

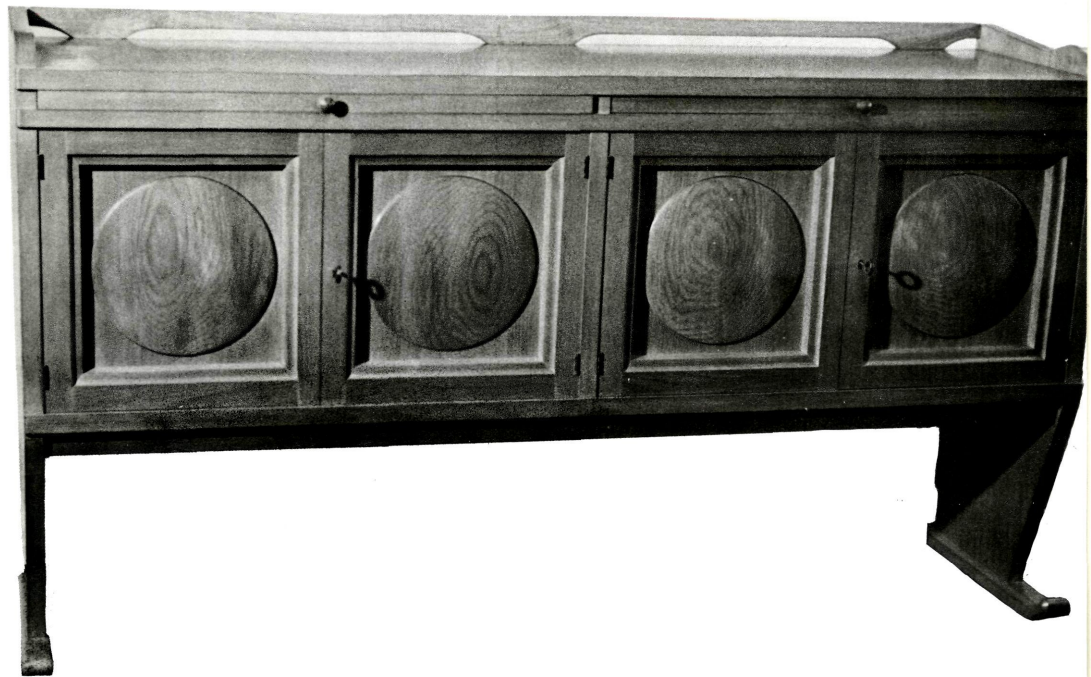
THE AUSTRALIANA SOCIETY NEWSLETTER



1982/1

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We gratefully record our thanks to James R. Lawson Pty. Ltd., for their generous donation towards the cost of illustrations.

Editorial

Another year is over and it is time again to welcome more new members to our Society.

While the Society is interested in preserving and researching Australiana, and in educating people to appreciate it, many of the members are also avid collectors. Some new members will already be experienced collectors, while others will be fresh to the game and looking to the Society for help and knowledge.

Joining the Australiana Society is of course one of the best moves a collector or connoisseur can make. Here is some simple advice to the new collector, based on our experience:

1. Start in a small way rather than a big way. While you are inexperienced it is best to work your way up rather than come down with a thud. Begin with small pieces like 1930s pottery to build up your appreciation and connoisseurship, or eye for style and quality. Lord Duveen, perhaps the most successful art dealer of modern times, used to direct even his richest clients into certain areas to develop their tastes before steering them on to great art, to ensure that they would appreciate it.
2. Read as much as you can. Some of the new books on Australiana will easily save you their cost by saving you from traps or indicating what is worth collecting, as well as being enjoyable to read and providing historical, cultural, or ethnic background to the things you collect. Not all books are good however, and you cannot believe everything you read.
3. Look at good, identified pieces in museums, private collections, exhibitions, auctions and dealers. Try to assess the style, date, quality and value of each piece, and with practice you will develop an eye for style and quality.
4. Make contact with knowledgeable dealers and tell them if you are looking for anything particular. Established, specialised dealers know a great deal about objects and about what people can do to them. Do not treat all dealers as crooks; if you respect them and show a genuine interest, they will respect you.
5. Share your knowledge, experience and collection with others. Serious collectors and students of Australiana enjoy exchanging information, or writing about the things they have found or learnt. Most collectors freely lend their pieces for public exhibition by museums and similar bodies. The few who do not co-operate in this two-way exchange quickly find that they are cold-shouldered.

This Society welcomes active members. Please come along to our meetings. If you do not know anyone, bring a friend, or find a member of the Committee and ask him or her to introduce you to people.

Contributions to the *Newsletter* are especially welcome.

Society Information

NEXT MEETING

The next meeting of The Australiana Society will be at 7.30 pm on Thursday, 4th February, at Stage 1 of the Power House Museum, Mary Ann Street, Ultimo, when Mr Stewart Symonds will speak on Colonial Furniture.

Dates for meetings, with tentative subjects, are:

Thursday, 1 April	Sydney's Colonial Craftsmen
Thursday, 3 June	Australian Glass
Thursday, 5 August	Annual General Meeting and Auction
Thursday, 7 October	Australian Books and Prints
Thursday, 2 December	Christmas Meeting

SUBSCRIPTIONS

Membership Subscriptions were due for renewal on 1st January. Please send your subscription to:

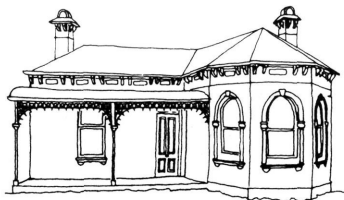
The Hon. Secretary,
Australiana Society,
P.O. Box A378,
Sydney South, NSW, 2000.

Rates for 1982 are unchanged at:

Individual Membership	\$10.
Household Membership	\$15.
Institutional Membership	\$20.

Members receive the *Newsletter* free four times a year, (nominally January, April, July, and October), and are welcome to attend our regular bi-monthly meetings and special functions.

Membership forms for new members are printed in each copy of the *Newsletter*, or are available from the Secretary.



Australiana News

SYDNEY'S COLONIAL CRAFTSMEN

The Australiana Society and the Historic Houses Trust of NSW are discussing the possibility of an exhibition at Elizabeth Bay House, opening in Heritage Week, March 22nd to 28th, and closing on May 23rd.

"Sydney's Colonial Craftsmen" will be the theme which will be explored through a survey of the life and works of about a dozen craftsmen working in several fields.

A preliminary list of craftsmen includes the silversmiths Alexander Dick, J J Josephson, H F Delarue, William Kerr, and Evan Jones; the potters James King, Nelson Illingworth, and the Mashman Brothers; the shale carver John Baird; furniture maker Andrew Lenehan; and the glass engravers Frank Webb and John Rider. There will also be a section on ladies needlework.

Some of these names will be familiar to our readers, but many of these craftsmen are unknown to the public and few of their works have been exhibited recently.

Research into the lives of these craftsmen is already underway by members of the Society who volunteered for the task. They will need your help in finding further biographical material and especially graphic material, (such as portraits of the craftsmen), and examples of their work.

If you are able to help, please contact the Secretary, (Box A378, Sydney South, NSW, 2000, or 02 569 0211), or the exhibition co-ordinator, David Dolan, (02 232 5749).

The exhibition will open about Wednesday March 24 and if you will have some time to spare about mid-March to help set up the display, or if you would like to help in any other way, please let our Secretary know.

Loans of material will be required for approximately two months. All items will be insured and protected by electronic security, invigilation, and locked showcases where appropriate.

An illustrated catalogue of the exhibition will be produced with the assistance of the Historic Houses Trust, subject to their final agreement to our mounting the exhibition.

NEW VENUE FOR MEETINGS

The December meeting, held at the new "Stage 1" of the Power House Museum, (formerly the Ultimo Tram Depot), was a great success. The new venue, which has both a theatre for lectures and a coffee shop for informal chat, was a big improvement on the Kirribilli rooms which were getting too small for our expanding membership.

Parking is available at the Museum's car park in Harris Street, between Macarthur and William Henry Streets.

OATLEY CLOCK FETCHES \$28,000

A dwarf long case clock by James Oatley sold in November at Geoff K Gray for \$28,000. The unusual pine cased clock was made for Major Henry Antill about 1820. It has been suggested that the clock is based on an American pattern, perhaps at Antill's suggestion, since he served in the American colonies before coming to NSW with the 73rd Regiment.

The clock is identical to one described by Carmel Dwyer in the *Weekend Australian* of 19th December as made by one "John Oabley" for a "Major General Henry Antill".

SO SORRY!

The late appearance of the *Newsletter* means that you will hear from us too late of the P & O Cruise leaving on 23rd January to discover the excitement of real Australian history with your genial tutor Philip Geeves. Anyone who wanted to go can contact P & O for their next one.

JULIAN ASHTON 1857-1942

The exhibition on the paintings of Julian Ashton at the S H Ervin Museum, Observatory Hill, is memorable not only because Ashton was the painter of the panels in the Marble Bar, (1892). The Ervin Museum's new Director, Dinah Dysart, has written an interesting catalogue to accompany the show about this artist, teacher, and promoter of Australian art.

TASMANIAN POSTMARKERS IN 1982

A new Tasmanian pictorial postmarker was added to the two dozen or so already in existence, on 20th January. It commemorates Lt-Gov. William Sorrell. Further postmarkers in 1982 will commemorate the 150th anniversary of George Arthur's establishment of the government postal network, and the 50th anniversary of the first air mail service to Flinders Island.

EARLY QUEENSLAND PHOTOGRAPHS FOR AUCTION

London auctioneers, Phillips of New Bond Street, will be auctioning ten glass positive photographic plates in March, which show rural life in Queensland during the 1860s. Three of the photographs were reproduced in the *Financial Review* of 22 January and the *Sydney Morning Herald* of 23 January, and all three are also reproduced in the book, *Queensland in the 1860s, the Photography of Richard Daintree* written by Ian G Sanker and published by the Queensland Museum, (on pages 17, 29, and 35.

HISTORIC MAPS AVAILABLE

The NSW Central Mapping Authority has available reproductions of historic maps, printed on imitation parchment paper. Maps now available from the Director, Central Mapping Authority, Bathurst, 2795 are:

Foresters and Tasman Peninsula, Tasmania, (1894)	\$2.50
General Chart of Terra Australia, (1822)	\$1.50
Plan of the Town of Sydney, (1807)	\$1.50
Map of the Town of Sydney, (1836)	\$1.50
Discoveries in Australia, (1834)	\$1.50
Map of the Colony of NSW (1834)	\$1.50

BESIDE THE SEA

What better subject than "Beside The Sea" for the current summer exhibition at Elizabeth Bay House?

Millions of Australians will be spending their holidays at the beach this summer. This exhibition evokes the seaside pursuits which entertained the Victorians and Edwardians, and could well inspire restless children today.

The seashell arrangements, aquarium, postcards and illustrations of the seaside on display are a delight and could inspire collectors who live near the sea to similar efforts.

Two eight page illustrated catalogues, "Pleasures and Pastimes Beside the Sea", and "Beside the Sea, Sydney Beaches and Resorts" will fill you in on nineteenth century beachgoing. For those of us who, like your Editor, have been limited to collecting a few water-colours with "water views", it opens up new and luxuriant subjects for research, collecting, and holiday activities.

Few people now own holiday houses at the popular resorts like Bondi, Coogee, and Clifton Gardens. Perhaps some of the entertainment at these places can be revived for the 1983 Festival of Sydney.

LAWSONS ON THE ROCKS

Sydney's long established James R Lawson Pty Ltd have moved from Castlereagh Street to 212-218 Cumberland Street at the Rocks. Their new 'phone number is 241 3411. Their new auction rooms will be opened by His Excellency Sir James Rowland, Governor of NSW, on February 8th.

EARLY GLASS STUDY

Dr Jim Boow has discovered many interesting things in his study of early Australian Glass, funded by the NSW Heritage Council.

He has found, for instance, the earliest reference to glass engraving in the

colony, in 1824. The *Sydney Gazette* of 28th October of that year records the opening of a glass-cutting establishment by Mr Levey, in Pitt Street. The newspaper reports that he cut wine glasses and tumblers using a metal wheel. Mr Levey however is a shadowy figure at present, perhaps related to the Rebecca Levy, listed as a householder in Pitt Street in the 1828 census, and probably the same Mr Levey who was advertising as a glass engraver in 1840.

Dr Boow has found many such instances in the newspapers where mention is made of glass imports, decoration, and even manufacture.

He would like to counterbalance these references with actual examples of glass which is known to have been imported and used in Sydney before 1850. Known examples are very few.

If you have, or know of, any pieces of glass - tableware, bottles, chandeliers, or ornaments - which are known to have been in the colony of NSW before 1850, then please contact Dr Boow, 3 Barellan Crescent, Turramurra, 2074.

TASMANIAN COLONIAL CRAFTS

Funds are not available to stage the exhibition "Tasmanian Colonial Crafts" this financial year, according to the Tasmanian Arts Advisory Board.

The project, following on from the Victorian exhibitions mounted three years ago by Murray Walker, now seems likely to be shelved. It was researched by Mary Dufour, who hopefully will have enough material for a book on the subject. She has already prepared an article on the Tasmanian Lace Exhibition held in Hobart in 1910, for the next *Australian Antique Collector*, with illustrations from the lace and lace patterns in the Tasmanian Museum.

QUEUE FOR DECORATIVE ARTS COURSE

The inaugural course run by the Centre for the Decorative Arts in Sydney finished in early December. The participants all seem to have enjoyed the course, and already the second course, beginning in late February, is booked out.

Enquiries about courses, which consist of about sixty lectures, should be addressed to Sally Delafield Cook, Centre for the History of the Decorative Arts, 29 Norfolk Street, Paddington.

REAL VISIONS - THE LIFE AND WORK OF F A JOYNER, 1863-1945

F A Joyner was Adelaide's "leading art photographer", (according to a contemporary *Sydney Morning Herald* report) at the turn of the century. He was president of the South Australian Photographic Society in its hey-day as the leading photographic Society in Australia and he was, in the late 1920s, one of the first to see the artistic potential of photography in the far north of South Australia, Australia's unrecognised 'centre'.

An exhibition of over 80 of his works, coming from his family's collection and given to the Art Gallery of South Australia, as well as a number of his cameras, books and other equipment was shown for one month at the Art Gallery of South Australia, from 13 November to 13 December, 1981.

An illustrated 10 page catalogue was prepared by Mrs Jean Waterhouse and Alison Carroll to accompany the exhibition.

CONSERVATION OF FEDERATION HOUSES

The Heritage Council of NSW will be repeating its successful one-day seminar on the "Conservation of Federation Houses" on 6th March. The first was held at Haberfield, this one will be at Manly and is aimed at owners of Federation and Edwardian houses, local Council officers and planning and building officers.

Topics such as repair, maintenance and extension of Federation houses, Federation interiors, and the planting, care and maintenance of Federation or Neo-Federation gardens will be covered. In the afternoon there will be a walking tour of Manly's Federation houses.

The Seminar will be held at the Manly Youth Centre, Kangaroo Street, Manly. Registration fee is ten dollars and enquiries go to Ms Sheridan Burke, Heritage Council of NSW, Box A284, Sydney South, 2000.

ANOTHER LONG WEEKEND

A letter from the President and 24 members of the Society, rejecting the idea of Australia Day as a moveable holiday, appeared in the *Sydney Morning Herald* on January 2.

Other letters and articles in the press have opposed the celebrating of our national day on a day of convenience.

AT LAST A PLACE TO STAY IN SYDNEY

Out-of-town members of the Australiana Society will soon be able to visit Sydney and stay in the right place, if the plans of developer Graham Reece get the go-ahead.

Reece plans to renovate Claremont Lodge, on the corner of Bourke and Liverpool Streets, Darlinghurst, and turn it into a luxurious pension. A report in *The Weekend Australian* of January 16 says it will contain a neo-classical penthouse and that the developer intends to restore the original spaces and features of the property.

The interior is to reflect the best of Australia's early colonial heritage and the developer is quoted as saying "It'll all be Australiana, but with a great sense of style".

The building was originally a single storey house built in 1855, later expanded to accommodate a hospital, where Leslie Walford was born.

SYDNEY HARBOUR BRIDGE

On March 19, we celebrate the 50th anniversary of the opening of the Sydney Harbour Bridge. Articles or notes on Bridge memorabilia are urgently needed for the next *Newsletter*.



List of Illustrations

FRONT COVER

Kangaroo modelled by John Skeaping in 1927 and produced by Josiah Wedgwood & Sons, Staffordshire.

INSIDE FRONT COVER

Sideboard by Schulim Krimper, Melbourne, in New Zealand kauri, 1955.

INSIDE BACK COVER

Wynyard Square looking south. York Street runs along the right of the photograph. W Blackwood, 1858/9.

BACK COVER

George Street looking north. In the centre of the photograph is the original C.B.C. Bank building, the facade of which was re-erected within the grounds of the University of Sydney. Adjacent to it is the original and elegant David Jones' store. W Hetzer, 1858.

Sydney – The 1850s: The Lost Collections

by Barry Groom and Warren Wickman

In a major event for Heritage Week, (March 22-28), The University of Sydney Historic Photograph Collection will present an exhibition and companion publication entitled *Sydney – The 1850s: The Lost Collections*. The venture is being sponsored by the Commercial Banking Company of Sydney Limited. The venue for the exhibition will be the Bank's Martin Place branch, Sydney.

The photographs for the exhibition are drawn from three major sources. They are the Historic Photograph Collection, Mitchell Library, and the University of Sydney Archives (John Smith Collection). The John Smith Collection has been held in the University Archives for over a quarter of a century. The new archivist, Mr Ken Smith, has agreed to release the best of Professor John Smith's Collection for public viewing for the first time. The Smith Collection comprises over 120 glass plate negatives taken predominantly in the 1850s, found by two students beneath the floorboards of a University lecture theatre in 1955.

The Mitchell Library has agreed to allow 12 of its own 1850s photographs to be used in the display. These views come chiefly from the Macarthur Album, on restricted issue, and released with the kind permission of Quentin Macarthur-Stanham, Esq. A superb panorama of Sydney from the roof of Government House, by the photographer William Blackwood, will also be included in the exhibition. This photograph shows ships of the day under full sail as they glide majestically up the Harbour – one of the most splendid views of Sydney yet uncovered.

The Historic Photograph Collection is contributing 24 photographs from its own collection to the exhibition. Many of these views have only recently been discovered and together with the University Archives and Mitchell Library photographs they comprise a lost horizon in Sydney's history, and photographic heritage.

To date, little has been known about the photographers of the 1850s. Through early directories and historical records it was known that several professional photographers were then operating in Sydney. It is also known that a small band of amateurs was operating in conjunction with these professionals. The exhibition brings together the works of both fields for the first time. Photographers like William Hetzer, William Blackwood, M Fortesque Moresby, Robert Hunt, W Stanley Jevons, E Wolstenholme Ward, William Macarthur, Professor John Smith, and others are represented.

New evidence suggests that all these men were part of a pioneering Sydney 'camera circle' headed by William Hetzer. It appears that the focal point for this 'Hetzer' circle was the Sydney Branch of the Royal Mint, where Jevons, Hunt, and Ward all worked. Professor John Smith, as first Professor of Chemistry at Sydney University at the time probably had as well a professional link with the Royal Mint. Interesting notations written on the backs of many of these photographs support this theory. In addition, the familiar faces of a number of these pioneers appear

from time to time in each others photographs.

However, much research yet remains, although this interesting theory is explored further in a chapter included in the publication on the photography of the 1850s.

A Sideboard by Schulim Krimper

by Anne Watson

During 1980 the substantially expanded new directions of the Museum of Applied Arts and Sciences generated the need for a radical restructuring of its diverse collections. As part of this restructuring the Applied Arts division was reorganised into separate departments based generally on a materials/function criterion and included among these was the present department of furniture and woodwork. The need for specialised staff to facilitate the development of a furniture collection resulted in the appointment of a curator in September, 1980.

Since then several pieces of furniture and woodwork have been acquired for the collection. All have been of Australian origin and it is hoped that these and subsequent acquisitions will enable the development of a representative and wide ranging collection of Australian furniture from the early colonial period to the present day.

Of major importance to the Australian collection has been the recent acquisition of a sideboard by the Melbourne furniture craftsman, Schulim Krimper, (see illustration on inside front cover). The sideboard was purchased from the Krimper family. Krimper has long been regarded as the best cabinet-maker and designer working in Melbourne since World War II and may well figure as one of the top Australian furniture craftsmen of this century.

He was born in Austria in 1893 and after an early apprenticeship to a master cabinet-maker spent several years travelling and working in Europe before settling in Germany. There, unfortunately, political events were to prove unfavourable for the development of his career and, after teaching cabinet-making and joinery for several years, Krimper and his wife Elli emigrated to Australia. Arriving in Melbourne in 1939, Krimper managed to establish a very small business, mostly producing furniture for other European immigrants and, later, making instrument boxes for war purposes. Not until after the restrictions and difficulties of the war years, however, was Krimper able to expand and to develop his business on a successful basis. It was in the relatively short period of twenty-five years from the mid 1940s to his death in 1971 that Krimper's best works were produced and his reputation as an exceptional artist-craftsman established.

Soon after his arrival in Australia Krimper was befriended by Robert Haines, (later to become Assistant Director of the National Gallery of Victoria and for many years Director of the David Jones Gallery in Sydney), whose recognition of Krimper's talents was to provide encouragement and invaluable support in the following years. Haines introduced Krimper to Daryl Lindsay, then Director of the National Gallery of Victoria, and as early as 1948 several pieces were acquired for the Gallery. In 1951 an exhibition organised by Robert Haines at Georges Gallery, Melbourne, was highly praised by the public and critics and did much to secure Krimper's reputation. In 1956 another exhibition was held in the Rockefeller Centre, New York, and the National Gallery of Victoria held two exhibitions of Krimper's work: one in 1959 and a second important memorial exhibition in 1975 in which the Museum's sideboard was shown.

The sideboard, of solid New Zealand kauri, was completed in 1955 and says much about Krimper's individual and imaginative approach to design and his feeling for his materials. Such features as the carved gallery, pull-out serving slides, slightly convex disc panels to the four doors and the unusual ski feet reflect Krimper's concern for original decorative detail and the importance he attached to the careful and loving design and finishing of such detail. Krimper almost always preferred solid timbers for his furniture, taking great pains to use the natural graining of these timbers to best effect. This is very aptly illustrated in the disc panels of the sideboard where the radiating grain pattern reinforces and enhances the circular shapes.

Krimper's concern for the total integrity of his furniture and his very high standard of approach meant also that the interior detailing of his pieces received equal attention and care. The Museum's sideboard is fitted with shaped shelves, the right hand door enclosing a set of drawers in pale ash with contrasting wooden knobs. The interior edges of the inset door panels are bound in brass and all hardware is of brass.

Throughout the twenty five years of his career in Australia Krimper purposefully restricted the expansion of his business, (workshop, showroom, and offices were situated in St Kilda), employing three or four highly skilled craftsmen and eschewing the techniques of mass-production. Interestingly, he did not make working drawings, but proceeded either directly from his concept or vision of a piece or by conveying the intended design to a craftsman as work progressed. This, of course, required a close association with his staff - a working relationship that did much to ensure the maintenance of a very high standard of quality throughout the construction and finishing of a piece.

Krimper worked generally on a commission basis producing large and small pieces of furniture for clients and working always from his own original designs. However, many pieces, such as the Museum's sideboard, were produced without a specific client in mind and these pieces are among the best of Krimper's work. Krimper also delighted in the making of small turned and carved objects - bowls, platters, containers, etc., - and these again reflect his understanding of his materials and creative approach to design.

In an age when mass-production techniques have all but precluded the survival of the individual furniture designer Krimper is outstanding for his refusal to capitulate to the temptations of commercialism by a lowering of standards. His

maintenance of a high level of design and craftsmanship continued the late nineteenth century arts and crafts tradition, and the example of his work may hopefully provide inspiration for the small group of young Australian furniture designers and craftspeople currently beginning to explore the possibilities of individually designed and crafted furniture.

SOURCES:

Krimper: a memorial exhibition of the furniture and woodwork of Schulin Krimper, 1893-1971, exhibition catalogue, National Gallery of Victoria, Melbourne, 1975.

Information from Elli Krimper, Miriam Reidy, and Robert Haines.

Australian Silver Marks

by Jolyon Warwick James

SOME PROBLEMS WITH ASCRIPTION

There was a time, perhaps fifty years ago when the student of English Silver Hallmarking might have thought that *English Goldsmiths and their Marks* by Jackson was an adequate text, supplemented with a few pieces of added information gleaned from other sources. Today's student can add innumerable texts to his armoury. *London Goldsmiths 1697-1837 their Marks and Lives* by Grimwade not only provides monographs of the silversmiths of this period, but adds and reascribes a number of marks. We discover also that Jackson ascribed certain marks to Scottish Provincial Silver, which Wilkinson in *Indian Colonial Silver* shows to be from substantially further east. Numerous other works have resulted in annotations in the margins of Jackson - for example the *Ellis Catalogue*, (marks on 16th and 17th century English Provincial Spoons), and T Kent's *London Silver Spoonmakers 1500-1697*. Though Bennett has substantially extended our knowledge in *Irish Georgian Silver*, owing to the co-operation of the Dublin Assay Office at the time of his writing, Jackson was, and still is, relatively accurate on Irish Silver.

When turning our minds to Australian Silver, the problems are significantly more complex. In the first place there is yet to be an exhaustive text to be used as a sheet anchor, as was Jackson. Quite apart from the fact that less research has been done on Australian Silversmiths, there is far less documentation or standardisation of procedures relating to this "trade". In short, horizons may have to be expanded simply in order to understand a relatively smaller problem. The

student of Australian Silver may have to employ a geographically far reaching "screening process" to establish probability that a piece of silver is, (or is not), Australian. Whilst form, alone, can tell a tale or two, all clues must be functional in an attribution, and it is primarily the part played by "Hallmarks" that we are concerned with here.

The use of "Pseudo-Hallmarks", i.e. marks copying the format of the English Hallmarks, (in this case), was employed in almost every "colonial country" in the world. Thus, the employment of some form of Lion Passant is found in Indian, Canadian, American, Chinese Export, Cape, and Australian Silver. A similar extensive use of crowns, anchors, and castles is found. To this may be added the use of "date letters", (which didn't always change with the year), makers initials, monarchs' heads, and other emblems. Punches were not always precisely cut, often inaccurately struck, and the marks, with wear, frequently rubbed. One maker might have an extensive range of marks varying noticeably in content, and sometimes used in different combinations. It is quite possible, therefore to be in some doubt as to the place of origin of a particular mark, even though it may clearly not be English. Interestingly, though, there was an attempt in Australia to establish a Hallmarking procedure employing standardised marks, and changing date letter, ("A" for 1923).

To illustrate the problems of ascribing the marks on a piece of silver to Australia, let us consider a few examples. The student turning to *Australian Silver 1800-1900* edited by John Hawkins, (the only detailed work on the topic, given the unavailability of Kurt Albrecht's earlier work), will note a tentative ascription of a mark, (Number 41), to New South Wales. The later publication *Chinese Export Silver 1785-1885* by Forbes, Kernan and Wilkins attributes this mark to the Cutshing Company of Canton, (Fig.225). Fortunately the presence of Chinese characters in many of the Chinese marks makes correct attributions easier.

The collector of Alexander Dick Silver, (Hawkins Marks 10 to 19), might be well advised to give some serious consideration to the mark of the London maker Allen Dominy, (Grimwade Marks 26 and 27). Compare this London makers mark for the year 1800 with Mark 16 in Hawkins. Attention is once again drawn to the problem of rubbed or imprecise markings. Thus, to extend north of the border, the Arbroath Silversmith Alexander Davidson might need to be "screened out" as well, though his portcullis, (and occasional pot of lillies and a thistle), can usually be distinguished as such.

The use of the Lion Passant facing to the right was not solely the preserve of the "Pseudo-Hallmarker". Both Newcastle and York employed this mark for a brief period, in the latter case between 1803 and 1806. Often, particularly with smaller pieces, York left out its town mark. However, the "London Leopard's Head" was retained. This results in five punches:- the maker's initials, monarch's head, "date letter", and lion passant facing right. The absence of any recorded Silversmith at York having the initials DB should, if nothing else, prevent any confusion with David Barclay of Tasmania, (Hawkins Mark 109), who used the same combination of punches. However, compare the mark of the latter, (in particular the use of the lion facing right, date letter, and monarch's head), with Daniel Bewes - Goldsmith and Silversmith of Quebec, (see *Canadian Silversmiths 1700-1900*

by John E Langdon, page 47). As illustrated, the two marks, if used in their entirety ought not to be confused. On this basis their marks should also be easily distinguishable from Daniel Beets of the Cape. The latter's mark appeared alone or sometimes accompanied by devices distinguishable from Barclay and Bewes. But is it possible that each of these Silversmiths may have used their initials alone, at one time or another?

The similarities between David Barclay's mark and those of York also apply to Robert Broad of Sydney, (Hawkins Mark 20), the format for all three being the five punches mentioned above. However, looking further afield for other makers to whom are ascribed marks of the same format - (viz. the five punches), we find quite a number in *Cape Silver* by Welz. Though none have the makers initials RB or DB one does have the second initial B. This is the mark for Lodewyk Beck, (Mark 10). With the same format of punches but completely different initials are Johannes Combrink, (Mark 39); William Moore, (Mark 100); Fredrik Waldek, (Mark 165); and Lawrence Twentyman, (Mark 147). The latter had a brother William Twentyman with whom he arrived in the Cape in 1818. Some confusion had, in the past, existed with William (Henry) Twentyman of Calcutta. Fortunately both Wilkinson in *Indian Colonial Silver*, and Welz have clarified this matter.

The phenomenon of the "York" format of five marks, (with Lion Passant facing right), does not occur in the marks recorded in *Chinese Export Silver 1785-1885*, where lions almost always face left. Indeed, if we exclude Chinese characters, and if we allow for the lion to face left, only two examples of the five punch format are found. The first, (two variations), is believed to be another version of the previously mentioned Cutshing Company, (Fig.231 and 232). The second mimics the marks of Messrs Eley Fearn and Chawner of London and is attributed to "Canton (or possibly British India)", (Fig.287 and 288). *Touching Gold and Silver - 500 Years of Hallmarking*, a catalogue of an exhibition at Goldsmiths Hall appears to attribute this same mark to the West Indies.

Walter Harley's mark, (Hawkins Mark 2), has admirable credentials; less so, perhaps, mark 38, tentatively ascribed to the same man. The latter bears much resemblance to the mark of William Hope of Exeter - for the year 1825. Here again we have a mark which we are trying to attribute to a man, (hopefully the right one), but how about reversing the situation? What happens if we have a man for whom we are trying to find a mark? In this case we may ponder the mark used by Dr Frederick Nicholl - Goldsmith and Watchmaker of Dubbo. Students of Cape Silver might ask the same questions, after leaving England Dr Nicholl lived in the Cape for a number of years. He does not appear to have an English mark, (the availability of records there, makes such statements easier and more certain). If however any mark is identified as his, will it be the Cape or Australian Mark? Perhaps we'll be lucky, and like "EVAN JONES SYDNEY", his mark will be spelt out to defy all doubts. One thing is certain - even if it is, many will follow that are not.

Thus, from the foregoing it should be clear that the student of Australian Silver needs to look far beyond Australia in many cases, in order to make ascriptions. His armoury of texts must certainly include the "Colonial Silver" of other such countries, and at least in theory be limited only by the bounds of current knowledge on all Silver.

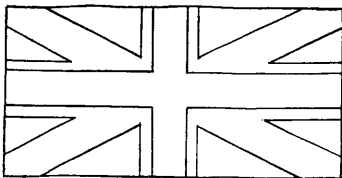
Australia's Flags

by John C Vaughan

The settlement of the colony of New South Wales officially began with the raising of the Union Flag, (Union Jack) at Sydney Cove on the afternoon of 26th January, 1788. Between volleys of shots fired by the marines in salute, Captain Phillip, with several of his principal officers and leading figures of the budding community, drank the King's health and hoped for success to the settlement.

Today a replica of the old Union Flag is flown in Loftus Street alongside the Customs House to mark the position of the first flag raising ceremony. The Union Flag combined the crosses of St George, (England); and St Andrew, (Scotland). It was designed by the College of Heralds and was in use from 1606 to 1st January, 1801, when the Cross of St Patrick, (Ireland), was added to the Union.

On 4th June, 1801 the modern Union Flag was first raised in Australia. It remained the chief flag for Australia until 1953 when the Commonwealth Government's Flags Act was passed by Parliament.

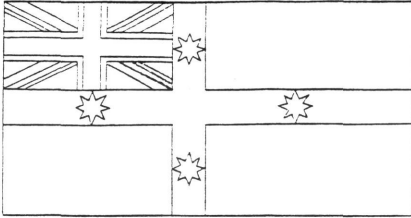


Queen Anne Union Flag.

The first flag known to have been locally designed was made and flown by Mr John Bowman on his farm "Archerfield" near Richmond, New South Wales in 1806. This flag was hoisted in celebration of the Royal Navy's great victory at the Battle of Trafalgar on 21st October, 1805. The original Bowman flag was said to have been made from Mrs Bowman's silk wedding dress - it is now on public display at the Mitchell Library, Sydney. The Emu and Kangaroo used on the Australian National Coat of Arms were, it appears, first used in the Bowman design.

About eighteen years after the victory at Trafalgar two former navy captains, John Bingle and John Nicholson, submitted the National Flag for Australia to the Lords of the Admiralty for consideration. Captain Bingle recorded that the flag was approved by the Lords of the Admiralty and adopted by the Government of Sir Thomas Brisbane. The design is of great significance as this was the first flag to feature "the emblem of our hemisphere, the great Southern Cross".

In 1832, the New South Wales Calendar and Post Office Gazette included a coloured chart of flags signed by Captain John Nicholson who was then Harbour Master. The chart features the proposed New South Wales Ensign with a blue cross replacing the red cross of the National Colonial Flag and five eight-pointed white stars, one on each arm and one in the centre of the cross.



National Colonial Flag of Australia

do not appear in the charts from 1835 onwards and the New South Wales Ensign was no longer described as "proposed".

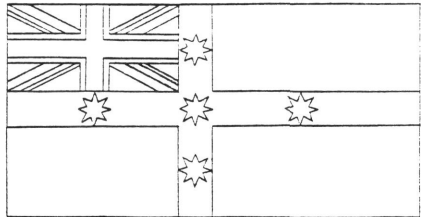
The New South Wales Ensign of 1832 was flown in the Port of Sydney and throughout New South Wales and many other parts of Australia for more than seventy years as a popular local banner, the emblem being used on badges, medals, coats of arms, and other insignia.

In the 1890s this ensign was renamed the Australian Federation Flag and was prominent in the movement towards unity of the Australian Colonies and was even used as late as the 1920s.

The Australasian Anti-Transportation League was formed in 1851 to lobby against the transportation of convicts to Australia and New Zealand. The symbol of the League, an attractive flag combining the Union Jack and golden Southern Cross on a blue field, bears a striking resemblance to the Australian National Flag.

The flourishing river boat trade on the Murray River in the early 1850s saw the creation of another distinctive flag. The design of the Murray River Flag described in the South Australian Register in March, 1853, directly reflects the main devices used on the National Colonial Flag and the New South Wales Ensign and Merchant flags of 1832. The Murray Flag is still flown on the River today.

The tattered remains of the Eureka Flag are carefully preserved in the Ballarat Art Gallery. The flag was torn down after the battle of Eureka Stockade on 3rd December, 1854. The dark blue banner features a white St George Cross on which are placed five eight-pointed stars representing the Southern Cross. The design of the Eureka Flag was influenced by the earlier flags of Australia which featured similar Southern Cross patterns.

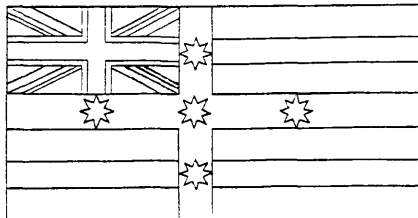


New South Wales Ensign of 1832 and Australian Federation Flag 1890s

As variations on the theme of the proposed New South Wales Ensign the chart also shows the proposed New South Wales Merchant Flag and Sydney Flag. The Merchant Flag displayed an additional two horizontal blue stripes while the Sydney Flag featured a three-masted sailing ship in place of the Union section.

Subsequent charts of 1833 and 1834 showed three flags. However the Merchant Flag and Sydney Flag

The Australian State flags with the exception of that of South Australia, which dates from 1904, were adopted in the 1870s as colonial Blue Ensigns with the badge of the colony on the fly of the flag. Western Australia is represented by a black swan; New South Wales four golden stars of the Southern Cross and the English lion all placed on a St George Cross; Queensland an imperial crown placed on a blue Maltese Cross; Tasmania a red lion; and Victoria the stars of the Southern Cross surmounted by the royal crown. The South Australian badge features a piping shrike with wings outstretched. The Northern Territory adopted a black and red ochre coloured flag in 1978. The Southern Cross is placed on the hoist portion and a stylised desert rose is found on the fly of the flag.



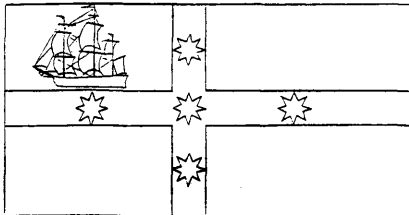
Merchant Flag of NSW (1832)

The widespread use of the Australian Federation Flag in the 1890s helped concentrate public opinion on the unity of the separate Australian colonies. "One people, one destiny, one flag" was one of the catchcries of the 1890s. Amidst great celebration a new nation was born in 1901, the Commonwealth of Australia. Thus a new federal flag was required to represent the Australian Federation.

A total of £200 sterling, a large sum at that time, was offered as prize money for the winning design, in a quest to find a distinctive Australian flag. The response to the competition was impressive with 32,823 entries received before the closing date of 31st May, 1901.

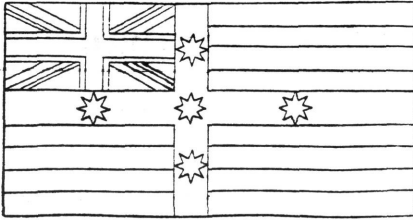
After lengthy appraisal the judges decided that five contestants should share the prize money because of the similarity of their entries.

On 3rd September 1901 the Australian Blue Ensign was raised for the first time on the Melbourne Exhibition Building. The Flag featured the crosses of St George, St Andrew, and St Patrick, under which was placed a six pointed Commonwealth star representing the six Australian States. In the fly of the Flag appeared the five stars of the Southern Cross.



Sydney Flag of 1832

In 1908 an extra point was added to the Commonwealth star representing all territories of Australia. It was not until 1953 that the Flags Act gave a new title and status to our Flag... The Australian National Flag. For the first time the Australian National Flag was granted precedence over the Union Jack and other flags. It was also clearly specified that the



Murray River Flag 1853

ensign with the air force roundell, (target), in the fly of the flag. This flag dates from 1949.

In 1967 the Royal Australian Navy adopted an Australian White Ensign similar to our national flag except that the field is white instead of royal blue.

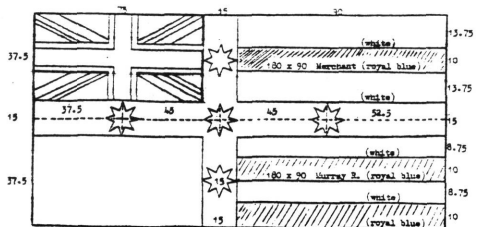
Her Majesty Queen Elizabeth II uses a special personal banner when in Australia. It consists of a combination of the six Australian State badges and the Queen's Royal Cypher.

To mark the bicentenary of European settlement of Australia in 1988, an attractive flag has been designed. A golden symbol representing Australia is featured on the flag's blue field. The proportions of the symbol resemble the dimensions of the Union Jack, Australia's first official flag.

A flag reflects the history, customs and traditions of the country or group it represents. This deeper meaning behind those attractive lengths of coloured bunting is what has led me to amass a collection of over five hundred flags in the past eighteen years.

The Australian public's interest in vexillology, (the study of flags), is growing daily and inquiries and information comes from far and wide. This exchange of knowledge is one of the most rewarding aspects of my hobby.

Let's keep Australia's flags flying!



Metric proportions for flags
180cm x 90cm

Wedgwood Fauna With Australian Associations

by Alan Landis

Alan Landis, a Sydney antique dealer and Wedgwood enthusiast here gives us a sample of his research into Wedgwood Australiana. He would like to hear from members with some of the rarer examples not covered here. Write to Alan Landis Antiques at 167B Castlereagh Street, Sydney, or 'phone (02) 267 7068.

'LIGHT' COCKATOO

Ernest Light, Art Master of Hanley School, Stoke-on-Trent, modelled a figure of a cockatoo in black basalt, (a rich black stoneware), with glass eyes, in 1916. Several of the other models he modelled were produced at a later period with different colour glass eyes. The list of models produced by Mr Light in the period 1913-20 included: Alighting Bird; Bear; Bulldog; Butterfly, (4 types); Crane on a Rock; Egret; Elephant; Flamingo; Flying Bird, (4 types); Kingfisher; Pelican; Poodle; Rabbit; Raven, (jackdaw); Squirrel; Toy Jap Bird; Woodpecker; Cockatoo; Hornbill; Dragonfly; and Bee.

'SKEAPING' KANGAROO

In 1927, John Skeaping, (R.A. Prix de Rome award for Sculpture in 1925 and husband of Barbara Hepworth), was commissioned by Josiah Wedgwood & Sons to model a series of animals on plinths to be produced in a range of bodies and glazes. The series totalled fourteen animals including some variations.

Skeaping in his autobiography *Drawn From Life* complained that he was paid a total of £100 and no royalties for modelling the series -

I was too unbusinesslike to concern myself with such matters in those days. The royalties would, as it turned out, have been worth a fortune, for the figures sold in thousands all over the world, and were reproduced mercilessly by Wedgwood until the moulds were so worn out that the animals were scarcely recognisable.

The kangaroo, in a 'seated' position, was part of this series, modelled in 1927. The design was based upon his sketches made at Whipsnade Zoo, Dunstable Downs, Bedfordshire, according to handwritten correspondence between Skeaping and Wedgwood.

The range of bodies and glazes in which the figures were made included Moonstone, Queensware, Black Basalt, and Cane coloured body and sold if desired mounted on a wooden base.

An example of Skeaping's Kangaroo was shown at the National Gallery of Victoria's exhibition "The Kangaroo in The Decorative Arts". It is also illustrated on the front cover of this issue of the *Newsletter*.

The David Ell Sale

by Ian Rumsey

One of Sydney's best Australiana Collections was offered for sale over the weeks leading up to Christmas, although one could be forgiven for missing it. For the collector, David Ell, could have organised more publicity, but preferred the standard few lines in the Saturday Sydney Morning Herald's antiques column, to keep the whole thing a low key sale.

The collection had something for everyone, cedar furniture, pottery, prints, a painting or two, and some glass. Sadly his collection of Australian Silver was absent, still being on loan to the Australiana Fund. There were bargains for the early birds and disappointment for those who turned up late. The furniture was not priced for quick sale, but unlike many dealers shops, style and quality were obvious. There were chairs and a small cabinet in the Gothic style; an interesting commode cabinet; a nice wine table; lounges; a linen press; and a very important and early sideboard. Cedar prices ranged from \$250 to \$3,000, but as far as I could see only those pieces priced around \$900 and under sold. A typical example of the better quality and unusual furniture offered was the "Sly Library Steps", (that Terry Ingram never gets sick of referring to over the years), at \$1,700. These, as Mr Ingram reports were purchased for about \$1,400 from the trade - but he forgot to tell us their price to the trade was around \$500. So much for inflation over the last two years or so.

The pottery was mostly of the 1920 to 1940 period, but there were outstanding examples of Lithgow, Bendigo, and a barrel by Nathan Welham. The prices again tended to be on the high side, but there were bargains and they were snapped up eagerly

The paintings and prints were, over all disappointing, with the paintings consisting of a couple of oil portraits along with some primitive water colours. There was a very impressive print of Caroline Chisholm addressing the female immigrants, which from memory Terry Ingram had recorded as costing a rather large amount. So I did not inquire what it would cost to take home that day. I suspect David Ell had kept out of the sale his better paintings and prints to furnish his new home.

As far as the small amount of glass offered for sale was concerned, the variety and quality was mediocre and the prices exceptional. English made pressed glass, commemorating Australia's Centenary ranged from \$100 to \$200. I might add it did not sell. The glass prices may have been revalued in expectation of a hike in prices following publication by the David Ell Press of a book on Australian glass. This revaluation would have gone unnoticed but for many items carrying two prices on the one sticker.

The Australiana collecting field has by all appearances lost Mr Ell from its fraternity, but I think the trade will mourn his change of direction more than anyone else, for he was one the three or four price setters to the Australiana trade, and so helped set the standards that we other collectors had to try to keep pace with. The Ell collection can be summed up by the words quality and style, no doubt a reflection on its owners taste and personality.

Australiana Books

Flower Paintings of Ellis Rowan, by Margaret Hazzard and Helen Hewson, published by the National Library of Australia, Canberra. RRP \$78, pre-publication price until 19 March 1982, \$55 plus \$4 postage. An edition of 1500 copies illustrating twenty of the finest examples of Mrs Rowan's paintings from the collection of 947 paintings in the National Library. The well-produced book has 112 pages and measures 420 by 290 mm.

Mrs Rowan, born Marian Ellis Ryan, (1848-1922), was a self taught artist who painted over 3000 pictures, mainly watercolours of Australian flowers. She also painted American flora and made two expeditions to paint in New Guinea. As well as the huge collection in the National Library, there is also a substantial collection of her documentary paintings in the Museum of Applied Arts and Sciences, a remnant from the days when it was a botanical research institution.

In Defence of Lives and Property, by Edgar F Penzig, published by Kangaroo Press 1981, 96 pages, RRP \$15.95. A book, mainly pictures, about weapons and their use from the colourful colonial past of Australia. Twenty years of dedication to the subject and research are said to have gone into this book and the three others which are to follow it. The author, who held a sale of part of his collection in 1981, plans to open a museum featuring weapons at Katoomba in mid-1982.

Collecting Australia's Past, by Douglas Baglin and Frances Wheelhouse, published by Cassell Australia, 160 pages, RRP \$24.95. This seems to be a general book on Australiana which is closely related to the author's previous book on Museums. Following several years behind the first few general books on Australiana, it must be aimed at the beginning collector who missed out on the pioneering publications. It will hold little interest for the veteran collector at its present price.

Charles Kerry's Federation Australia, by David P Millar, published by David Ell Press, \$24.95. Essentially a collection of fine reproductions of photographs from the Sydney studio of Charles Kerry, with a short essay on Kerry and the art and business of photography at the turn of the century. The illustrations are drawn from the thousands of negatives formerly owned by Tyrell's and recently purchased by Consolidated Press, whose boss, Kerry Packer, was named after the photographer.

Coinage and Currency in NSW 1788-1829 and An Index of Currency References in the Sydney Gazette 1803-1811, by Dr W J D Mira, \$10.50.

Australian Technology in Advertisements 1864 to 1915 is billed as "Book 1" and published in 1981 at \$6. It is a collection of reproductions of newspaper advertisement from Australian newspapers.

Identifying American Furniture. A Pictorial Guide to Styles and Terms, Colonial to Contemporary, by Milo M Naeve, published by the American Association for State and Local History, \$US14.00. While American furniture is not common in Australia,

this book has value in teaching style. Its 171 photographs are grouped according to style. Each is briefly described in a caption, and each style has a short essay on its principal features and exponents. Special features of the furniture - in particular technical terms such as anthemion, pilaster, slat back, mullions - are explained by reference to the photographs.

Many of the publications of the AASLH are worth getting. They are available direct from the publisher at 708 Berry Road, Nashville, Tennessee TN 37204, USA.

The Art of Justin O'Brien, by Anthony Bradley, published by The Craftsman's Press, \$295. A limited edition production of 128 pages with 30 colour plates, to be released in September 1982 to coincide with an exhibition of the artist's work at the Macquarie Galleries, Sydney. Brochures available the publisher at Box 427, Spit Junction, NSW, 2088.

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Our Authors

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Barry Groom and *Warren Wickman* are both graduates in archaeology from the University of Sydney, working towards a Master of Arts degree in Historical Archaeology. They started the Historic Photographs Collection at the University, which is housed in the Macleay Museum. Address: Historic Photographs Project, Macleay Museum A12, University of Sydney, NSW, 2006.

Alan Landis is a Sydney antique dealer with a shop in Castlereagh Street specialising in English and Australian ceramics and silver. Alan is active in the Ceramics Collectors Society, the Wedgewood Society, and as a Committee Member of the Australiana Society. Address: 167b Castlereagh Street, Sydney, NSW, 2000.

Anne Watson graduated from the University of Sydney and went on to complete a Master of Arts degree with a thesis on the painter Roland Wakelin. After working with a prominent art dealer, she joined the curatorial staff of the Museum of Applied Arts and Sciences in 1980 where she is responsible for the collections of furniture, works on paper, and interior decoration. Address: Museum of Applied Arts and Sciences, 659 Harris Street, Ultimo, NSW, 2007.

John C. Vaughan is a vexillologist, (a student of flags, their meaning and history), and exponent of the art of flag-flying, as well as being a manufacturer of flags. Address: 46 Raeburn Avenue, Castlecrag, NSW, 2068.

Ian Rumsey Has been collecting Australiana for about five years and has a particular interest in cedar furniture and silver. He lives in Sydney where he operates a carrying business.

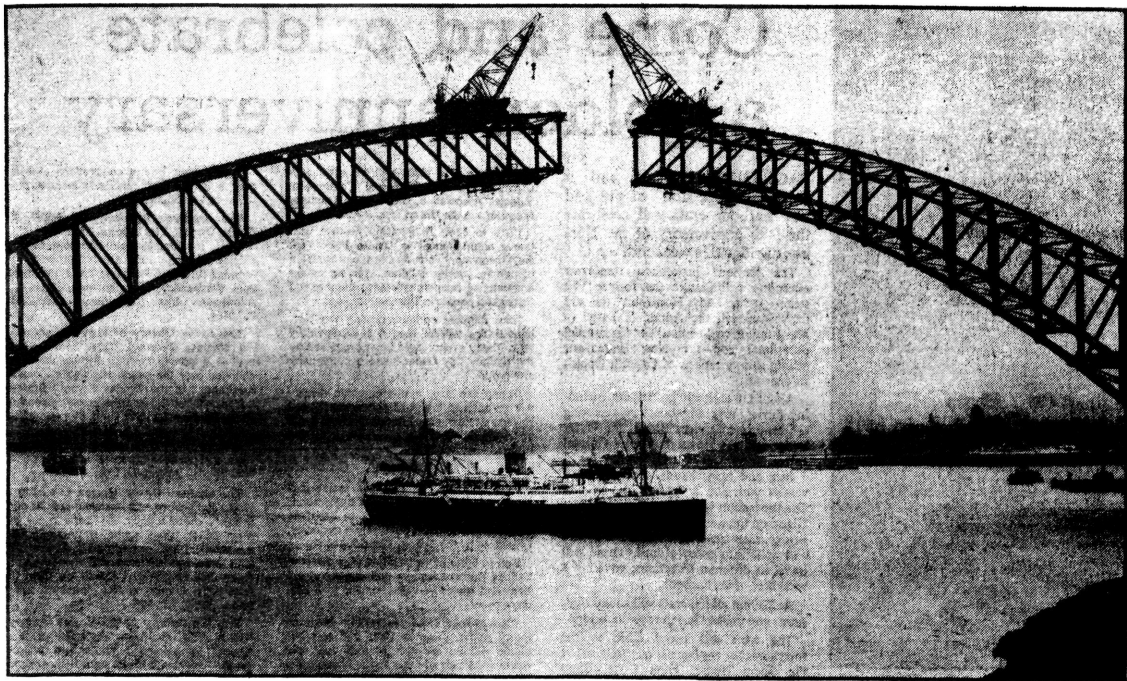
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