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# AUSTRALIANA

— NOVEMBER 1991 —

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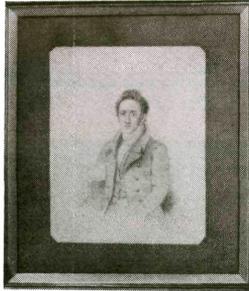
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Vol.13 No. 4



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# AUSTRALIANA

NOVEMBER

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Editor: Kevin Fahy

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To simplify the process of written communication with the Society the committee has agreed to maintain only a single address for all correspondence, including the submission of material for publication in *Australiana*.

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Cover: Large Trophy Cub – 1935 Tilbury and Lewis

# THE AUSTRALIANA SOCIETY

PO BOX 322, ROSEVILLE 2069



## — SOCIETY PROGRAMME —

### MEETINGS — 1991

THURSDAY,  
5 DECEMBER

#### AUSTRALIANA SHOWCASE

*Members are invited to bring along items of Australian interest for general discussion ...*

*Followed by a CHRISTMAS PARTY.*

---

### ANNUAL DINNER

SUNDAY — 7.30pm  
26 JANUARY 1992

*The Australiana Society invites you to celebrate AUSTRALIA DAY at the DARLING MILLS RESTAURANT, 134 GLEBE POINT ROAD, GLEBE.*

*PROFESSOR JOAN KERR of the POWER INSTITUTE OF FINE ARTS: SYDNEY UNIVERSITY, EDITOR of the eagerly awaited publication DICTIONARY OF AUSTRALIAN ARTISTS due early 1992 will give an illustrated lecture:*

*STORIES OF COLONIAL ARTISTS  
THE TALENTED, THE ECCENTRIC  
THE NEGLECTED and THE FAILURES*

*Make up a party of FRIENDS and CELEBRATE !!!  
with the Society on this SPECIAL DAY*

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### MEETINGS — 1992

THURSDAY,  
2 APRIL

*The FIRST GENERAL MEETING of the Society will be held.*

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### EXCURSIONS — 1992

*A house inspection has been arranged for early 1992.*

**Society meetings are held at 7.30pm at the Glover Cottage Hall,  
124 Kent Street, Sydney. Convenient street parking.**

# Tilbury and Lewis Pty Ltd

## Manufacturing Jewellers, Silversmiths and Electroplaters

*Kenneth Cavill*

The name of Tilbury and Lewis has been associated with silverware and trophies since 1918. The trademark was 'LEWBURY'.

The history of Tilbury and Lewis has been traced to 1910, when Thomas W. Tilbury acquired the jewellery and watchmaking business of Henry Bennett, then trading at 290a Little Collins Street, Melbourne.<sup>1</sup> By 1912, T.W. Tilbury was advertising in Wise's Victoria P.O. Directory as a manufacturing jeweller, he also advised that repairs were properly and neatly executed.

Thomas Tilbury was in partnership with Norman Comper by 1914. They were then trading as the Tilbury Manufacturing Company at 165 Little Collins Street. Throughout the period of the First World War, Norman Comper registered many designs for gold bracelets and other jewellery including Australiana items<sup>2</sup> (See plates 1 and 2). The Tilbury Manufacturing Company's mark on gold jewellery, a "Query within a Circle", was registered in 1914, and was used in conjunction with the guarantee stamps of the Manufacturing Jewellers' Association of Victoria (plate

3). The Tilbury Manufacturing Company advertised as "Wholesale and manufacturing jewellers, bangle specialists, brooches, pendants and souvenir articles". A

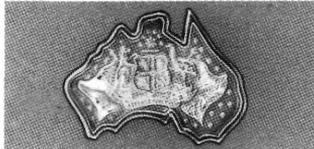


Plate 2. "Map of Australia" brooch, 9ct.

name change occurred in 1916, when the business was incorporated as Tilbury, Comper and Company Pty Ltd. However Norman Comper had left the company by 1918.



Plate 3. Mark of gold jewellery, 1914 - c.1930

Thomas Tilbury was then joined by George Lewis, resulting in the formation of Tilbury and Lewis Pty Ltd at 165 Little Collins Street, Melbourne. George Lewis had received his early training in Birmingham, and in Melbourne had occupied the position of foreman

in Willis and Sons' large manufactory. George Lewis was a skilled die-maker, and under his influence Tilbury and Lewis was soon involved in the manufacture of silverware and trophies, as well as jewellery.

Tilbury and Lewis' advertisement of September, 1918 in the Australian Manufacturing Jewellers', Watchmakers' and Opticians' Gazette stated that the company was a supplier to the jewellery trade of "Stampings - dumbbells, torpedoes, circles, ovals, cuff-brooches in 9 and 15 carat, etc." No doubt the mass production of jewellery findings in gold and silver was in keeping with George Lewis' background.

By 1921, Tilbury and Lewis Pty Ltd had moved to larger premises at 51 Wangaratta Street, Richmond - an inner suburb of Melbourne. Here it was to manufacture silverware and trophies for well over sixty years.

The firm's production of gold jewellery ceased around 1930. Thomas Tilbury then retired from the company, purchasing part of the jewellery business. The balance of the stock and dies were sold to G. & E. Rodd. Many of the large jewellery factories, including those of Willis and Sons, and Aronson and Company, had closed with the onset of the Great Depression.<sup>3</sup>

By 1930, George Lewis had greatly expanded and diversified the company's metal stamping and manufacturing activities. Tilbury and Lewis began to make component parts for radio sets, including transformers. Many of the radio dials that it produced bore well known brand names of the 1930s and 1940s, including "Healing"

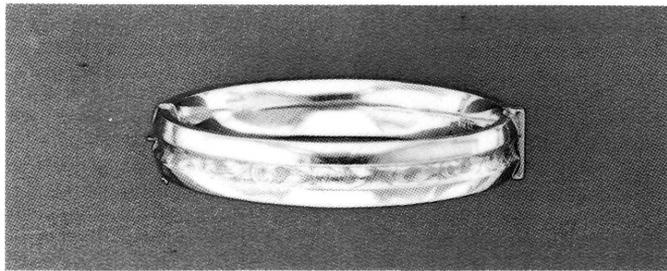


Plate 1. Bangle, 9ct.



Plate 4. "Lewbury" Sugar Coaster and Cream Jug, EPNS.

and "Astor". Soon Tilbury and Lewis was assembling its own radio receivers, marketed under the names, "Van Ruyten" and "Van Leyden".

The production of silverware continued. The "Lewbury" catalogues of 1932 and 1936 contained over sixty pages of trophy cups, sports trophies and shields. A further twenty pages illustrated tea and coffee services, tankards and mugs, salt and pepper shakers, sandwich and cake trays, serviette rings, and "useful presents".<sup>4</sup> (See plates 4,5). Tilbury and Lewis Pty Ltd had become one of the major manufacturers of electroplated nickel silver (EPNS) and sterling silverware in Australia.

One of its large trophy cups (catalogue number 601) is shown in plate 6. The cup, with cover, bears a specially designed finial, a replica of the "Brooklands Austin". The cup was presented by the Victorian Sporting Car Club in 1935, to commemorate the "Silver Jubilee 100 Miles Road Race" on Phillip Island. It was the last race to be held on the original track, and was won by Harold Abbott in a Brooklands Austin. Phillip Island had been the venue of Australian Grand Prix Races from 1928 to 1935 – a far cry from Adelaide in 1985! The cup is marked "LEWBURY" and "EPNS". In 1935 it retailed at £6.10.0, with an additional charge for the special die required to produce the "Austin" finial.<sup>5</sup>

The "Legacy Cup", a perpetual trophy of the Royal Sydney Golf Club, is of the same design, but made in sterling silver. It bears the mark, "LEWBURY", together with Tilbury and Lewis' distinctive sterling silver mark which is illustrated in plate 7. The "Legacy Cup" also bears the stamps of the Australian Hall Mark Company, viz: "925", the "Wren", and the year letter, "M", for 1936. The top right-hand corner of the oblong stamp showing

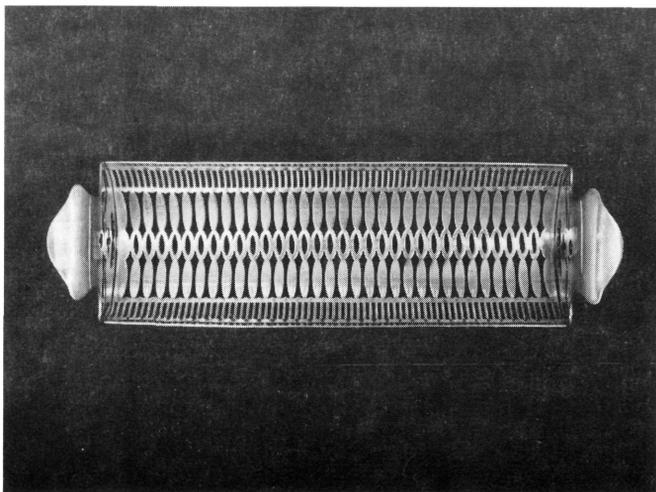


Plate 5. Biscuit Tray, "T&L" EPNS



Plate 6. Large Trophy Cup, 1935.  
(Height, 45cm incl. plinth)

the “Wren” is cut, indicating manufacture in Victoria.

Tilbury and Lewis was renowned for its production of challenge and trophy shields in blackwood, or silky oak. Presumably the original designs and dies for the silver sports centres that were applied to the shields were the work of George Lewis (see plate 8).

“Lewbury” trophies and plate were sold by many retail jewellers and department stores, including the Myer Emporium. Tilbury and

Lewis also made for Dunklings, Prouds, Bradshaws, and other jewellery houses. The company’s distinctive sterling silver mark (cf. plate 7) is likely to be found on specially commissioned trophies,



Plate 7. Tilbury and Lewis’ Mark on sterling silver goods.

together with the appropriate retailer’s stamp.

Evidently Tilbury and Lewis used a “Fleur-de-Lis” mark enclosing the initials “T&L” in the 1920s. The mark has been sighted on a napkin ring which also has the company’s standard sterling silver mark. (Plate 7)

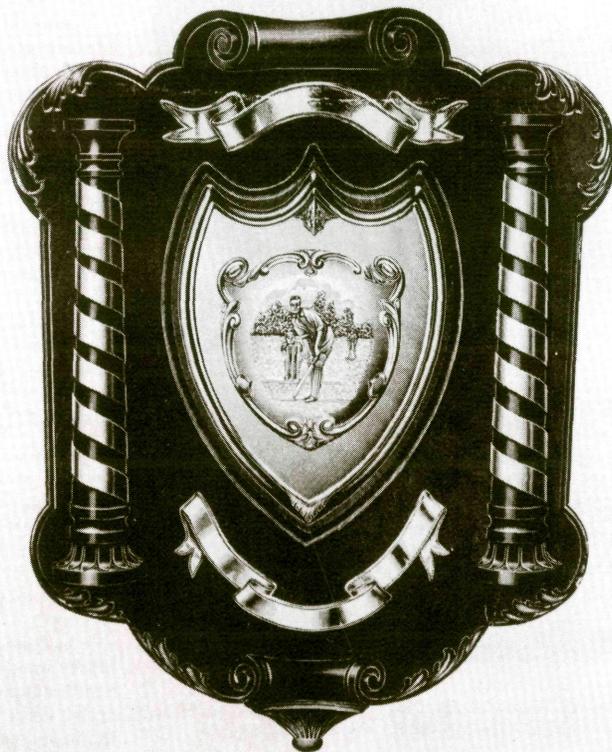
The mark “T&L” in a rectangular cartouche has been used on smaller items of silverware – EPNS and sterling.

George Lewis’ son, Reginald, was appointed as managing director in 1933, following on the death of his father. Then in 1935, Roy Woods, George Lewis’ son-in-law, became a director of the company. Further changes occurred in 1936, when the radio business was sold. Roy Woods purchased the remaining Lewis interest in Tilbury and Lewis Pty Ltd, becoming its managing director and subsequently the proprietor.

Roy Woods has recalled that Tilbury and Lewis were then known as the “Casserole Kings”. This reference relates to the range of electroplated stands they produced to hold the practical “Pyrex” casserole dishes of the late 1930s and beyond. The dishes were available in coloured or clear glass, the EPNS stands with black Bakelite handles and feet. These mass-produced items were included in the 1936 catalogue.<sup>4</sup> (See plate 9)

By the 1950s stainless steel tableware was well in evidence in restaurants, hotels and institutions, moreover it was becoming popular for general household use. A number of the long established makers of silverplated tablewares moved up-market. They designed and made reproduction Sheffield plate of exceptional quality. Some manufacturers competed for the domestic market by introducing a medium-priced range of EPNS tableware. The Phoenix Manufacturing Company Pty Ltd of 447-459

# LEWBURY SHIELD



AVAILABLE IN BLACK-  
WOOD, SILKY OAK, OR  
ROSEWOOD FINISH.

ANY SPORTS CENTRE  
ILLUSTRATED ON PAGE  
49 MAY BE USED.

LEWBURY

No. 340/E1.

PRICE, £18/-/-. E.P.N.S.

Size, 24in. x 18in.

This massive Shield, of highly finished hand-carved Blackwood, is a fitting background for the burnished scrolls on the pillars, the ribbons, and the embossed centre plate. The centre is raised, allowing the emblem to stand in bold relief.

Price with Sterling Silver Fittings on Application

Shield mountings are interchangeable and can be fitted according to customers' requirements.

Plate 8. Large Challenge Shield by "Lewbury".

## CLEAR CASSEROLES & PIE DISHES

These casserole frames are made by craftsmen from genuine nickel silver, and are all hard silver soldered, and therefore the handles and feet are not affected by heat and cannot break off.

The handles and feet of these casseroles combine artistically the beauty of silverware with the durability of polished bakelite.

**Oblong Utility Dish and E.P.N.S. Frame**  
1009-231 10½" x 6½" x 2"  
E.P.N.S. Frame Only 16/-  
Complete Clear Glass 23/6

**Cur Bread or Biscuit Jar and E.P.N.S. Frame plain**  
1028  
Price complete with Clear Glass Insert E.P.N.S. Lid 22/6  
Without E.P.N.S. Lid 17/6

**Hotel or Cafe Cut Bread Jar**  
1039  
With E.P.N.S. Lid 25/6  
Without E.P.N.S. Lid 19/6

**Oblong Casserole with E.P.N.S. Frame**  
1014-1484 3½ pint.  
E.P.N.S. Frame Only 18/-  
Complete Clear Glass 35/6

**Oblong Pie Dish and E.P.N.S. Frame**  
1008-146 1½ pints  
E.P.N.S. Frame Only 15/-  
Complete Clear Glass 22/6

**Round Tart Dish and E.P.N.S. Frame**  
Obtainable in 2 sizes.  
E.P.N.S. Compt. Frame, Clear Only Glass  
1021-208 8½" x 11" 11/- 17/9  
1022-209 9½" x 11" 11/6 18/9

**Square Casserole—E.P.N.S.**  
1037 2½ pints  
E.P.N.S. Frame only 17/9  
Complete Clear Glass 34/6

**Oval Casserole—E.P.N.S. Frame**  
Obtainable in 4 sizes.  
1020-291 1 pint 1016-293 1½ pint  
1024-297 2½ " 1023-294 3 " ..  
E.P.N.S. Compt. Frame only Clear Glass  
12/- 21/-  
12/9 24/6  
13/9 28/6  
15/9 31/6

**Round Casserole—E.P.N.S. Frame**  
Obtainable in 3 sizes.  
E.P.N.S. Compt. Frame, Clear only Glass  
1019-256 3 pint 13/6 18/9  
1015-267 1½ " 12/9 24/6  
1018-268 2½ " 15/3 29/9

**ANY FRAMES MAY BE OBTAINED WITH E.P.N.S. FEET 1/- CHEAPER.**

Plate 9. Casserole stands or frames.

Punt Road, Richmond, promoted its "Imperial" Silverware in EPNS. It was designed for general household use.

Tilbury and Lewis identified an opening in the domestic market, introducing its range of coloured "Plastique" Inlaid Silverware in 1954.<sup>6</sup> This specialised tableware of the 1950s followed in the pattern of the earlier coloured "Pyrex" dishes with stands. Comports, cake and sandwich trays, sugar bowls, butter and jam dishes, napkin rings, etc, were produced with plastic bands or inserts to provide

colour – green, blue, daffodil and biscuit, or black. Although not stated, it is likely that the decorative plastic inserts and dishes were moulded from a coloured Melamine based resin.

When introducing the "Plastique" Inlaid Silverware, Roy Woods observed that " ... the decorative combination of pierced silver and colour suggest fine inlay work. There is no doubt that the device of silver plus colour will make an immediate appeal to current taste" ... The venture does not appear to have gained general

acceptance, relatively few examples of "Plastique" Inlaid Silverware are to be found.

Roy Woods served as managing director of Tilbury and Lewis Pty Ltd for more than forty years. In 1977 he was succeeded by his youngest son, Barry Woods. Tilbury and Lewis has long been recognised as one of the leading Australian manufacturers of sporting trophies and related wares. Allowing that its modern trophies have differed markedly in design and materials from the traditional trophy cups and shields introduced by George Lewis, the company's catalogues,<sup>4</sup> from the 1930s to the 1980s, record an extraordinary range of manufactures in electroplated nickel silver, and to a lesser extent in sterling silver.

### Acknowledgements

Mr Roy A. Woods and Mr Barry Woods are thanked for their considerable help and co-operation. The assistance of Mr Walter Kell, Assistant Secretary, Royal Sydney Golf Club, and of owners of individual items of jewellery and silverware has been greatly appreciated.

### References and Footnotes

1. Sands and McDougall's, and Wise's, Victorian Directories should be consulted for details on the listing of T.W. Tilbury, Tilbury Manufacturing Company, and Tilbury Comper Pty Ltd.
2. Index of Registered Owners of Copyright in Designs under the Designs Act, 1906-1912, Commonwealth of Australia, Department of Patents, Copyright Office, Melbourne.
3. Willis and Sons Pty Ltd, and Aronson and Company Pty Ltd, continued to trade as wholesale jewellers.
4. Catalogues: "Lewbury" Trophies and Plate, 1932, 1936, 1954, 1983 (Tilbury and Lewis Pty Ltd, Richmond, Victoria).
5. The silver plated cup, with standard cover (number 601), has been produced by Tilbury and Lewis for over fifty years. The recommended retail price in 1983 was around \$500.00.
6. "Progress of Tilbury and Lewis Pty Ltd", Commonwealth Jeweller and Watchmaker, 1954 (March 10), p.176.

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# Letters

---

Dear Editor,

It was with great interest I read the article 'Nineteenth Century Light' by Michael Bogle, *Australiana*, May 1991. In books from my recent library reading I found further references from Australian literature which added interest and explained certain aspects in the article.

In Catherine Helen Spence's *Clara Morison* (1854), the danger and poor quality of candlelight and the social distinction of a servant even using a light after finishing work at night (up in her attic room accessed by a narrow ladder) can be seen in the following extract:

'A girl I had known two years ago used to read novels in bed half the night, and was never fit for her work through the day. She was always pale, and had a startled look about her, but one night she startled us all in earnest, for she set fire to her bed, and we had difficulty in putting it out.'

The importance of wax candles compared with tallow candles was further emphasised in a letter by Eliza Willoughby (widow of John Batman) to her daughter written 30th June 1845. The letter describing in minute detail the death by drowning and funeral of her only son, 8 years old, finished with 'the wax candles Lucy (a daughter) has now in her possession they are very good'.

These seemingly incongruous lines are now understandable when I know how prized such items were, possibly one of which was being used when writing the letter.

In *Gathered In* (1881-82) by Catherine Helen Spence an excellent description is given of a tallow or fat lamp used in a shearing shed dining room over a planked table holding about 70 workmen!

The room was lit up by the real old fashioned bush candelabra. Neither oil nor kerosine had yet disturbed the reign of the three-year-old-established fat lamps,

which, suspended from the rafters by a twist of fencing wire, shed a soft, if somewhat dim, light on the table. The lamps were constructed of the upper half of clear glass bottles, broken off quite smooth, and corked as if to hold in good liquor, half filled up with water and then filled to the top with melted tallow, in which a piece of cork bored and covered with tin floated, and through that was drawn a cotton wick or any old rag that would conduct the fat, which the heat kept melted all around the cork to feed the flame. The twisted fencing wire clasped the neck of the bottle, which was turned upside down, and kept firm by its shoulder.

Needless to say it was smoky but after dinner most of the 70 workmen smoked their clay pipes so no wonder the light was so dim!

Yours faithfully,  
Caressa Crouch

This is a model letter. It is interesting, informative and complements the article to which it refers.  
More letters like this, please! Editor

---

## National Gallery of Victoria

PRESS RELEASE

6 AUGUST 1991

---

The new Rooms of Australian Art at the National Gallery of Victoria were opened today by the Premier of Victoria, Ms Joan Kirner.

The National Gallery has been transformed by this exciting new gallery space.

Located on the ground floor in the old Asian Gallery, the new Rooms of Australian Art will not only provide easier access to one of the finest collections of Australian art in the country, but enable the public to view for the first time many masterpieces that have been in storage.

"Some areas of this collection

are so rich. There is an embarrassment of choices," said Mr James Mollison, Director of the National Gallery.

The exhibition space for Australian Art is now increased by a third compared to the old Australian Galleries on the second floor. The new Rooms brilliantly showcase the years of Australian art from 1840 until 1940.

"In the new rooms, we will be able to double the number of Australian paintings on display. We will show paintings and sculpture along with furniture, ceramics and silver in a chronological survey of

our visual arts," said Mr. Mollison.

The new rooms of Australian Art will truly enrich every visitor's tour of the Gallery. Not only are the paintings magnificent but when complimented with furniture and ceramics of the same period, the Rooms are a fantastic experience.

The collection holds many of Australia's famous works by Tom Roberts, Frederick McCubbin, Arthur Streeton, Rupert Bunny, Sidney Nolan, just to name a few.

The Australian Galleries space on the second floor is devoted entirely to contemporary Australian works and Aboriginal Art.

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# Collecting Australian Furniture

## Identification of the Common c.19th Australian Cabinet Timbers

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David Bedford

Adapted from a lecture to the *Australiana Society* AGM, 1 August 1991

It is now well known that nineteenth century Australian cabinet makers used many different local timbers (as well as a few imported ones) in the construction of the Colony's furniture needs. Although style and construction techniques give some indication of its origin, collectors of *Australiana* need to be able to identify the timbers in furniture to be sure that the piece they are interested in really is Australian.

I will first give you some botanical background to identifying the timbers in Australian furniture, and then discuss some examples of some of the common Australian timbers, along with a few of the timbers used in European furniture.

### Botanical background

Wood has a wide range of qualities that help to identify it. Some qualities are easily visible, such as the patterns and variations visible in the surface (sometimes called grain but more correctly termed figure and colour). Other characters can be sensed in other ways, such as density, hardness, weight and smell. The most accurate characteristics for identification are small-scale or microscopic features of the wood that you need a magnifying glass or microscope to see. Examples of these include the cells that make up the wood, and the sizes, patterns and shapes of those cells.

Timber is very variable. Sources of variation include the botanical group and species of tree, the way the tree has grown (growth form), how fast it has grown, and the way that the tree was sawn into timber.

In finished pieces of furniture the appearance also varies with the finish, stain, age and history (e.g. exposure to sun build up of grime, etc.).

Timbers are subdivided into two main groups, depending on whether they come from pine trees, when they are called softwoods, or from flowering plants, when they are

called hardwoods. These terms, as is quite usual with common names, are somewhat misleading. For instance Balsawood, which is very soft, is classified as a hardwood because it is from a flowering plant.

The botanical division between the cone-bearing or pine trees (Gymnosperms) and flowering plants (Angiosperms) is based on

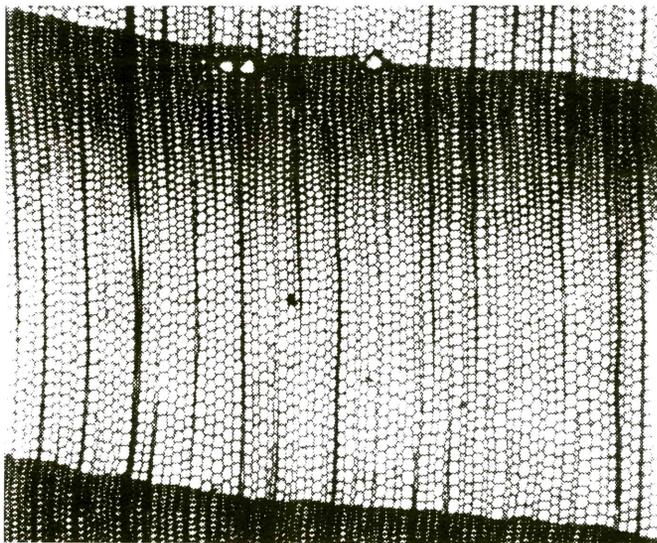


Plate 1. Cross-section of a conifer showing complete growth ring. Note open springwood, followed by less dense summerwood. The larger openings are resin canals.

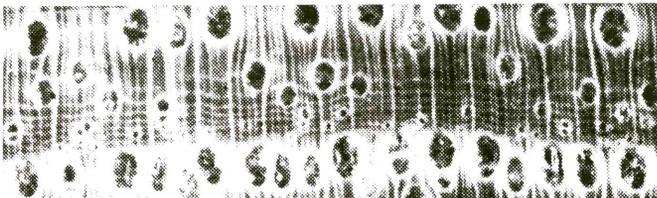
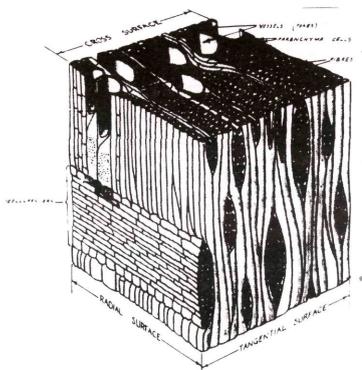
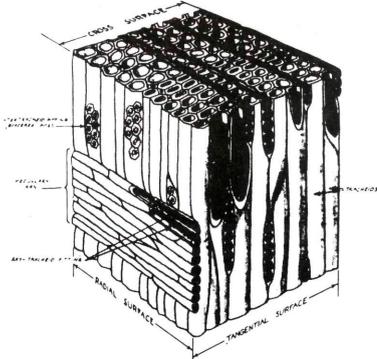


Plate 2. Cross-section of a hardwood showing growth rings; large open cells in the springwood; and smaller cells in the summerwood.



PORED TIMBER—HARDWOOD



NON PORED TIMBER—SOFTWOOD

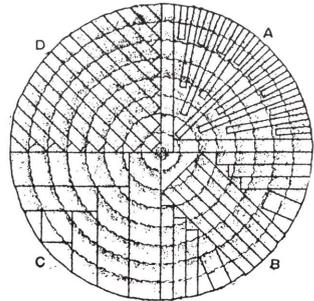
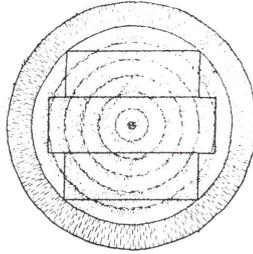


Plate 3. Pored and non-pored timber.

Plate 6. Different methods of converting timber.

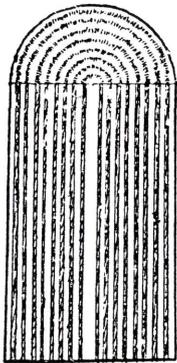


Plate 4. Straight grain; and longitudinal section through annual rings.

many important characteristics of the two groups. For the purposes of wood identification the most important difference is in the cellular structure of the two groups.

In conifers the wood is primarily made up of fine water-conducting cells called tracheids. These cells are quite small and need to be examined with a microscope to be seen clearly. They do not have an obvious pore or hole in the centre at a low magnification (10 X or 20 X). The obvious pattern in softwood timber from cold climates is formed by a change in the size of the tracheids with the temperature.

Early wood, the flush of growth in warm weather, has larger tracheids than the denser late wood, formed through autumn. (Plate 1.)

In the flowering plants the wood consists of many different kinds of cells. The most obvious and prominent of these (in most timbers) are the vessels or pores which are the water-conducting tissues. Vessels vary in size from species to species and within samples of the same piece of wood. However, they are always larger than tracheids and usually have an obvious hole or pore in the centre, often obvious to the naked eye. (Plate 2.)

In addition to the cells that conduct water and nutrients vertically up and down the tree there are cells that conduct materials horizontally in the tree, these run from the centre of the tree to the outside, that is, radially and so are called rays. The size of these rays varies enormously from group to group and also between species, and is one of the distinctive characters of the figure of some timbers such as Oak, Silky Oak, and Casuarina. (Plate 3.)

Within both softwoods and hardwoods there is variation in the size, density and distribution of different kinds of cells, and of course in hardness, colour and smell of the timbers sawn from the trees because of their different chemical compositions.

Variation occurs between groups of species and sometimes within the one species. Even the rate that the tree grows affects its timber. One very obvious example of this is with Australian cedar. This timber grows in Australia and New Guinea, however, New Guinea cedar is lighter in weight and colour than cedar grown in Australia because it grows much faster in the warmer climate there.

The other major source of variation in timbers is the way that the timber was sawn. Timbers can look

very different and have very different qualities in different cuts in much the same way that different cuts of meat have varying qualities. Plate 4 shows the way the figure can vary depending on whether the tree has grown straight or curved.

Trees can be sawn in a number of different ways, they can be sliced from the edge tangentially (back-cut), split in half or quarters (quarter sawn) or a mixture of these. (Plate 5.) In practice a sawmill cuts logs as permitted by, and efficient for its equipment, resulting in a range of appearances from the one log. (Plate 6.)

Most people have neither the equipment, nor interest, to go into the microscopic details of wood identification. Although this means they cannot identify all timbers, it does not prevent them from learning to recognise the most important ones.

The main reason for this is that only a **limited number of timbers were commonly used** in Australian furniture, so the first step is to learn the characteristics of those few. Common Australian timbers used last century included Cedar, Blackwood, Huon Pine, Australian Rosewood, Beefwood, She-oak, Musk, eucalypt and Australian Kauri Pine.

You should aim to be able to distinguish these from each other, and from timbers commonly used in English furniture. Such timbers include Mahogany, Walnut and Burl Walnut, Birds-eye Maple, Brazilian Rosewood, Oak and Deal (i.e. common European and English pine).

Because it is difficult to illustrate all these types of timbers in one article I will concentrate on the main Australian timbers and what they may be confused with.

The first, and most important distinction to be made is between imported mahoganies and Australian Cedar, *Toona ciliata* (formerly *Toona australis*). In truth, this is not usually a difficult distinction. A wood technologist I know has a 'rule of thumb' that, when it is really difficult to tell if something is Cedar or Mahogany, it is Mahogany!

Because there are many different mahoganies, it is not possible to give a single distinguishing character, however, a combination of characters will usually distinguish the two.

**Australian Cedar** is: Soft, fairly lightweight, and has a figure made up of bands of light or dark lines of dots (which are pores filled with light or dark material). It never shows a regular fabric-like pattern,

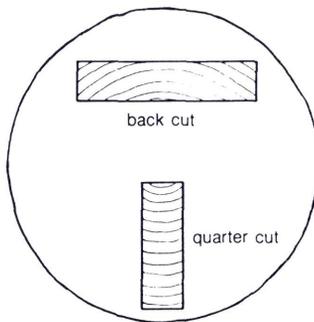


Plate 5. Back-cut and quarter-cut timber.



Plate 7. Australian Cedar, *Toona ciliata*.

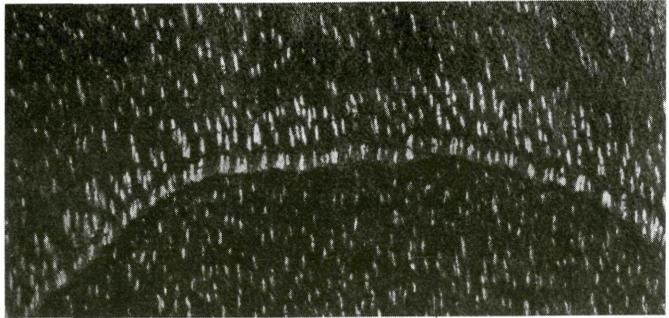


Plate 8. Australian Cedar, *Toona ciliata*; note line of pores.

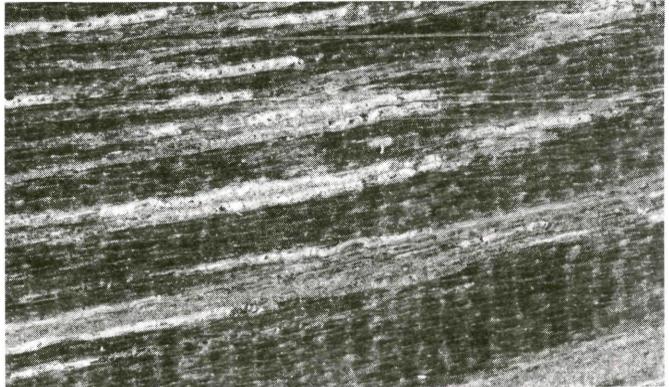


Plate 9. Storied rays in Mahogany.

and although it may be scented, it never has a "cigar-box" smell. Plates 7 & 8, cedar door, white filler, general and close-up.

**Mahogany** is: Dense, heavy, and has a figure made up of bands of colour separated by thin light or dark solid lines. It sometimes shows a fine silk- or fabric-like pattern (technically termed storied rays) and often has a "cigar-box" smell in drawers and other enclosed spaces. Plate 9 Storied rays in mahogany. (b&w print)

The easiest difference to recognise between these two timbers is the figure. Cedar is a "ring-porous" timber, i.e. the pores are concentrated in lines (rings in the original tree) which creates the "flame" figure. Mahogany is not ring-porous, its "flame" figure is created by bands of different colour separated by lines of very small cells which appear as solid lines in the timber.

Because of the variation in wood it can be very difficult to determine in some parts of a piece of furniture.

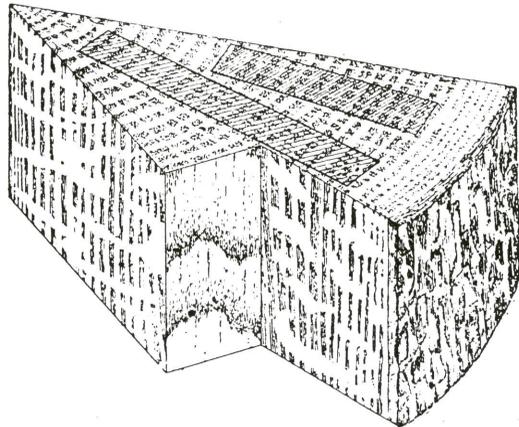


Plate 10. English Oak showing large rays and pores in annual rings.

In these circumstances it often helps to look elsewhere on the piece to try to find distinctive characteristics. Parts of the piece that have not been grain-filled and finished, such as underneath tables and inside cupboards are good places to look, as they often show the pattern of pores more clearly.

In attempting to distinguish Australian and English timbers it is often possible to gain clues from the construction and, in particular, the secondary timbers used.<sup>1</sup> For example, many chairs were made from very light mahogany which on first appearance may look remarkably like cedar. However the construction of the frame at seat level of the chairs is often the key to their origin. In English chairs at least the front rail is usually made of two timbers glued together, with the frame or carcass made of a timber such as Oak or Beech (European Beech is a very fine-grained timber, pale straw in colour, with a very fine pattern of light coloured dots/rays). Australian chairs were not commonly made with an English timber frame, and were usually (though not always) one timber throughout.

The true Oaks (*Quercus species*) were very commonly used timbers in English, European and American furniture, either throughout or only in the carcass. Oak is a distinctive timber with an obvious ring porous figure from the conspicuously large pores, or a distinctive flecked pattern caused by the particularly large rays seen in quarter-cut Oak boards. Plate 10 quarter-cut Oak diagrammatic representation.

Antique Australian timbers that could be mistaken for Oak are those which also have large rays. These include wood from the *Protea* family, Proteaceae, and the *Casuarina* family, Casuarinaceae.

The Proteaceae include the Beefwoods and similar timbers in genera such as *Grevillea* and *Banksia*

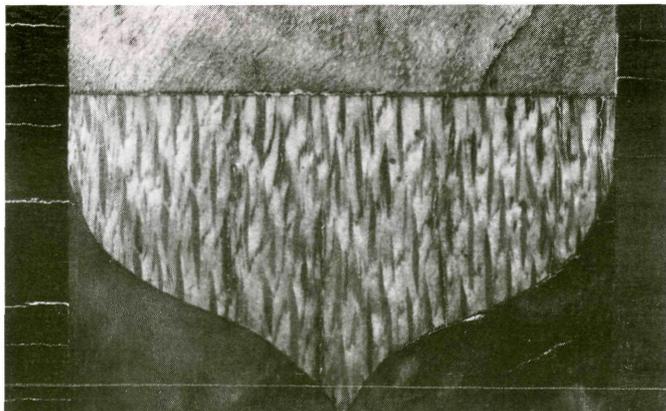


Plate 11. Silky Oak section of marquetry.



Plate 12. Rose She-oak used in a picture frame; note large dark rays.



Plate 13. Blackwood; note dark bands and evenly spread pores.

as well as less-known genera *Orites* and *Cardwellia*. Although the banksias do not include any common timber species, *Grevillea robusta* and *Cardwellia* species are Silky Oaks and *Orites excelsa* is the beefwood used in early Australian furniture. (Plate 11 – Silky Oak.)

The Casuarinaceae are She-oaks and Bull-oaks and include timber species such as Rose She-oak, *Casuarina torulosa* and Botany Bay Wood, *Casuarina glauca*. (Plate 12 – Casuarina picture frame.)

In many older writings the terms She-oak and Beefwood were confused and used interchangeably because of the superficial similarity of their timbers. However the usage given above is believed to be the original one, and is the usage adopted in the Australian standards.

As you can see, in general, the beefwoods have a much finer pattern, with smaller rays, than the She-oaks, which have quite large rays. The She-oaks are quite close to the Oaks in the size of their rays, but have less obvious pores than true Oaks.

Blackwood is an Australian timber that has a figure of bands of colour rather than of pores. (Plate 13 close-up).

Blackwood may sometimes be confused with Walnut, a mid-brown timber but is easily distinguishable because walnut has an obvious ring-porous figure and larger pores. Walnut is sometimes mistaken for cedar in superficial appearance, but is very much harder than cedar.

Huon Pine is a pale honey to mid-brown coloured timber, it has a figure of very fine early/latewood lines and often a mottled pattern of small knots and bark inclusions making up its figure. It is quite different from Birds-eye Maple, which, although a similar colour, has a fine silky appearance and mottled pattern caused by small whorled sections of grain scattered throughout. (Plates 14, 15 frame.)

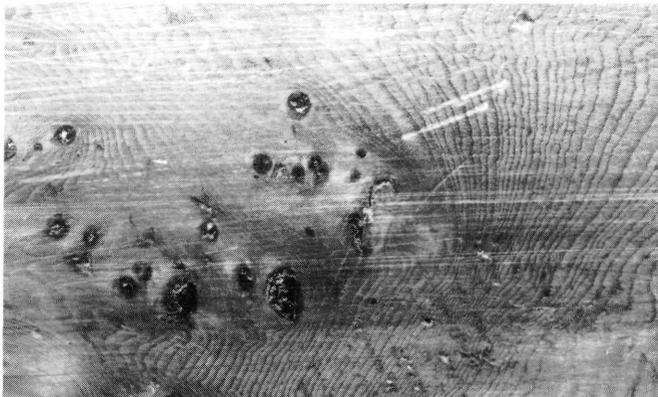


Plate 14. Huon Pine with bark inclusions in the knots and closely spaced early wood, late wood figure.

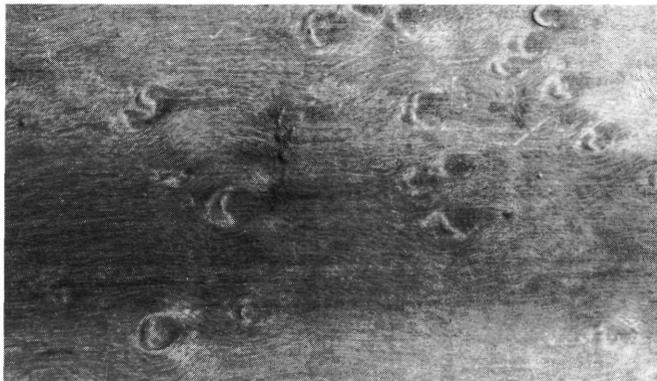


Plate 15. Birds-eye Maple-swirled figure; no bark inclusions in knots.

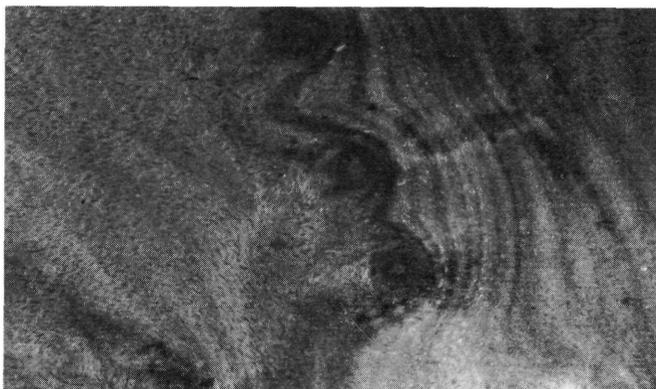


Plate 16. Musk with swirled figure.



Plate 18. Australian Rosewood;  
*Dysoxylum fraserianum*.

Musk, an Australian timber from a particularly large-growing member of the daisy family, also has a whorled pattern, but has larger pattern than maple and lacks its silky appearance. (Plate 16 frame.)

Burl Walnut is the very ornately figured timber from knotted sections of walnut, and looks very different from the relatively straight grained sort of walnut used in chairs. It is more ornate and darker brown than Musk. (Plate 17 – Burl Walnut face of writing secretaire.)

Australian Rosewood (*Dysoxylum fraserianum*) is a hard, reddish timber (though often dark with age), has reasonably obvious pores and can either be quite plain or have a figure of wiggly lines of pores. (Plate 18.) Brazilian Rosewood (*Dalbergia nigra*) is very different from Australian Rosewood. It is a mid- to dark-brown timber with a very obvious figure of prominent wavy or swirled dark lines. (Plate 19.)

Australian Kauri pine is a relatively plain timber. Because it

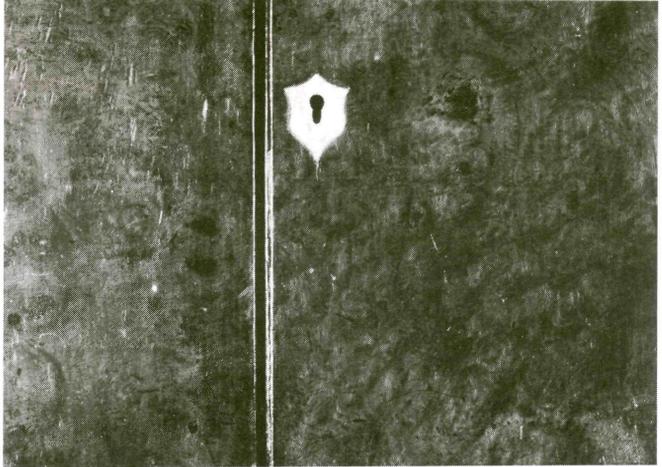


Plate 17. Burl walnut.



Plate 19. Brazilian Rosewood; *Dalbergia nigra*.

grows in warm climates it lacks the distinctive early/late wood bands of cold climate pines. It was often used for farmhouse pieces, but there are some fine cabinet-maker polished pieces around.

Deal, or common European pine, is light coloured, almost white when new but becomes yellowed with age. It is often stained dark brown to look superficially like mahogany or cedar. It has a figure of dark bands of late-wood that are harder than the light early-wood formed early in the growing season, and often stand out slightly from the surface. Deal

is almost never found as the show timber of fine furniture, only as a carcass timber.

This catalogue of different timbers may seem confusing, and there is no doubt that you have to look critically at a fair few examples before you can be confident of your identifications. However, I hope that it will help you to recognise some of the most common timbers that you will find.

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# Heraldry on Australiana

Brian Eggleton

The purpose of this article is to put straight the record on heraldry occasionally used on Australian ceramics, silver, furniture and the like and it is necessary that this be done because of the trend to associate artefacts with persons of importance in 19th century Australia by means of incorrect heraldic evidence.

Readers will need to understand some basics of heraldry and, in order that they may do so, I intentionally have simplified and even generalised heraldic terms and applications in this article and – for the same reason, I have tried to confine myself to everyday language rather than the intricate language of heraldry.

Some families have coats of arms and far more have not. A coat of arms is granted by the Monarch (through the Heralds office) for services rendered, favours given, martial service, etc, but, nowadays anyone can apply for a grant of arms (under certain conditions) to the Heralds office and, upon various investigations and the payment of due fees, heigh-ho, you have a coat of arms. Arms are like property, they descend down from father to eldest son. Younger sons are permitted to use their father's arms but with a suitable mark to differentiate. A coat of arms is invariably unique to the one family although some families have similar coats but with the use of different colours. The fact that one family, Jackson, is entitled to a coat of arms does NOT mean that everyone by the name of Jackson may use it. Many coats of arms are used in Australia "illegally" due to this misapprehension.

A "grant of arms" includes a shield bearing certain coloured devices, and, above it what is called

a crest. Originally, in battle, the shield, and the crest (worn on the helmet) were to identify a person otherwise covered in armour. Nowadays full coats of arms are used ceremonially and are sometimes depicted on porcelain, dinner services, etc. – even on furniture. They are also engraved on silver but often only the crest is used. Whilst a full coat of arms, if correctly identified, will tell you the owner, a crest alone is far more difficult to identify because many families have similar crests whilst their full coat of arms may be quite different. Some crests are shared by over eighty families! It therefore means that to claim a provenance by a crest alone (without other evidence) is very dangerous. Illustration (1) shows the coat of arms with crest and it also shows the motto. Beware of mottos because, in England, they are not part of the grant of arms. A family may adopt any motto it likes and even change it at will. In Scotland, however, the motto is part of

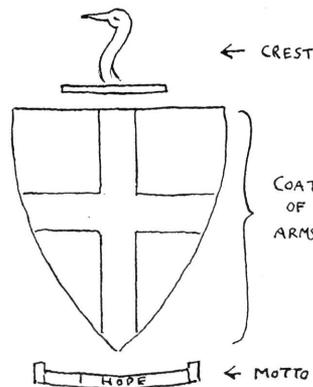


Figure 1.

the grant and it is usually shown above arms and not below as in England. Having said that about mottos they should best be regarded as confirming evidence only when trying to identify the owner.

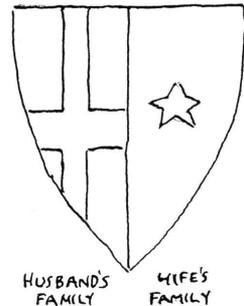


Figure 2.

When a man marries he divides his shield down the centre and places his arms on the left and his wife's family arms on the right. Now at once experts are going to jump on me and say I'm wrong because heraldically he places his on the dexter (that is the right) and not on the left but heralds look at a shield from BEHIND (as the man holding the shield would stand) whilst you, looking from the front see it on the left. (See figure (2))

Children will bear a shield divided into four with the father's arms top left and bottom right and the mother's family arms top right and bottom left. Because of this (and because the family name passes through the father) it is the left side or the top left section of the shield which will identify the family name. (Figure (3))

For the purpose of my limited subject that is as far as I will go on that matter. In Australia many gen-

try displayed arms; some of them entitled to them, some not. Far more often they used only the crest probably because of the limited facilities for skilled engraving on silver, (for example,) which existed in the colony. Correct identification of crests and coats of arms can provide *Australiana* items with a fascinating, and even valuable, provenance.

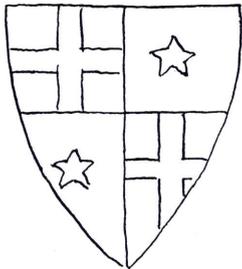
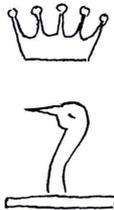


Figure 3.

Crests may be divided into types for convenience. Let us look firstly at the type which depicts an object, animal, head, etc, rising out of a crown. The coronet (or crown) usually used is termed a ducal or crest coronet. It does not denote rank so it does not in any way indicate that the owner was a peer, or royalty. There ARE coronets of rank and these are shown above a crest (figure 4) but you won't often find them in *Australiana* simply because there were not too many peers here. (Quite incidentally one place you will find an incorrectly identified coronet is in the Hardy Brothers silver punchmarks. The crown used is NOT an earl's coronet but an Eastern antique, or Saxon crown frequently used in English arms of merchants).

Another type of crest is an arm, often in armour, holding a dagger, sword, arrow, lance, etc. These are always hard to associate with a person because, firstly, there are hundreds of families entitled to such

crests, differing only in the item held, or the angle at which it is held; but secondly it is sometimes hard to make out whether the item is a dagger, or dirk, or even a sword. Heraldically there can be a lot of difference, so the lesson to remember is that correct identification of armorials can only be done by very accurate observation. Here I refer to the carved chair, now, I believe, at Government House, Parramatta and which is said to bear the crest of Macquarie on its back. Macquarie's crest is "out of a crown and arm in armour holding a dagger". The crest on the chair does not emerge from a crown. I am not saying that the chair is not Macquarie's. I simply say that as the crest is not accurate, it alone, cannot provide a provenance for the piece. (As added interest, the crown in the Macquarie crest is jealously guarded because it is a relic of royal descent of the Clan from Gregor, second son of Alpin, the famous king of Scots who fell in battle in 837AD.)



CORONET OF RANK  
(IN THIS CASE AN EARL)

Figure 4.

Crests which show heads of animals or birds are common. With birds there is little difference between the head of a griffin, a hawk, an eagle or a wyvern. I say "birds" but the griffin and the wyvern are technically monsters and they both have ears which the eagles and hawks do not.

Other crests show lions. Even more show demi (half) lions or lions heads. With lions the important thing is their stance. I give eight different pictures of heraldic lions. All quite different and not to be confused! If you need to have a crest identified it is no good to say it is a crest of "a lion" you will need to say whether it is a lion passant guardant, passant, stantant, couchant, rampant, salient, sejant or even sejant guardant erect! (Figure 5)

Detail is very important. The crest of Bourke is a mountain cat sitting and facing (sejant guardant) with a collar and chain. No collar and chain – it isn't that of Bourke. Of course engravers make mistakes. But not often. Near enough is not good enough, and, if the armorial depicted is not accurate then it is no use as evidence of a provenance. Let us therefore talk about the armorials (more particularly the crests) of well-known colonial figures. Macarthur may have been a pastoralist but his crest was not a lamb but two laurel branches in orle (figure 6) and I have drawn a number of others which, hopefully, will be of interest.

Whilst the correct identification of armorials can add a lot to the value and interest of a piece there is a need for you to be careful. Always check that the crest or coats of arms has been properly identified before buying any item offered at a premium price because of its supposed "association". Secondly just check – where you can – to ensure that the crest or arms have not been put on recently in order to increase the value.

If you want to have armorials identified, then it is always best to provide a good photograph merely because if you are not versed in heraldry, you may well mis-identify such things as animals. For example, I recently was working on identifying a coat of arms which depicted three moles! Now how on earth could you ever know that they

were moles? They really looked like three blobs with a bit sticking out at each corner! Similarly the crest of Peterswald includes two elephants trunks erect! There is no way (other than maybe a lucky guess) how anyone not having studied heraldry would know that the two wavy things were, in fact, elephant's trunks (in the absence, of course, of even the elephant's head!).

If you are unable to photograph the armorials then a good drawing will often prove satisfactory. In regard to this you should know that with engraving on silver (where it is obviously otherwise impossible to show colour) coats of arms are shaded by the engraver. Vertical lines of shading indicate red, horizontal blue and cross hatching black, so, if you are drawing from

silver always indicate the direction of background shading lines.

It is perhaps worth remembering that it would not have been usual to have owned one porcelain plate, or one silver spoon bearing a coat of arms or crest because these things came essentially in sets. This means that if you find one item bearing say, the crest, or arms, of a 19th century colonial identity you can be fairly certain that (breakage or loss apart) there are probably others of the original set in existence. For example, I have a teapot with the Blaxland crest on it. Wouldn't it be nice to find the cream jug and/or the sugar bowl of the same service – always assuming there were originally those items to match. The two headed eagle crest is common to many families but that of Blaxland is "Guttee de sang", that is,

speckled with drops of blood which makes it distinctive.

The crest of the Earl of Jersey, governor of New South Wales in the late 19th century comprises two crests. He was, in fact, Victor Albert George Child-Villiers, Earl of Jersey. He was thus entitled to two crests – that of his family Villiers and also that of Child. But that was not all, of course, as an Earl he was entitled to the coronet of rank displayed above the two crests as illustrated. Another crest of interest is that of Henty. Richmond Henty was the first white man born in Victoria (on 3rd August, 1837) and I also illustrate his family crest.

It may be worth remembering that a grant of arms is always in WORDS and, even though it is usually accompanied by a drawing



LION PASSANT



LION PASSANT  
GUARDANT



LION STATANT



LION COUCHANT



LION RAMPANT  
(CREST OF KING)



LION SALIENT



LION SEJANT



LION SEJANT  
GUARDANT ERECT

Figure 5.

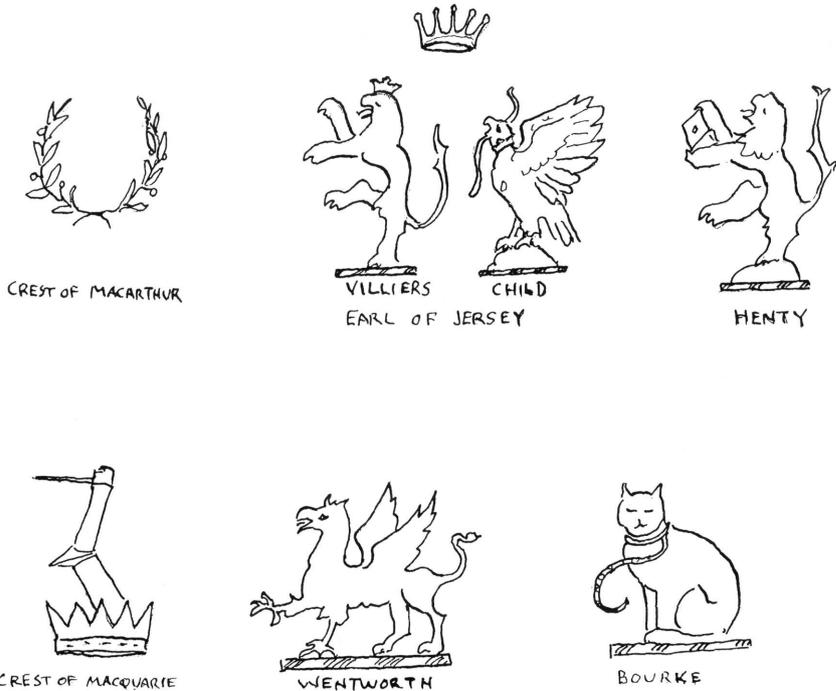


Figure 6.

or painting, it is the words which take precedence. Thus, for example, the Henty crest is a lion rampant standing on a mount and holding in its paws a lozenge on which is a spot. Now it doesn't matter how you draw the lion so long as it's rampant, even how you curl the tail doesn't matter. From this you will see that armorials do not need to be photographically identical so long as they agree exactly with the written specification. What does matter, however, are the colours used, but you often would not know these from engraved crests – especially on silver for example. (On the other

hand, with full coats of arms it was customary to indicate colour by lines of engraving or shading as I have said.)

The crest of the Earl of Kintore who served as the Governor of both Victoria and South Australia is interesting and unusual. His family name was Keith-Falconer so he was another who was entitled to display two crests. That of Keith is an old lady richly dressed and holding a garland of laurel in her right hand! That of Falconer is an angel in praying posture within a border of laurel!

Queenslanders will probably be interested in the crest of Sir Samuel Walker Griffith, famous parliamentarian. His was simply a golden wyvern.

I could go on much more. If members want more then I can write a second article to illustrate more armorials of Australian interest. A knowledge of 19th century arms can enrich your hunt for Australiana, but ALWAYS beware of forgery and always recall that, whilst full coats of arms can indicate definite provenance, crests alone often need more concrete evidence to establish their association with colonial identities.

# Australians At Home

A Documentary History of Australian Domestic Interiors from 1788-1914

Authors: Terence Lane and Jessie Serle

Oxford University Press 1990. Cased, ill., 449 pages (R.R.P. \$195)

*Kevin Fahy*

Meticulously researched and richly illustrated with over 60 full colour and 492 black and white illustrations of contemporary paintings, drawings, engravings and photographs. This publication provides an absorbing survey of the arrangement and decoration of Australian domestic interiors from the first European settlements until the outbreak of World War I.

In this pioneering study the eminently qualified authors have successfully provided an Australian scenario to rival several classic overseas publications devoted to the history and development of British, European and American interiors.

From the incongruous early transitory Bush interiors, which have some claim to uniqueness, to the residences of the 'Australian Croesus' disparagingly referred to as 'Muttonwool' in R.E.N.

Twopeny's patronising, but probably accurate, account of colonial houses and furniture in his 'Town Life in Australia' (1883), the authors have drawn on a wealth of little known and previously unpub-

lished documentary and pictorial evidence.

The inexorable progression and juxtaposition of style throughout the nineteenth century is best evidenced in the interiors of the colonial upper-class. While a few had their furnishing requirements provided directly from leading British manufacturers and decorators most were to rely more on local forms for their furniture, whether of imported or local origin. However, Twopeny was to comment on local taste - 'when they have any - is better suited to the grandiose than the artistic', lamenting 'when this desire for grandeur has led them to furnish expensively, they are unable to furnish prettily'. The less well documented households of the colonial middle and working class are also illustrated and brief glimpses given of local non-British interiors of German, Chinese and Japanese inspiration. In general, the Australian interior was both conservative and derivative, looking to middle-class London and British urban provincial standards. Only a super-

ficial attempt was made to emulate or comprehend the latest high-fashion styles of England and Europe's capitals.

'Australians at Home' is divided into two parts. The introduction outlines the local and international framework against which the interiors of a migrant people are to be seen. Later, the text accompanying individual illustrations fleshes out the picture chronologically in terms of national trends, class, fashion, taste and personal aberration.

This publication provides the general reader and the specialist with ready access to the results of the authors twelve year Herculean task of gathering and assembling this material, evidenced by the length of its acknowledgements which include some 600 individuals and institutions.

Limited to an edition of 2,000 copies 'Australians at Home' is a major event in the writing and publishing on the decorative arts and well deserves to be found on the shelves of every public library throughout Australia.

## CONTRIBUTIONS PLEASE . . .

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# An Early Optical Instrument

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*J.M. Houstone*

At Sotheby's Decorative Arts sale in Melbourne on 21st August 1991 lot 212 was catalogued as "a Micrometer Eyepiece for an Astronomical Telescope of early Australian interest".

The beautifully crafted brass instrument is marked "Dollond, London" and is housed in a handsome mahogany box bearing a brass plaque inscribed:—"Presented to the Agricultural and Horticultural Society of New South Wales by Messrs. Donaldson Wilkinson & Co., London 1829."

In fact the instrument is not a telescope eyepiece, but a compound monocular Eriometer. This is a type of microscope incorporating a micrometer for measuring the coarseness of wool fibres.<sup>1</sup>

The wool industry had slow beginnings in New South Wales, commencing with the few sheep bought by the first fleet from the Cape of Good Hope. In November 1791 only 57 sheep were recorded in the public livestock. In 1805 John Macarthur brought stud sheep from the Royal Merino flock at Kew and in 1807 the first consignment of merino wool of 245 pounds was sent to England.

By 1813 there were 65,000 sheep in the colony and a number of shipments of wool had been sent to England. In 1813 the Blue Mountains were conquered and by 1819 flocks totalling 11,000 had crossed the mountains. In the 1820s the wool-growing industry expanded rapidly and by 1835 wool had

become Australia's main export.<sup>2</sup>

Donaldson Wilkinson & Co. was a respected London trading house founded early in the 19th century by Stuart Alexander Donaldson of Snab Green, Lancashire, a former official of the British East India Company. The firm had wide colonial interests and early associations with Alexander Riley and Richard Jones in Sydney.<sup>3</sup>

In 1826 Donaldson was a director of the Van Dieman's Land Company and it is interesting that his firm's address, No. 53 Old Broad Street, London, adjoined the company's office at No. 55.<sup>4</sup>

In 1828 Rev. Samuel Marsden was corresponding with the firm with regard to the consignment of

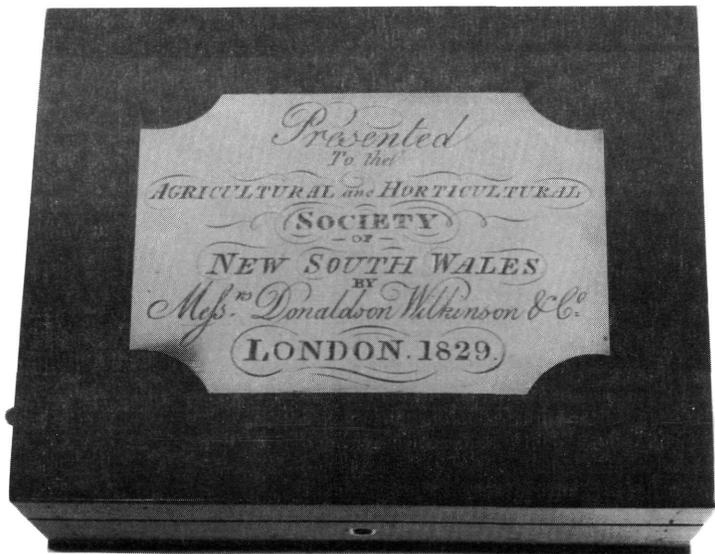


Plate 1.

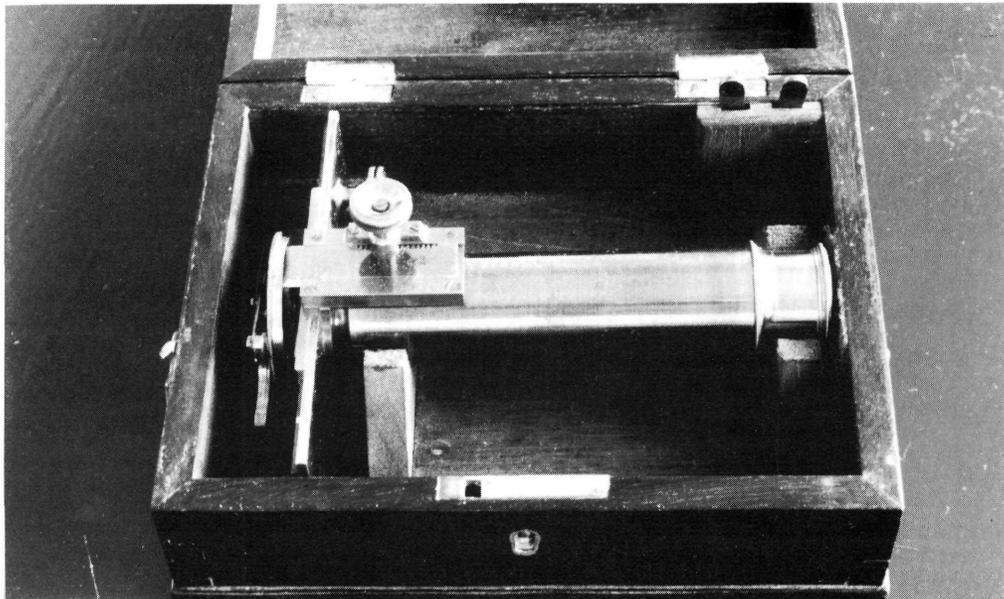


Plate 2.

his wool to London. In July 1828 they wrote to him: "We are duly looking for an arrival from the colony, as are the woolbuyers anxiously expecting your last shearing ...", and in August 1828: "The market for your staple continues firm and cheery."<sup>5</sup>

By 1833 Donaldson Wilkinson & Co. was acting for most of the influential colonists, including Marsden, John and Hanibal Macarthur, Richard Jones, James Atkinson, Sir John Jamison, Prosper de Mestre and Simeon Lord.<sup>6</sup>

The Agriculture Society of New South Wales was formed by a meeting of the leading colonists on 5th July 1822. Sir John Jamison was elected President, Justice Barron Field, Rev. Samuel Marsden, William Cox and Robert Townson Vice Presidents and G.T. Palmer and Alexander Berry, joint secretaries.

The Society held an inaugural dinner on 16th July 1822. "Upwards of eighty Gentlemen of the

first rank and opulence sat down at six o'clock to a most splendid dinner." The Governor, Sir Thomas Brisbane, attended in his capacity as Patron.<sup>7</sup>

In 1825 the name of the Society was altered to "The Agricultural and Horticultural Society of New South Wales."<sup>8</sup>

The Society continued until 1837 when its activities became dormant, no doubt as a result of the depression years. In 1857 "The Cumberland Agricultural Society" was formed and was regarded as a continuation of the old Society. In 1859 it reverted to the name "Agricultural Society of New South Wales" and, after incorporation in 1869, became "The Royal Agricultural Society of New South Wales" in 1891.<sup>9</sup>

Unfortunately no records of the actual presentation of the microscope have been discovered. The early minutes of the Society are missing, but there is the faint possibility that records of

Donaldson Wilkinson & Co. may have survived in England. One may speculate that the presentation was a goodwill gesture to cement a lucrative market. The gift, in fact, was a generous one, as Peter Dollond of London, was a leading English instrument maker in the late 18th and early 19th centuries and has an important place in the history of microscope development.

The Donaldson connection with Australia continues through Stuart Alexander Donaldson Junior (1812-1867) who entered employment with his father's firm at the age of 15. He travelled extensively in his father's business, and in 1834, at Richard Jones' suggestion, came to Australia. He was immediately accepted into the circle of John Macarthur's Exclusives and became a partner in Richard Jones & Co. in 1837, and manager on Jones' retirement in 1839. He took a leading part in forming the Australian Club in 1838.

He was considered a jovial and

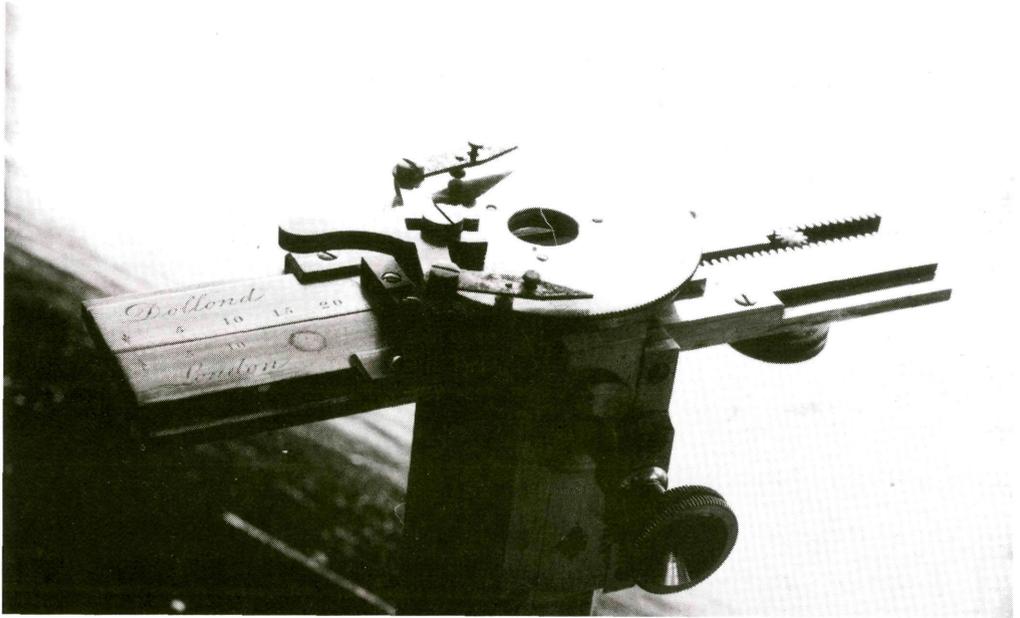


Plate 3.

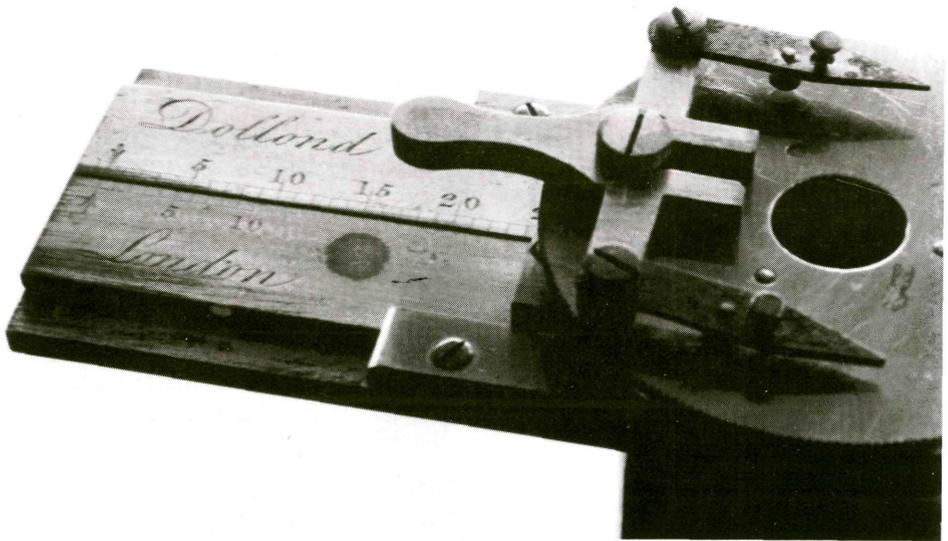


Plate 4.

sociable man, popular with his associates, who nicknamed him "Prince Albert" because of his alleged resemblance to the Prince.

Early in 1840 he took up the runs of Tenterfield and Clifton in the New England, running some 34,000 sheep on 250,000 acres. Though he was severely affected by the depression of the 1840s, he weathered the storm. The gold rush brought him great wealth in the 1850s.

He at first refused to become involved in politics but his links with W.C. Wentworth and Robert Lowe finally drew him in. He was first elected to the Legislative Council as member for Durham in 1848.

In 1851, Sir Thomas Mitchell, believing Donaldson had insulted him, challenged him to duel. This took place at Lachlan Swamps (now Centennial Park) on 27th

September 1851. Fortunately both protagonists were poor shots, and after three volleys, the only casualty was Donaldson's top hat, which had a neat hole drilled through it. Honour was satisfied and they went home. Governor Fitzroy chose to overlook the illegality of the event. The duel is believed to be the last fought in Australia.

In the first elections under responsible government in 1856 Donaldson was returned for Sydney Hamlets for the new Legislative Assembly. Governor Denison called on him to form a ministry, but he was only Premier for a period of less than three months before resigning after a defeat in the House. However he remained active in Government until he returned to England in 1859. He was knighted in 1860. Twice he returned to Australia on visits in 1861 and 1864. He died in England 1867.

His third son, St. Clair George Donaldson, became Archbishop of Brisbane in 1905.<sup>10</sup>

The microscope is an interesting relic of the beginnings of Australia's wool trade and the connection of the Donaldson family with the country's early years.

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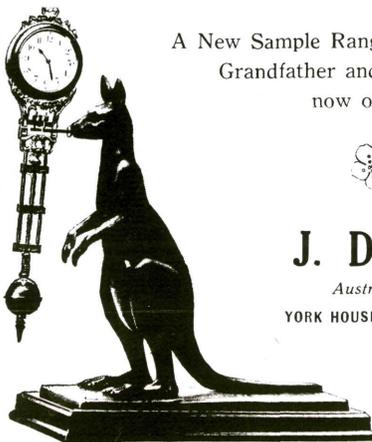
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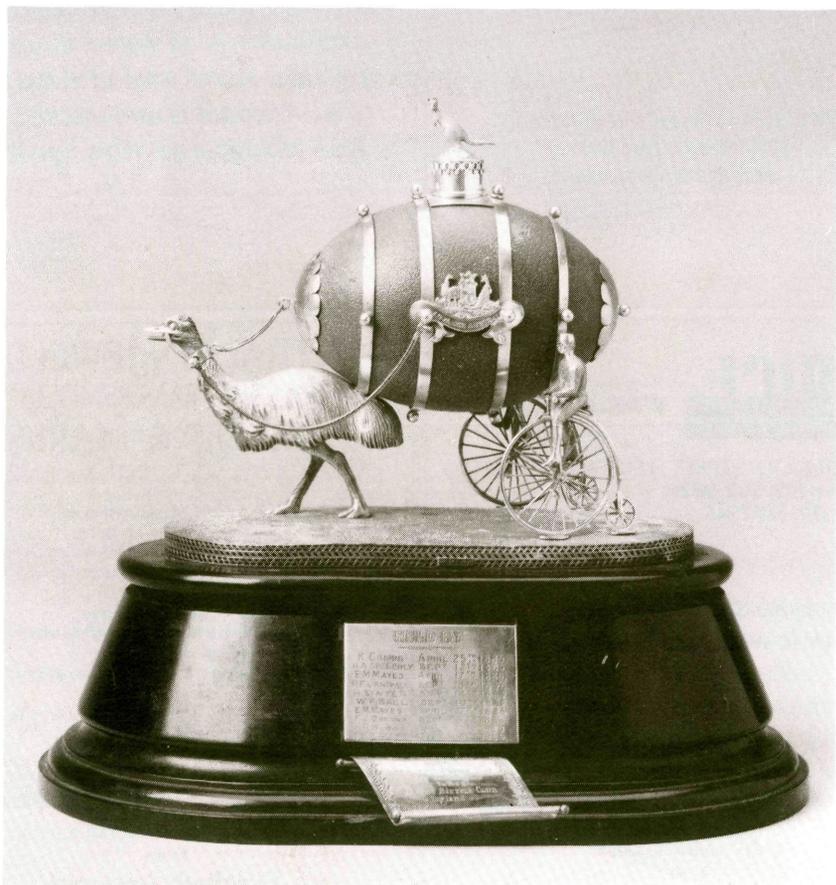


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