As he died without making a will thereby dying intestate, all his possessions (supposedly), were sold under instructions from the Supreme Court of Van Diemen's Land, after granting the administration of the estate to an administrator. The information on being given to the Lieutenant-Governor of the time (Sir John Franklin), forwarded it to the Colonial Secretary in England, and

hence its survival to this day.¹

The inventory of the effects were itemised by the administrator, cabinetmaker J. W. Woolley (1797 - 1880), Tasmania earliest cabinetmaker of note, whose familiarity with the names of the different types of tools presumably allows for a more correct or commonly used description compared with that given by a person unfamiliar with the use of such tools. Along-side each item is listed the value achieved at its sale, which gives a guide to the rarity or importance of an item at the time. I have numbered the listed items from 1 to 119 for convenience.

The total of the goods sold was 90 pounds 3 shillings and 7 pence, a not inconsiderable amount for the time. However, from this there are questions raised about his living conditions.

There is virtually no furniture with a (112) **Tool chest - 2s 5p**, (113) **2 Clothes boxes - 1 Pound 1s 6p** and (114) **2 trunks 1 Pound 8s** being the only receptacles to hold all the many tools, which from the number and size does not seem sufficient. From the price of the tool chest, it does not appear to be the very large cabinetmaking tool chest, with drawers and compartments, which should be the receptacle of all the many specialised tools listed.

It seems strange that such a cabinetmaker would not have made furniture for himself even if he was living in fully furnished accommodation in Liverpool Street, unless he was moving about the countryside from estate to estate as work became available. He could have also been living with a yet unknown free or convict wife who claimed or was given the

furniture as her right in the liaison, (as was the common custom) whereas tools and personal effects are the property of a tradesman.

His personal property clearly shows he was free and include:

- (77) 1 doz. knives & forks - 15s 6p
- (78) plates & dishes 6s 3p
- (79) 1 Fowling piece - 1 pound 14s 6p
- (80) Sword - 7s 6p
- (81) Dirk & arrows - 9s
- (82) Pistol & mould - 8s
- (83) Thread & cotton - 4s
- (84) Watch - 7 pounds
- (85) Coffee pot - 11s
- (86) Chintz & moreen - 2 pounds 11s
- (87) 2 pairs of sheets - 1 pound 1s
- (88) 12 shirts - 2 pounds 3s
- (89) 5 shirts - 17s
- (90) 4 shirts - 15s
- (91) 14 handkerchiefs - 7s 6p
- (92) 8 pairs stockings - 11s
- (93) Flannel shirts & drawers - 6s
- (94) Table cloth & towel - 10s 6p
- (95) 2 cravats - 13s 6p
- (96) Coatee & Kelt - 13s
- (97) Blue coat - 1 Pound
- (98) 4 lots of sundries 1 pound 7s 6p
- (99) 2 blankets - 12s
- (100) 4 lots of sundries 1p 13s 6p
- (106) Hat box - 2s 6p
- (107) White hat - 18s
- (108) Watraos? - 1 pound 2s
- (115) Sundries - 13s 3p
- (116) Decantor & glass - 7s 6p
- (117) 100 Quills - 2s 6p
- (118) Sundries - 8s 6p
- (119) Great coat - 9s 6p

There are no food items or cooking implements listed only those utensils used to eat the food from, which even a travelling tradesman presumably would carry. There are also no household cleaning items such as

brooms & brushes and along with no furniture listed, all suggests a female or even a family.

It also appears the bed and mattress were not included but the bedding curtains (86) Chintze & moreen - 2 pounds 11s, and bedding (87) 2 pairs sheets 1 pound 1s and (99) 2 blankets 12s, were sold off. In the cost of the sale a bed man is listed his purpose if not to remove a bed may have been to remove the items to the place of the sale.

The range and value of the tools owned, shows Alexander Watson to be a Master Cabinetmaker skilled in all the facets of joinery, cabinet-making, turning, carving, finishing and upholstery, and from the quality and number of his tools, apparently appeared to have been financially secure. He is typical of cabinetmakers in Australia who tended not to specialise, but had to be capable of doing everything when working with wood, from building houses and joinery work to all stages of furniture manufacture as well as undertaking.

I have made the presumption of the improbability of Alexander Watson, to be merely an employee of another cabinetmaking firm, from his level of skill in the boom period of the time he was in Van Diemen's Land. Instead I have presumed him to be a travelling Master Cabinetmaker, moving around the countryside performing the finer joinery in the many country homes being built in the early 1830's, as no listings for a business has been found to date.

The making of the 6 panelled doors, multi-paned fanlights and windows with concealed and folding internal window shutters, the skirting boards and fluted columned door surrounds and fireplaces, necessitated the need for a skill level above a builder and carpenter, and the manufacture of built-in and free standing furniture on site with the remaining cedar timber, imported from New South Wales, would appear more practical in times of difficulty with transporting of goods.

During the prosperous period for Tasmania of the early 1830's a trade deficit existed with N.S.W. with payment for produce sold, particularly wheat, being Red Cedar instead of rum, which, I believe, is the explanation for the extensive use of Cedar for all internal joinery found in Tasmanian homes of this period. The majority of the cedar and also Tasmanian Blackwood internal joinery was unpainted compared with N.S.W. where it was painted. This feature may have been due to the Cedar being viewed as a sign of wealth and hence on display.

One of the various tools which suggest Alexander Watson could have been a travelling cabinetmaker, involved in the finishing when building houses is item number (49) **Bell wire & pipe** which sold for 7s. This tool can also be known as a bellhanger's gimlet, and can be two feet long with a boring end, and a wooden handle at the other end. This is used when wiring up a house with "servant bells". The pulls, usually fitted in all the principal rooms of a house are connected by wire, with the set of bells situated in the kitchen, each bell of a different note to designate in which room service is required.

To simplify analysing the list of Watson's tools I will analysis them under the following types of tools and attempt to describe and understand the range of cabinetmaking performed by the tools.

Planes

(1) Jack & Triping Plane - 9s

The Jack plane is one of the commonest of all bench planes (12 - 18" long and 2 1/2 - 3" wide with a flat sole and a cutting iron 1 3/4 - 2 1/4" wide), and is the first to be used for the comparatively rough work of preliminary preparation of the surface before truing up with a trying plane.

W. Woolley's description of a "tripping" Plane appears by its grouping with the Jack, to be a trying plane. This is another long bench plane

which varies around 20 - 22" long with a flat sole and a cutting iron 2 3/8 - 2 1/2" wide, and is used for truing up the surface and edges of long boards after the Jack plane has been used.

(2) Jack & round Plane - 6s 3p

To have two jack planes is not uncommon for a well equipped cabinetmaker, particularly one who is coming to the colonies and expecting to finish rough pit sawn timber but the description of "round" plane appears by its grouping by W. Woolley to be another local term, which most probably applies to the mast and spar plane, which occasional is jack size.

A specialised tool, this plane has either a single or double iron with the sole hollowed to a shallow curve to follow the contour of masts and spars, or oars, but in Watson's case would most probably have been used for rough shaping canopied bed posts, before he put the posts on his lathe for turning.

(3) Jointer Plane - 5s

The jointer plane is the longest of the trying planes (28 - 30" long with a flat sole and cutting iron 2 3/4" wide) and is used when jointing long boards edge to edge and described by P. Nicholson (London 1822) "for shooting the edges of boards perfectly straight, so that their juncture may be scarcely discernible when their surfaces are jointed together."

(4) Tooth & smoothing - 4s

The "tooth" or toothing plane is a scraper plane with a single cutting iron set almost vertically in the stock. The iron has a series of vertical serrations giving the edge a sawing like appearance. This tool is used for roughing the surface of timber to give a key for the glue, before apply veneer on this surface. It was also used to scratch wood away quickly without lifting the grain on awkwardly grained surfaces before the final finishing with a flat scraper. Such a plane would have suited working with the highly figured bird's eye Huon Pine. A specialist tool of the master

cabinetmaker, this tool shows Watson worked with veneers.

The smoothing plane is the most generally used of the bench planes and the shortest being 6 1/2 - 9" long with a flat sole and cutting iron 1 1/2 - 2 1/2" wide. It is intended for primarily for smoothing and producing a finished surface.

(5) 8 hollows & rounders - 1 pound and (6) 7 hollows & rounders - 12s.

"Hollows and rounders" or hollow and round plane are moulding planes in matched pairs with concave (hollow) and convex (round) soles with either square or skew cutting irons. A full set comprises 18 pairs from 1/8" to 1 1/2" rising in 1/16", Items No. 5 would be either the odd or even numbered half set. Even so, Alexander Watson has lost one pair. Item No. 6 is the other half set of odd or even numbers, showing Alexander Watson having a full set of 18 pairs of planes, which were a very important part of a joiners and cabinetmaker's tool box, as they can be used for all kinds of shaping and trimming work and moulding work. Again three pairs are missing from what should have been a full set of 9 pairs.

(7) 1 pair quarter ploughes - 6s 6p

Another specialised tool of the cabinetmaker, the "pair quarter ploughes" as listed by J.W. Woolley, or side round and side hollow planes, are moulding planes with a profile of a quarter round or quarter hollow. They are handed right and left in pairs. They would have been used for shaping non-standard profiles on mouldings along with hollows and rounders, and were also used for trimming existing mouldings.

(8) 1 Tillester - 7s

The "Tillester" or fillister plane is a rebating plane fitted with a fence (or guide) and used for making the glazing bars on windows etc. The object of the design of this plane is to enable the rebate on a sash bar to be worked without having to turn the

wood around after making the moulding.

(9) 1 pair table planes & gauge - 4s

A specialist tool of the master cabinetmaker, the table plane is a moulding plane in matched pairs, one to work a profile of a quarter circle with a small square fillet, the other hollow to match. The gauge marked the depth of the square on the quadrant profile. They were used to make the joint on the flaps of folding tables, desks, etc. and were devised to avoid a gap across a table through which bread crumbs and other small objects could fall as well as improving the appearance of the joint when the table flaps are down.

(10) 1 pair side rounds - 5s

Another moulding plane the "pair side rounds" or side round and side hollow plane has a half round profile and is similar to the "quarter plough" above.

(11) 1 pair snipe bills - 7s 6p

The snipe bill is another specialised moulding plane made in handed pairs with an ogee-shaped sole about 3/4" wide, which is used for shaping non-standard mouldings after the main profile has been worked with the hollow and rounders.

(12) 1 pair 3/8 ploughes - 4s

Another specialised tool the plough is a very elaborate plane which has an adjustable depth stop and an adjustable fence or guide. These pair of 3/8" ploughes would be used to groove all kinds of work to take panels and to make tongue and grooved joints.

(13) 1 pair side rabbits - 5s

The "pair side rabbits" or side rabbit plane are made in either right handed or left handed pairs and is intended for trimming or widening the sides of rebates or grooves, and also for trimming acute corners as in a dovetail groove. Along with the pair of snipe bills and the set of hollows and rounders Alexander Watson could work any non-standard mould-

ing such as found on cornices and skirting boards etc.

(14) 1 cock & 1 side head - 3s

Both these planes appear to be very specialised cabinetmaker's tools. The first "cock" or cock bead plane is a small plane which forms a small narrow bead found commonly around drawer fronts with the bead projecting from the surface. Cock beading is a very common feature found on Australian furniture.

J.W. Woolley's description of a "side head" plane and his grouping it with the cock bead plane, suggests this may be a side snipe plane with a cutting iron similar to the cock, but on the side of the plane and not the sole. For it not to be in a pair suggests that this is a side snipe plane which has two opposing cutting irons bedded at an angle of 80 degrees. Its main use is for trimming and cleaning the narrow groove at the back of the bead produced by the cock bead plane. These two tools produced a far superior and cleanly cut and even moulded cock bead, than produced by the less superior scratch stock which "scratched" the bead.

(15) 3 grooving planes - 14s

Another set of specialised tools showing how well equipped Alexander Watson was in owning three grooving planes or dado grooving planes. These planes cut a narrow rectangular trench usually across the grain, and are able to do this without ripping and tearing the edge of the cut by having a cutting double spur which is wedged in front of the cutting iron. They usually come in sizes rising in eighths from 1/4" to 1" and are used for cutting across the grain in bookcase sides for the slots for shelving and the slots for panelling in furniture doors as well as for the grooves in flooring and the bottom edge of the skirting of the dado in a room.

A tool which suggests a Master Cabinetmaker, the ownership or lack of this tool can easily be seen when viewing Australian furniture particu-

larly bookcases. Those made by master cabinetmaker's will have the shelving grooves cut by this tool and the door panels will be set in a similar rectangular groove, compared to a bookcase showing the lack of this tool, which will have shaped shelf supports applied to the carcass, and the door panels will be held into place on the rebated door surrounds, inside, by an applied beading or they will be shield panels fixed on the outside of the door.

(16) 1 moulding planes - 5s 6p

A moulding plane which has the cutting iron and sole shaped to a specific profile such as Greek or Roman curves. This must have been a commonly used moulding used by Alexander Watson, and the plane would have been easier to use than making the moulding shape up from the hollow and rounder planes.

(17) 1 ogee plane - 3s & (18) 1 ogee plane - 4s

Two moulding planes but in the case we know the profile is ogee in shape such may have been used to finish the edges of case furniture tops and table edges.

(19) 1 pair crimping planes - 2s

Another "local" description by W. Woolley the "pair crimping planes" from their terminology appear to be to be a reed moulding plane which produces a bead in a group of two or more to produce reeding, such as found on early table top edges and as decoration on early Tasmanian case furniture and fireplace surrounds. They are used in pairs to overcome the problem of working against the grain and are a more specialised and precise tool than a scratch stock to produce reeding.

(20) 1 plough & 10 irons - 10s 6p

Two inferences can be made from this description. The most basic, is the description refers to a plough plane and spare irons which could be used for making up planes as required.

However, this appears to be J.W.

Woolley's description of a very rare combination plane or universal plane. Such a plane is similar to a plough, but has two adjustable arms both side of the stock or body of the plane, as well as an adjustable sole, and

in this case had ten differently sized cutting irons which were used individually. This rare plane would have been capable of ploughing, dadoing across the grain, producing different sash mouldings for glazing bars of windows, rabbetting, fillistering and chamfering.

(21) 1 rabbit & one ogee beading plane - 9s

As J.W. Woolley has grouped these two planes together, it suggests they are also used together. The ogee beading plane is possibly a reverse ogee and bead moulding profile with the bead needing a "rabbit" or rebate plane to trim the sides of the bead.

(43) Axe & adze - 5s

Both these tools are basic carpenter tools necessary for the preliminary preparation of timber. The axe is used for felling timber and preliminary squaring and shaping, and the adze is used for removing heavy waste, levelling, shaping and trimming the surfaces of timber. Alexander Watson may have used these tools when chair making and preparing timber for wood turning on his lathe. The shaped solid seats of chairs such as Windsors would have been shaped with an adze.

Saws

(23) 1 hand saw - 7s

For general cutting, a handsaw has a wide tapering blade and is used for ripping along the grain or for cross cutting while the (24) 1 pommel saw - 5s or panel saw is a smaller version with finer teeth to allow a cleaner finish on softwoods than the hand saw. J.W. Woolleys' describes this saw as a pommel saw and it was also known as a gentleman's saw.

(25) 1 tennon saw - 5s 6p

A tennon or tennant saw is a back saw which has a parallel blade

about 10-16" long, with a brass stripe folded over the back of the saw to strengthen it, with teeth cut from 12 to 14 points per inch. This saw is used for sawing tenons in joinery and for general fine work.

(26) 2 dovetail saws - 7s

A dovetail saw is a small back saw with a 6 to 10 inch blade with the teeth cut to 15 to 22 points to the inch, and is used for cutting dovetails, small mitres and other fine bench work. Again we see the sophistication of Alexander Watson's working practise, as having two dovetail saws suggests that one had its teeth filed at right angles for cutting along the grain which would allow for very precise and very fine dovetails and fine bench work.

(35) Bote saw & frame - 7s 6p

J.W. Woolley's local term "bote saw and frame" appears to be a bow saw which is a saw with a frame which has the blade strained across the frame by means of a twisted cord and toggle stick and they were used for cutting curves such as the cutting of a loo table top.

(42) Beck saw & frame - 7s 6p

Another "local" description by J.W. Woolley the "Beck saw and frame" would be a Betty or Betty saw or Chairmaker's saw, which is a frame saw with a 20 to 30 inch blade, possibly similar in shape to the bow saw and is used for cutting curves. In chairmaking they were used to saw the curved scrolled arms on chairs.

(110) Saw & wire - 7s

This description by J.W. Woolley makes it difficult to determine which saw it is, particularly as it is not grouped with the other tools but is grouped with the hardware and designing section of Alexander Watson's belongings. The use of the term saw and wire, suggests the cutting blade or web is very fine, therefore this could be a either a small Piercing saw for cutting curved shapes in thin metal and may have been used for making up brass hardware or for cut-

ring brass inlay. Also as it was listed in the designing section it may have been a fine fret saw specifically used to make up timber patterns, such as for chair arms and legs, table bases, fretwork patterns etc. used when constructing such items.

Boring Tools

(27) brace & bits - 15s

This is a tool used for boring and consisted of a chuck or pad for holding the bits for drilling into the timber, with a crank for rotating in between a mushroom shaped top. This particular tool appears to be an Adjustable Chairmaker's Brace as it has additional bits that can be fitted into the chuck. For the 1830's this would be a rare tool, and this is reflected in the price it was sold for, as most chairmaker's had a number of individual brace and bit tools, one for each size needed.

(39) Tapping screws - 6s & (46) Tapping screw - 4s 6p

These would be individually sized screw boxes & taps used for making wooden or metal screws.

Measuring and Marking Tools

(28) 4 squares 5s 6p and (37) square & gauges - 4s

Squares are used for marking out and testing the angle of timberwork and may have been made of brass with an ebony stock. Among those listed may have been a bevel square which has an adjustable blade which can be set at any angle for testing, a mitre square which has a blade permanently set at 45 degrees for used when making mitre joints, and try squares which have the blade set at right angles to the handle.

(36) Measuring Tape - 5s

The common method of measuring was with a measuring rule, however this is a measuring tape. Tapes were used to measure the circumference of round timber of logs, presumably more useful when turning.

(22) 1 mortise guage - 7s 6p

A mortise guage is a marking

gauge with two spurs, used for marking the double parallel lines for the position of a tenon or mortice or similar joint. The grooved marks from this gauge when used remains after the mortise is made.

(40) Trammel - 7s

The trammel or beam compass, may have been a metal or timber bar, about 2 to 5 ft. long, which had two adjustable trammel heads with metal points. One acted as the compass point and the other point marked out a large circle. Alexander Watson would have used this to mark out the shape of Loo tables before cutting.

Chisels and Gouges and Wood Turning Tools

(29) 8 mortice chisels - 6s.

Again from the large number of mortise tools we see Alexander Watson as being extremely well equipped with speciality tools. These mortise chisels have an extra strong blade which is thicker back to front than other chisels in order to resist bending when levering out the waste from a mortise. The eight mortise chisels would have included sash mortice chisels, with blades from 1/8 to 3/8 inches wide for fine mortising and lock mortise chisels, with blades which ranged in size from 3/8 to 5/8 inches for cutting the slots for mortise locks in drawers and doors. There would also have been joiner's mortice chisels with a blade from 1/4 to 1 inch for general and heavy mortising work.

(30) 8 gouges - 6s 6p, (31) 8 chisels - 4s 6p, (32) Sundries - 5s 6p, (33) 11 chisels - 6s and (34) Sundries - 8s 6p.

From the grouping by J.W. Woolley it appears as if the 8 gouges and 8 chisels are used in carving work. The gouges are carving chisels which have a hollow blade for cutting curved surfaces and come in a variety of shapes and sizes and the 8 chisels would be a small range of the shapes of blades available for carving. Even so, it can be seen that Alexander Watson had available the carving tools needed to produce the range

of carving found on cabinet pieces and chairs. Grouped with these tools are the two items of sundries no. 32 and 34 the values of which are substantial, and may include oilstones for sharpening the blades of the chisels etc.

The 11 chisels from their grouping appear to be a comprehensive range of chisels for all types of cabinetmaking used by a Master Cabinetmaker. Chisels have a steel blade usually rectangular section and are used for fine paring and trimming of timber.

(52) Turning lathe & tools - 7 pounds 12s 6p

The most expensive tool owned, this is yet another example of the comprehensive training of Alexander Watson. From its value, this turning lathe appears as if it may have been a treadle lathe which had a crank and flywheel and was used for all types of intricate turning work, instead of the simpler pole lathe used by chair "Bodgers" which had a springy pole and treadle to turn the piece, and turning could only occur on the down stroke on the treadle. Which ever lathe, this tool turned not only chair and table legs, but from the bed screws in the hardware, did take bed posts, so had to be large to be able to do so.

Fixing Tools and Holding Tools. (44) 2 hammers - 8s

It is possible to presume from looking at the hardware, one of these tools would have been a small and light upholsters hammer and the other may have been a chairmaker's hammer with a wooden head instead of metal, to prevent leaving marks.

(38) 4 hand screws - 5s

These appear to be J.W. Woolley's description of four hand screw cramps, which hold and tighten cabinetwork together usually after glueing. They are made of two hardwood blocks about 10 to 18 inches long, which are joined by two wooden screws. The cabinetwork to be tightened is placed between the two blocks of the hand screw, and pressure is

applied by turning the two screws until pressure is evenly applied.

**(47) 4ft 6 clams - 2 pounds 6s &
(48) Cramp & tail - 2 pounds 10s**

Both these cramps or clamps or as described "clams" appear to have been special from the price obtained, and it seems possible to presume that they were of metal and not hand made wooden versions commonly owned by joiners and cabinetmakers.

By the way J.W. Woolley has used the term clams, and taking this literally, it seems to be describing a joiner's cramp having the screw vice in a head that can move along a steel bar, along which the other head can slide for adjustment. Joiners cramps range in size from 2 to 7 ft. and are used to hold together large frames such as table, door and window frames when glueing and nailing, or holding together when glueing large planks for table tops etc.

J.W. Woolley's description of a cramp and tail seems to be describing a cramp which has the screw-vice fixed to one end of a bar along which the other head moves which is implied by the term tail, which means a movable guide or head. This could be the lighter sash cramp.

Finishing and Hardware

One of the most fascinating aspects of the description of goods, is the insight it gives into the way furniture was finished in the early period of the 1830's by Alexander Watson, both by the surface finish given, the hardware used as well as the upholstery materials used.

The animal glue ((53) 9 7 pounds of glue - 6s 9p) used was purchased and stored ready for use, after softening in the copper gluepot ((45) copper glue pot - 9s 6p). Although from the sophisticated tools used it is very apparent that most of the furniture produced would have been held together by joinery techniques, such as tennons and dovetails, screws were available ((65) 16 gross of screws - 1 pound 13s 6p) although from the price they are still scarce and sought after.

The use of (51) 2 iron baths - 5s 6p and the (50) Sundries - 5s are unclear although appear to have been deliberately grouped in the finishing area.

It is very apparent Alexander Watson did not use French Polish but instead used turpentine varnish ((55) Turpentine varnish - 15s 6p) and bee's wax ((57) Cake bee's wax - 12s 6p) for finishing his furniture. The hundred's of finishes used on furniture can be divided into oil polishes, wax polishes, varnishes and a combination of these. The varnishes can be divided into three distinct groups, spirit varnishes such as shellac, essential oil varnishes, similar to spirit varnishes, and fixed-oil varnishes such as the turpentine varnish used. The term varnish refers to solvent solutions of resins and gums which formed a hard glossy film on the surface of the wood, and there was an endless combination of formulas used to produce such a finish.

One of the most famous turpentine varnishes and very difficult to reproduce was the "Vernis Martin" made by the family of Martin in Paris, who published the formula in England in 1776.² This was made from a combination of cypress turpentine which when heated had powdered amber and copal resins added, plus colophony, and when dissolved were added to linseed oil, and then added again and again to heated turpentine. Variations of this formula using turpentine in linseed oil, may have been made by Alexander Watson, or purchased from a varnishmaker most probably in England. However, it does appear that W. Woolley was also familiar with this varnish by his description of it, and may have also used such a finish.

This fixed oil varnish, depending on whether and how much copal and or amber were present would have produced a hard and durable high gloss finish which "were extremely clear and colourless when first applied".³

Therefore, a turpentine varnish

would not darken Cedar to the same extent that an oil polish would, and also be suitable for use on the mahogany like Tasmanian Blackwood and light coloured Huon Pine.

The oil polishes of the time, were made from cold-drawn linseed oil which was brushed onto raw timber until it had completely been absorbed, and then over an extended period of time is alternatively rubbed or polished with a cloth between applications of oil until a high gloss finish is produced. A full description of the application can be found in Webster's "An Encyclopaedia of Domestic Economy" (1847) which describes the finish as "bright & lasting; it will bid defiance to stains from hot dishes, fruits, boiling water, & other liquids, and may be kept to its maximum lustre with a very slight proportion of regular labour"

However, this finish is unsuitable for use on Cedar, as without the addition of a drying agent, boiled linseed oil completely saturates Australian Cedar absorbing all the way through the timber, and darkens the timber to an unacceptable level.

Further, although we know Alexander Watson had full knowledge of the recipe and application for the spirit varnish French Polish, from his owning "The Cabinet-maker's Guide", and from the range of tools we know he was a Master Cabinet-maker, and would have wanted his furniture and timber to be complemented by the finish used, he did not use it.

Alexander Watson also used bee's wax to finish his furniture. ((57) Cake bee's wax - 12s 6p). The high price obtained, when compared to the other accessories, reflects the availability of bees wax in the colony at the time, and this cake would have been imported.

The first bee's hive was not imported into Van Diemen's Land from England till 1834, two years before Watson died, by Dr. T. B. Wilson R.N. According to John West, all domesticated bees in Australia were derived

from this one hive. In the first year sixteen swarms were produced, with swarms being distributed all over Van Diemen's Land and sent to all adjoining colonies. By 1852 the domestic bee was becoming "wild in great numbers spreading through all the forests, even to the summits of the western mountains"⁴

Bee's wax was highly desirable as a clean and bright source of light for candles as well as being the most commonly used polish by 18th century cabinetmakers. It is not surprising to see Alexander Watson using such. Depending on the specialised application method used for this polish, a very high gloss and clear surface can be produced, and the brushes and polishing sticks may be in the sundry items listed. Bee's wax polish was also favoured by chair makers, and was used as a protective finish for general furniture.

The various hardware used included (58) 30 brass rings - 10s which may have been used for hanging bed curtains, which we know were made by Alexander Watson from the bed screws listed. (66) 3 1/2 doz of bedscrews - 10s 6p. Bed screws were also used in the construction of settles to attach the leg both turned and squared to the seat frame. Both drawer locks and presumably locks for furniture doors are also listed. ((59) 2 doz. drawer locks - 15s & (64) 6 locks - 9s).

The shape of the handles used on the pieces of furniture are of particular interest. Although Alexander Watson would have turned up timber mushroom shaped handles and these are not listed, pressed brass mushroom shaped handles appear to be listed if we take knob as being a knob or bud shaped as in (60) 12 drawer knobs - 12s. Item number (62) ring & pullies - 4s 6p may also be brass handles with a ring pull. There are brass castors for legs of chairs or sofas as listed (61) set of castors - 8s and (70) 2 sets of castors - 12s and item number (63) 4 Caper? & boxes - 14s may also be box castors for splayed table legs.

Various items used when upholstering furniture are listed such as the brass tacks used to nail the upholstery fabric to the chair frame, (67) Tac's Brass - 12s 6p, plus other items as (68) paper of clasps - 1s 6p, (69) 3 lots of sundries - 14s and (71) 2 lots of sundries - 9s 6p.

Alexander Watson appears to have supplied most of the materials used to form the shape, and finish, of the chairs and sofas made, but the customer supplied the furnishing fabric themselves. The stuffing used to pad and shape the chair was horsehair, (54) 10 pounds of horse hair - 19s 6p the webbing would have been (72) 3 1/2 yds of seating - 8s 6p and the trimmings and bindings were (73) 2 lots of bed & carpet binding - 2 pounds 18s, (74) Fringe 1 pound and (75) yellow ochre & brown binding - 7s.

The item number (76) set of pair? irons - 1 pound 2s 6p, appears to be for a set of irons. From the high price obtained, they seem to be the more elaborate and decorative iron which has an auxiliary heating method, such as putting hot coals inside a chamber, that a cast flat iron heated directly from the fire. These irons may have had two uses, the first in ironing the expensive furnishing fabrics used when Alexander Watson upholstered, as well as ironing the timber veneer smoothly down without any bubbles when veneering, which we know he performed from the toothing plane.

Designing

Alexander Watson also owned two furniture design books, which from the extremely high price obtained, appear to have been considered very desirable and useful for the time. The other administrators in this group of papers, all listed the full title and author of every book owned by the various deceased, but W. Woolley's listing of the titles suggests a familiarity possibly from ownership or common knowledge of these works.

Item (101) cabinet guide - 2 pounds 6s is George Smith's, "Cabi-

net-maker and Upholster's Guide" of 1826. George Smith's first publication was in 1808 "A Collection of Designs for Household Furniture And Interior Decoration" which was heavily influenced by the designs of Thomas Hope, who in 1808, also published his designs under the same title, "A Collection of Designs for Household Furniture and Interior Decoration". George Smith also included Gothic designs in the 1808 publication as well as advice on finishes and timbers to be used in various rooms and decorative treatments and finishes on furniture.

The 1826 publication of George Smith, had 152 plates of illustrations of furniture in Grecian, Egyptian, Roman, Gothic and Louis Quatorze styles and "is accepted as the exemplar of late Regency taste". The furniture designs are considered to be heavier and coarser⁵ than the previous publication, and again in the introduction the methods of finishing wood was described. This brings to four, the number of copies that are listed in records, which have been used in Australia. Two were from Sydney, one of which was for sale in the bankruptcy period of the early 1840's, the other used by John Price & Son of Penrith, and one from Victoria, which was for sale at Port Fairy in 1848. By the use of one of the designs for a Gothic bookcase Joseph Sly also had a copy of his earlier work.

The other design book was item (104) Price book - 2 pounds 5s, of which there were a number of publications produced by a Committee of masters and journeymen using the words Book of Prices. "The Cabinetmaker's Book of Prices" was first published in 1788, 1793 then in 1803 and 1805. This was again revised in 1811 but it was called the "Union Book of Prices" or "The London Cabinet-Makers Union Book of Prices". This was again revised in 1824, 1836 and 1866.

In 1802 there was "The London Chairmaker's & Carvers Book of Prices for Workmanship as Regulated and Agreed to by a Committee of

Master Chairmaker's and Journey-men". In 1808 "The Supplement to the London Chairmaker's and Carvers Book of Prices" was published due to "the necessity of regulating the prices of work introduced since the publication of the Chairmaker's and Carvers Book of Prices in the year 1802"⁶ This was also revised in 1823.

There was also "The Portable Desk-Makers and Cabinet Small Workers London Book of Prices" of 1806, as well as a rival publication to the Cabinet-Makers London Book of Prices 1793, produced in 1797 being the "Prices of Cabinet Work With Tables and Designs."

As some of the tools and upholstery hardware suggests chairmaking carving and turning, it seems probable that the price book mentioned would have been the 1823 "London Chairmaker's and Carvers Book of Prices" and along with G. Smith's 1826 publication, may have been purchased either for the trip to Van Diemen's Land, or on completion of his training to "Master" status in all the facets of cabinetmaking.

Cabinetmaker's training in London and other major centres in the 18th and 19th Century were usually sectionalised into areas of furniture manufacture such as cabinetmakers, table makers, chairmakers, portable desk makers, cabinet small workers, carvers, turners or polishers etc., and this in turn was controlled and sectionalised by separate guilds. The Book of Prices contributed to this compartmentalising of the stages of furniture manufacture and also to standardising furniture designs by allocating a price to be charged for every component part of an article being manufactured, in an effort to overcome "the great variety which Fancy is ever crowding into this Branch of Manufacture, the disputes so frequent and serious to the different parties concerned and which when settled seldom or ever gave general satisfaction, called aloud for the adoption of a regular system"⁷

The final items listed were (56) 12 quires of paper damaged - 16s and (105) 100 Quills - 4s 4p which may have been used for designing furniture as well as general correspondence, (102) slate & paper - 6s 6p used for daily writing, the (109) Beams & weights - 1 pound 2s which would be used for general weighing and important when a barter system operated for goods, such as weighing wheat, and (103) Sundires - 4s and (104) Diamond - 15s. (for cutting glass).

J.W. Woolley charged a Commission of 5 pounds - 17s 6p with Adverting and bed man - 1 pound 17s 6p. The amount of 1 pound was received on the 14th December 1832 from S. Williamson for final payment for a writing desk which had been made by Alexander Watson.

The only other detailed reference found for the tools owned in Australia, are those sold after the death in 1825, of the carpenter James Chilver, who worked on Elizabeth Farm and helped build Hambledon Cottage in N. S. W. John Macarthur paid 3 pounds 10 shillings for one cramp, two trying planes, a jack plane, three smoothing planes, a plough plane with seven bits, four moulding planes, three squares, one axe, one adze, two oil stones, a sand stone, two hammers, a sand saw, a Duff deal saw, one lock saw, eleven chisels, a screw-driver, six gimlets, three plane irons and a pair of compasses."⁸ This illustrates the difference in the number and types of tools needed between a carpenter and a Master Cabinet-maker.

When Alexander Watson came to Australia, he further reinforced the general expectation for Australian cabinetmakers to be capable of both general carpentry and all forms of furniture manufacture, and although a Master Cabinetmaker himself, was prepared for all expectations when working with wood in Australia. His tools on his death and the pattern books would have helped to influence the capabilities of other workers in wood.

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Letter to the Editor

Dear Editor

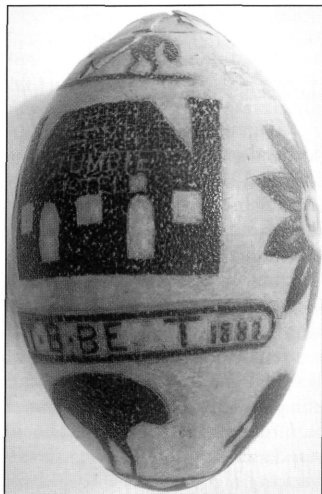
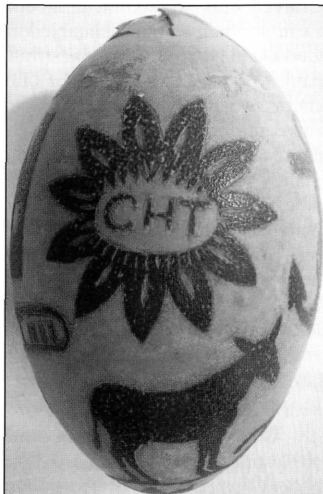
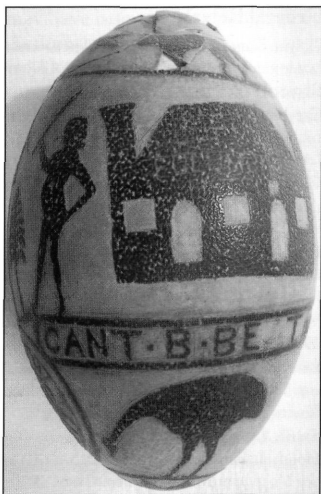
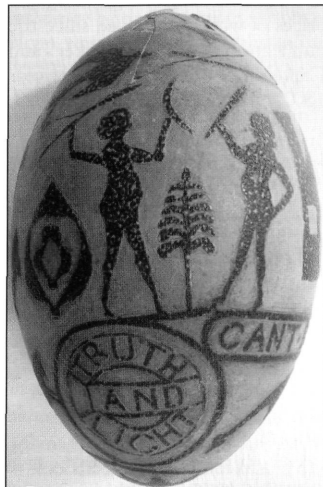
Several years ago my husband and I found a pair of very broken carved emu eggs in rural England. Both carved by the same hand in a naive style, they have an enjoyable mixture of European and Australian motifs.

One egg has a small square house with "Eulumbie" written on the roof which appears to be covered with large shingles. The house is possibly two dwellings in one, as there is a chimney at each end, and two doors one of which has a half light over it. Under the house is written CANT B BE(A)T 1882. There is an anchor, a swallow, card suits, a donkey, a rondel with

TRUTH AND LIGHT supported by rearing horses each side. There are two Aborigines, (both look pregnant) waving weapons on either side of a tree (possibly a Bunya Bunya pine). This egg is initialled G.H.T.

The second has G.H. TRUMAN, 1882, a Scottish thistles, a donkey an emu with chicks, a fox and stork with a tall vase, (a reference to the Aesop's fable), a running horse, crossed tobacco pipes and another pair of Aborigines waving weapons.

I can find no trace of a place, a pub or a property called EULUMBIE. Or of G.H. Truman. Can anyone help?



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Stories in Silver

Brian Eggleton

When I asked if I would consider being appointed curator of an exhibition, at the State Library of New South Wales, of silver items from their collections, I jumped at the chance. I suppose, like most members of the public, I looked upon Library Curators with a certain awe and wondered at my own temerity in trespassing into their worlds. I wondered how an "outsider" would be accepted into what a layman may regard as closed territory.

I needn't have worried, of course, because I found helpfulness and a sincere welcome everywhere. My job was to study the holdings of the Library – mainly from among the Mitchell and Dixon collections – in order to identify relics of silver and, having identified them, to decide which of them should be displayed to the public in this special display. Having so decided, then the selected items would need to be researched and suitable captions written; all this, naturally, in conjunction with a team including Phil Verner, the co-ordinator and, especially, Martin Wale whose responsibility was project design and management. The objective was stated as "to provide a stunning display of shining silver items presented in a manner that reflects the value and scope of this material from the State Library collection.

I think we have succeeded in our objective and the public can be the judge by viewing the display in the Dalgety Walkway at the Library. The display is scheduled to run until December 1996.

One of the most exciting objects in the exhibition is undoubtedly Cap-



Fig. 1. Captain Cook's sword. Note the shell decoration and the engraved figure of a pig on the blade.

tain Cook's sword [Fig. 1]. To be able to handle such an historic item was quite a thrill and to study the hall-

marks on the hilt was of great interest. The blade is of steel and bears two engraved pictures – one of a pig and one of a stag. Lovely work. Captain Cook was born on 27 October 1728 and joined the navy (as an Able Seaman) on 17 June 1755. His first ship was the "Eagle" (60 guns), In February 1758 he was master in the "Pembroke" (64 guns). It was of great interest to see, from the date letter of the hallmark, a lower case 'h', that the sword was assayed in 1743, when Cook was only 15 so that, unless the sword stayed on the sword-makers's shelf, it is likely that it was given to Cook later and he may not have been the original owner. It's early history may be fascinating but we are unlikely ever to know it. The shell decoration is in keeping with the rococo period but, regrettably, the maker's mark is uncertain. It appears to be in gothic capitals and the second letter is almost certainly 'B'. This could be John Bryan (Grimwade 1183) who registered his mark in London on 22 June 1739. Certainly the period is right but



Fig. 2. Sample flatware from the Martens / Carter canteen.



Fig. 3. Marks of William Henry Twentyman, of Calcutta from the same canteen. These marks appear only on six forks.

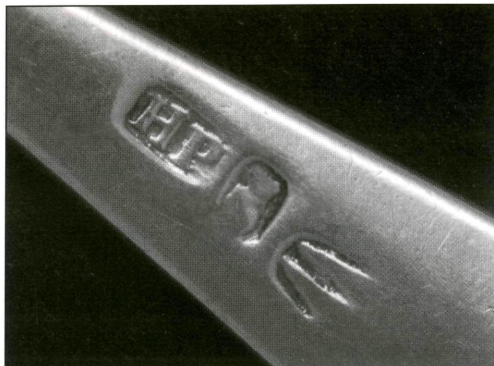


Fig. 4. The marks of Hippolitus Poignard of Calcutta appearing on one teaspoon. As Poignard died in 1805 this must be the earliest item in the canteen.

the identification must remain only "possible" which registers rather less than "probable". The registers of Goldsmiths Hall for the middle years of the 18th century are known to be incomplete and so we may never know who made this historic sword.

Spoons from the cabin of Matthew Flinder's ship H.M.S. "Investigator" were, however, certainly from the workshop of Richard Crossley, that well known specialist in flatware. The date fits exactly the provenance. The ship was fitted out and sailed from England on 18 July 1801 and the date letter 'E' (for 1800/1) suggests that they were bought new for the ship. The East India Company is recorded as having donated £1,200 "table money" for the voyage and maybe their contribution made possible the purchase of fitting spoons all of which are engraved "Cabin".

These are not the only spoons in the exhibition which includes flatware from the Martens/Carter canteen. Conrad Martens married Jane Brackenbury Carter at St. James' Church, Sydney, on 9 March 1837. The Library possesses a part canteen of 39 pieces some of which are engraved with the Carter initials and others with the Martens crest (a trefoil between wings). Whilst only a selection is displayed these items are

of absorbing interest due to the various origins of the pieces. Mixed canteens, like this, were quite normal in Colonial Australia of the period. [Fig. 2].

Whilst some of the pieces are by English makers (including Robertson and Walton of Newcastle, William Eley, William Fearn, John Harris, Mary Chawner and Solomon Hougham, all of London) others are of colonial manufacture. Two Indian makers are represented, William Henry Twentyman (1815-1820) and Hippolitus Poignard (1793-1804), both of Calcutta. [Figs. 3, 4]. The Twentyman pieces are, in fact, a set of six forks.

Australian items include teaspoons by Alexander Dick, with a variety of Dick punchmarks [Fig. 5, 6, 7] and 'CN' which has been attributed to J.J. Cohen. [Fig. 8]. Others with pseudo hallmarks include an upper case 'P' which has not yet been conclusively identified [Fig. 9] and four table spoons with minute sets of punches which include what seems to be crown, a lion and, possibly, an "St" which may suggest a South Australia provenance [Fig. 10]. These need further research. Because of the undoubted interest in the punchmarks on these items I asked for the marks to be photographed,

magnified and displayed with the items in question.

Inevitably, in a display of this nature, it is necessary to include some items which, by their previous publication and comparatively frequent showing, have become well known. These include the Jackey Jackey breastplate, said to be the only example is silver, and one or two trowels. However there is quite a collection of trowels, mostly by English makers, and many of these have not been previously shown, at least in recent times.

Whilst this article is in no way intended to be a catalogue of the exhibition there are some items worth mentioning to give some idea of the scope covered within the thirty, or so, items chosen for display. A couple of the trowels, whilst not made in Australia were retailed here. The first is that used by Sir Henry Parkes in laying the foundation stone of the Waratah School of Arts on 15 December 1888. This was actually made in Sheffield in the workshop of Atkins Brothers and retailed, here, by E.J. Hollingdale & Son.

The second is a trowel used by the same gentleman to lay the foundation stone of the Town Hall in Broken Hill in April 1890. This was made by Hilliard & Thomason, of Birming-

ham, and retailed by J.M. Wendt of 70 Rundle Street, in Adelaide. One might have thought that Wendt's, at least, could have made their own trowels but the evidence seems to indicate that their own workshop could not keep up with the growing business. The whole subject of which Australian silver retailers sold which English workshops products might prove of interest as a future project.

There are two trowels with the marks of Samuel Clayton. The first is of unusual interest. It was used by Governor Macquarie to lay the foundation stone of the first Catholic Chapel in the Colony on 29 October 1821. The chapel was built on the present site of St Mary's Cathedral and it was burnt down on 29 June 1865. A second building – the pro-cathedral – was also destroyed by fire in 1869. Heraldically, however, the interest of this trowel lies in the engraved coat of arms, presumably the arms as used by Governor Macquarie. They are not the arms of Macquarie (derived from Macquarie) although they are similar. It is apparent that Governor Macquarie had no properly matriculated arms (like many others in Australia both then, and now) so be assumed arms, like many others, to

which had no proper grant. In fact arms were properly granted to Lachlan Macquarie retrospectively some one hundred and fortysix years later. These were matriculated by Lyon King of Arms apparently on the application of Macquarie University on 6 February 1967. Those arms are, "Quarterly embattled, 1 & 4 Vert, in chief three Towers proper masoned sable; 2 Gules, three cross-crosslets fitchy argent; 3 per fess azure and vert, a Lymphad sails furled in chief, and a fish naiant in base, both argent."

The other Clayton trowel was the gift of Masonic Lodge 260 Sydney to Lt Governor Erskine and is thus of interest in early Australian Masonic research. Another, unmarked, trowel was used to lay the foundation stone of Sydney College on 26 January 1830. It is recorded

that after this stone was laid it "was allowed to lie alone, like a solitary egg in a deserted nest, for 18 months thereafter". Looking at some of Sydney's present day building sites this seems all too familiar!

One of the more familiar items on display is the salver presented to John Fawkner in 1845 [Fig. 11]. Fawkner always claimed that it was he who founded Melbourne because he built the first house. His career was somewhat stormy. Having obviously served as a Councillor he was elected again in November 1844 but, by March 14th the next year he filed his schedule of insolvency and thus retired from the Council. Five days later the salver was presented to him by the Officers of the Corporation of Melbourne. But that wasn't the end of Johnny Fawkner. Mainly by hard work he was cleared from insolvency only three months later and, in August, he stood again for the Council.

The fact that he owned the local newspaper probably helped and, out of 131 votes he gained a majority of seven! This did not stop him from publishing his thanks to the community for their "overwhelming support". Such is the power of the press. Some will say that nothing changes.

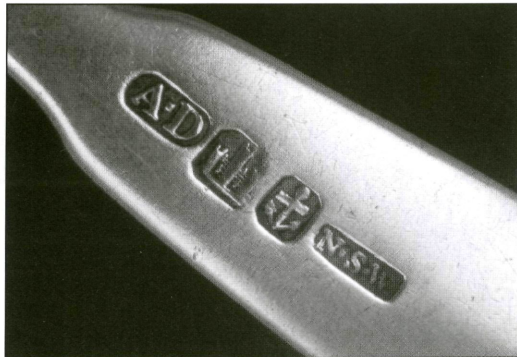
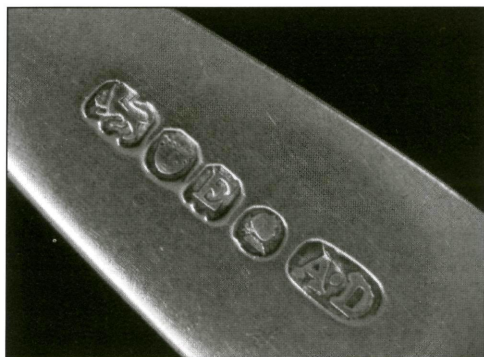
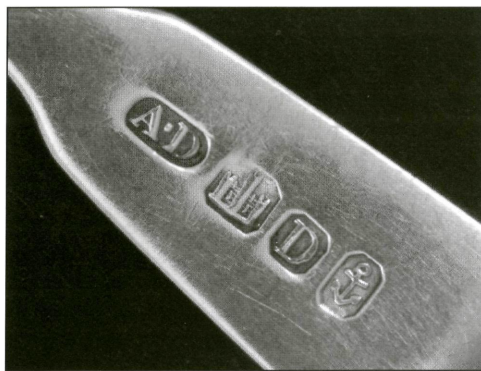


Fig. 5, 6, 7. Punchmarks of Alexander Dick on flatware of the Martens / Carter canteen.

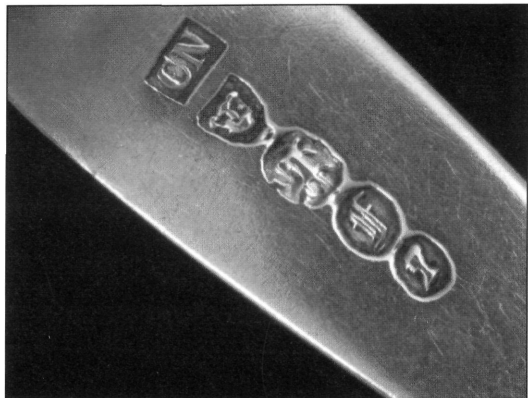


Fig. 8. Punchmarks attributed to Cohen, from the same canteen.

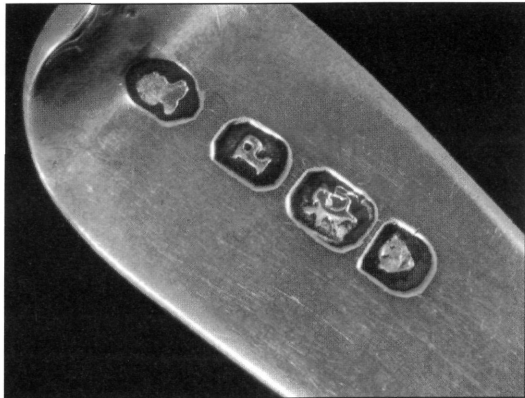


Fig. 9. Psuedo hallmarks, so far unidentified from the same canteen.

When he died on 4 September 1869, aged 76, he was given a State Funeral which brought Melbourne to a standstill. His obituary referred to him as "The Hon. John Pascoe Fawcner M.L.C. Founder of the Colony of Victoria" a claim which – whilst contested by others – he maintained throughout his long and colourful career. The salver, whilst made by Barnards in London was retailed by Cohen and Son in Sydney.

Passing from Melbourne to Adelaide, a rather pleasant goblet by Steiner is exhibited (Figs. 12, 13). This was presented, in 1871, to the Pantheon Boot Factory for the best collection of boots and shoes by the Royal Agricultural and Horticultural Society of South Australia. An effective reminder to us of the long tradition of Agricultural Society shows which remain a valued tradition of Australian life to this day.

Those who live on the North Shore of Sydney will be interested in the ceremonial spade used by Henry Parkes' daughter to turn the first sod of the railway from St Leonards to Pearce's Corner (now Hornsby) on 10 August 1887. The reverse of the blade is engraved "F.J. Mackaness 300 George Street Sydney". Whilst this is a large exhibit, size is not a measure of historical value.

Of special interest is a silver mounted compass presented by Governor King for use at Port Dalrymple in October 1804. Port Dalrymple was at the mouth of the Tamar, in Northern Van Diemen's Land. In June 1803 King sent Lt Col Paterson to establish a post there where, on 11 November 1803, the flag was hoisted with due ceremony thus establishing the British claim to both the north and south of the island and giving them a measure of control over Bass Strait. There is no maker's mark on the compass but all the hallmarks are very clear and these include the London date letter 'G' for 1802.

The original David Scott Mitchell bequest and, later, that of Sir William Dixon, was, of course, mainly books, manuscripts and pictures.

However, the collections of both gentlemen included artifacts, such as the silver items now being displayed, many of them in connection with manuscript material. The Library therefore is interested in these items (which are termed 'relics') because of their association with important people, events, or social conditions and not because of their value either monetarily or as fine examples of the decorative or applied arts. Not all have the names of famous people within their provenance, however.

Trophies of Henry Marriott-Woodhouse recall not only his achievements in the shooting field but of the flu' epidemic which raged in the early nineties of last century in which he sadly died, aged only 29. A record of disaster is the snuff box pre-



Fig. 10. Much magnified punchmarks, probably of Steiner, on the Martens / Carter canteen. These originally were small pinhead marks almost unidentifiable as punchmarks of a silversmiths. The whole set of marks are punched three or four times on each spoon.

sented to Isaac Moore who, whilst not featuring prominently in our history books, will, by virtue of his snuff box, ever be associated with the wreck of the "Dunbar" an East India Clipper ship of 1,321 tons, which, on the terrible night of 20 August 1857 ran onto the rocks at the Gap on approach to Sydney Harbour in a south-easterly gale. 63 passengers and 58 crew perished. There was only one survivor, a young able seaman, James Johnson. Isaac Moore received his snuff box for his efforts in recovering the bodies of the victims.

All, however, is not disaster! There is triumph, too! Another of the interesting exhibits is a silver mounted cricket ball which records the very unusual achievement of R.G. Scott in taking five wickets with five successive balls for Newington College against The King's School in 1907. Surely not many cricketers have ever done that! Of interest is the fact that the punchmarks on the silver band show the date letter for 1901. One was suggested that, if the ball had been silver mounted 6 years prior to the event it is hardly surprising that the batsmen were bemused! What it really indicates is that a silver band – may be a bracelet or similar item – had been adapted from stock by the silversmith, or jeweller, in order to mount the cricket ball.

On show, too, is a set of Jewellery (bracelet, brooch and ear-rings) made from the first load of ore from the Britannia and Scotia mines at Silvertown. Said to have been designed by Duncan McCulloch, the proprietor of the mines and presented to his daughter. Of special interest is the punchmarks on these items "BARRIER SILV" [Fig. 14]. It would be interesting to know whether any other items were made and similarly marked. I haven't seen any, but who knows what may surface in the future.

On the 23rd November 1853 Herbert Swindells was presented with

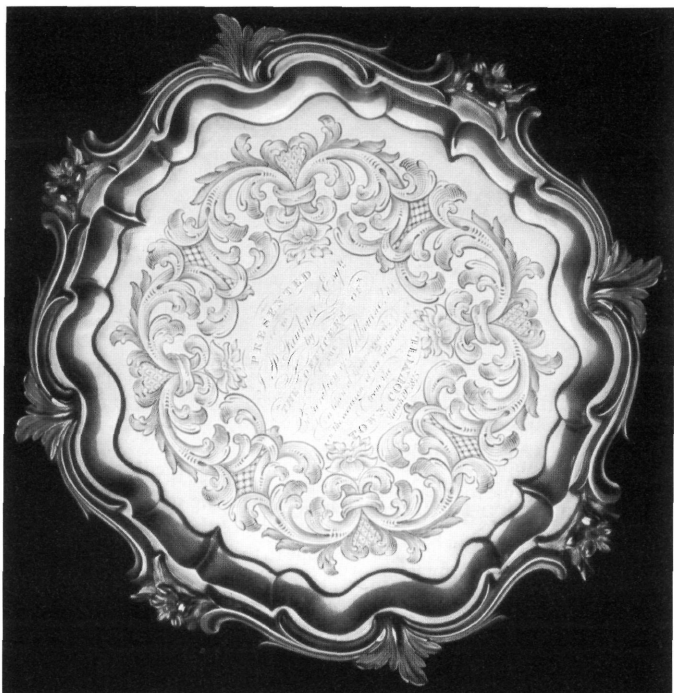


Fig. 11. The salver, made by Barnards in London and retailed by Cohen in Sydney, presented to John Pascoe Faulkner.

a goblet (included in the exhibition) by the Geelong Gold Exploration Committee for "his able and successful effort in developing the Wardy Yallock Gold-fields". The area is south-west of Ballarat. In addition to this goblet Swindells was awarded £100 as a reward. When appearing before the Rewards Board he stated that he had worked on the field 3 months by which time he considered he had done his duty; he had discovered a goldfield and, having gone there only a fortnight after being married, he thought it was time to go down and see his wife! What his wife thought about it all is (regrettably) not recorded.



Fig. 12. The mug presented to the Pantheon Boot Factory and made by Steiner of Adelaide.



Fig. 13. Steiner's punchmarks on the mug.

I have mentioned a number of smaller items because they have been less frequently published but there are significant larger pieces including two candelabra, both wonderful items of silver. One, presented to surgeon James Mitchell (the father of David Scott Mitchell, the Library's great benefactor) bears an inscription recording its presentation by "a body of friends" which gave us cause to smile. It cannot, surely, be often that a surgeon receives an award from a body! But then the wording of Victorian inscriptions is, by present day standards, often quaint. (Just read the lengthy, almost tedious, inscription on the Jackey Jackey breastplate for instance.

The other candelabrum is a wonderful piece of silver, too, and was presented to Chief Justice Forbes. The inscription (which is cast into the base) indicates its presentation in 1836. However, the date letter is for London 1838. This is explained by the fact that Forbes left for England on 16 April 1836 after the award had been voted at a public meeting. Such a superb piece of silver needed to be ordered in London as it would not have been available "off the shelf" in Sydney. So it was probably specially made while Forbes was in London and, maybe, he brought it back with

him to be presented after his return.

There are many more items to see – all of them chosen for display due to their interest. The captions to the exhibits, I understand, have gone through five drafts! My researches uncovered so much of interest that, to put all the background stories into the captions became impossible; it would have ended up being a display of captions rather than silver because there was so much to say. Very sensibly the wording of these captions has been trimmed to a minimum so that it is in articles such as this that I might, more fully, explain the provenance of interesting items. However,

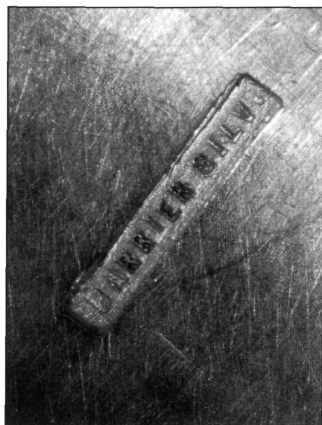


Fig. 14. Punchmarks on the jewellery set from the Britannia and Scotia Mines at Silvertown.

each caption contains, at the end, details of hallmarks, and marks of special Australian interest have been photographed and enlarged, so that the display will be of interest not only to the general public (at whom it is primarily aimed) but to the more informed connoisseur as well, among whom many readers of 'Australiana' will undoubtedly be numbered.

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Brian Eggleton

A collector and student of silver for over 30 years. The founder and first President of The Silver Society of Australia and now an Honorary Life Member of that Society. Consultant to a large variety of antique dealers and auction houses. Lecturer on silver and heraldry for A.D.F.A.S. and other organisations including the North Sydney Leisure Centre where he runs regular courses. Curator of the display "Stories in Silver" currently on show at the State Library of New South Wales, until December 1996.

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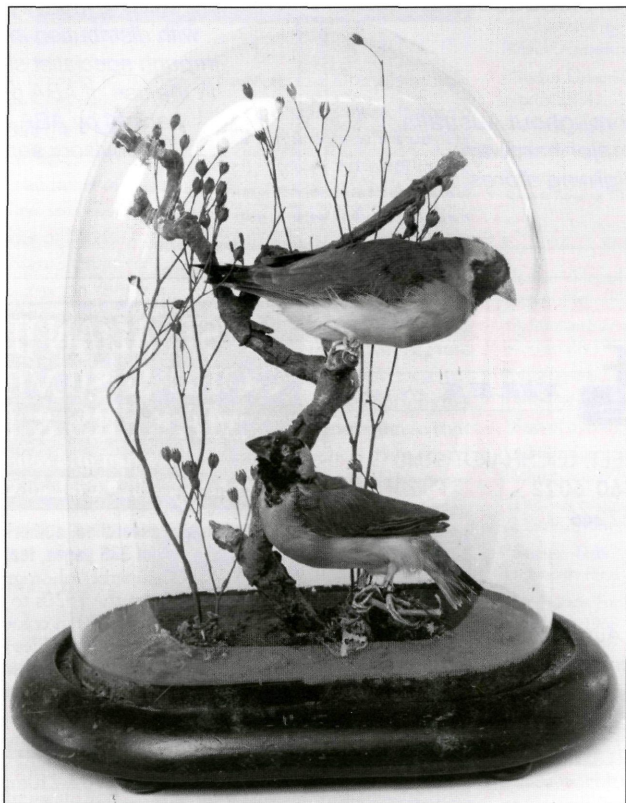
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