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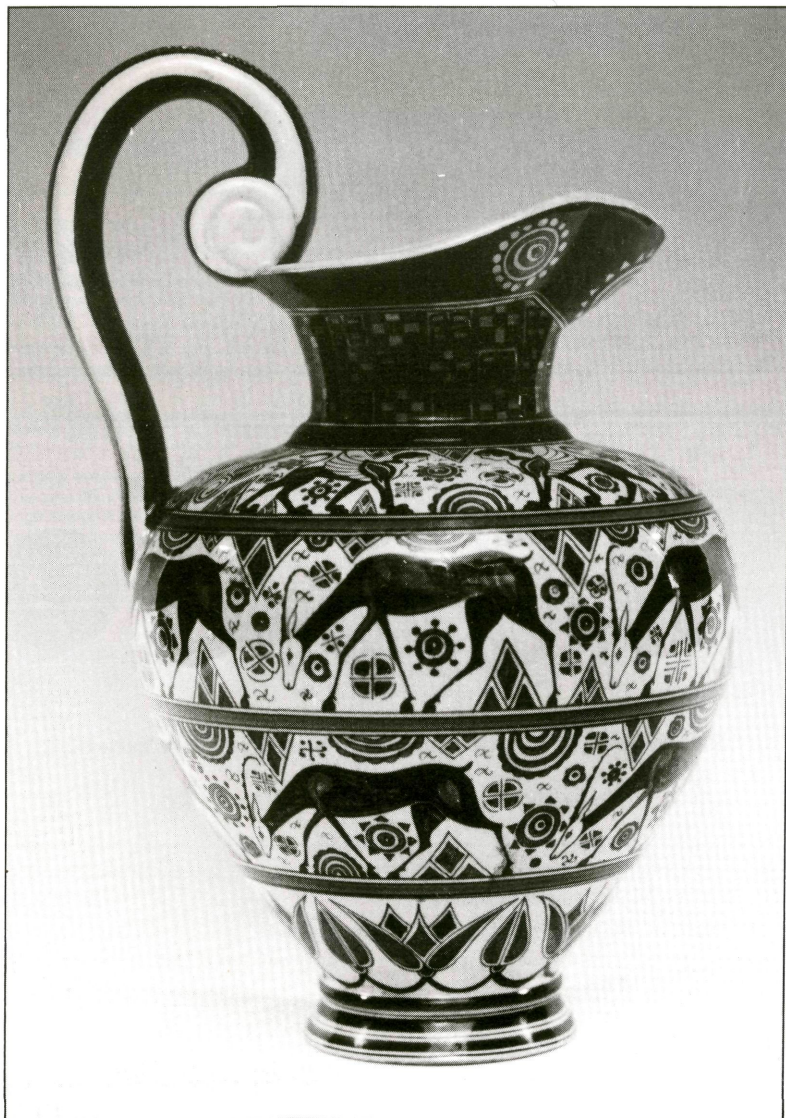
# AUSTRALIANA

MAY 1992

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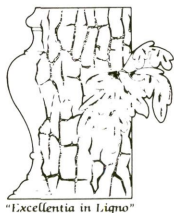


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Cover: Modern Ceramic Products, Sydney, pottery jug in “Ancient Greek Style” by Orpheus Arfaras. Private Collection.

# THE AUSTRALIANA SOCIETY

PO BOX 322, ROSEVILLE 2069



## — SOCIETY PROGRAMME —

### MEETINGS — 1992

THURSDAY,  
4 JUNE

Illustrated Lecture by Deborah Edwards  
"AUSTRALIAN DECORATIVE ARTS AND  
SCULPTURE IN THE ART GALLERY OF NEW  
SOUTH WALES"

Deborah Edwards is the curator of Decorative Arts and Sculpture at the Art Gallery of New South Wales and recent organised a highly successful exhibition of early 20th century Australian decorative arts in that collection.

THURSDAY,  
6 AUGUST

#### ANNUAL GENERAL MEETING

Guest Speaker: Alan Davies, Curator of Photographs,  
State Library of New South Wales.

"NINETEENTH CENTURY AUSTRALIAN  
PHOTOGRAPHY"

THURSDAY,  
1 OCTOBER

Speaker to be announced.

THURSDAY,  
3 DECEMBER

#### CHRISTMAS PARTY

Speaker to be announced.

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

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

Lecture will commence at 8.30 pm.



# Modern Ceramic Products

*Jack Grace and Graham Cocks*

This is the story of a hobby which grew into a business, and was then taken over by another business which was in turn taken back by another business, which was then taken over by another business, which in turn ... It's a very common story in Australia. It's the story of Mingay artware.

In the early 1940s, Stan Kirkwood was an electrical engineer who worked for Birmingham Electrical Furnaces Ltd (Birlec). One of the company's clients was Mrs Dora Mincham, who hand-made pottery items which were in great demand.

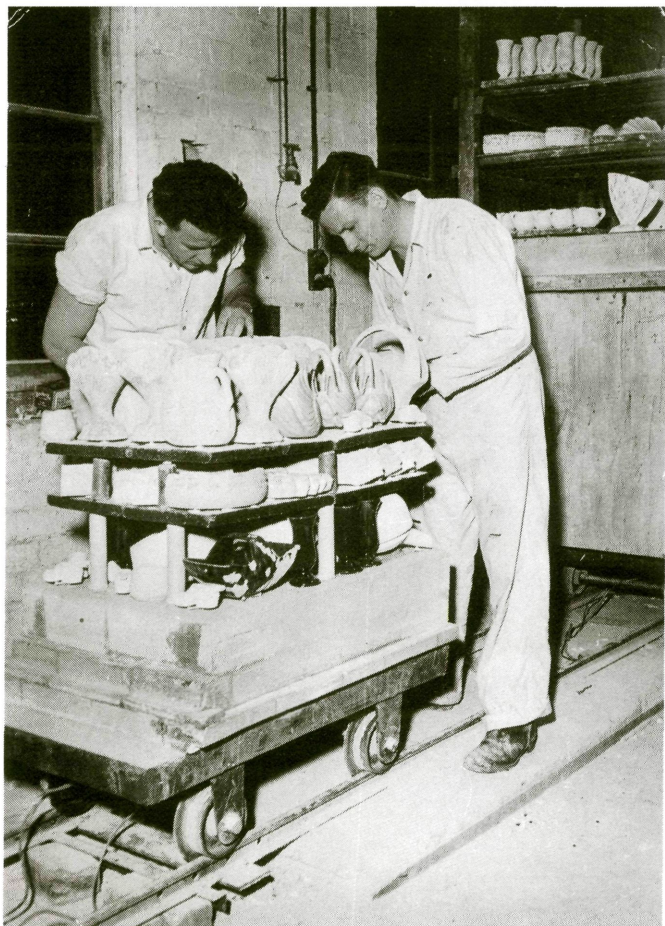
Stan approached his brother-in-

law, John Impey, a chemical engineer with Australian Consolidated Industries (ACI), who had a hobby kiln, to fire Dora Mincham's excess capacity. Stan and John decided to work part-time at John's home in Longueville, Sydney. This was in 1943.

In 1945, Stan and John, together with Gordon ("Ron") Cooper and John Lambeth, decided they would set up their own business, making artware pottery. They also continued to fire Doraware. They acquired premises on the third floor, 10 Clarence Street, Sydney, from a Mrs McKenzie, who had been a trainer in operating Morse Code during World War II. They worked part-time after work and at the weekends. John Lambeth stayed only a short time, but the remaining three continued to produce ceramic artware.

In November, 1945, Prouds placed an order for £300, (a considerable sum in those days), for their products. With this order and Mrs Mincham's output, John Impey decided to leave ACI to work full-time in the business. In 1946, Russ Brooks, who had returned from serving in the RAAF, also joined to work full-time as John Impey's assistant. About this time, Stan Kirkwood and Ron Cooper left to form K.C. Industries, which also produced pottery artware, called K.C. Ware.

As the business was undercapitalised, John Impey's father-in-law, Reg O'Donnell, invested money which he had received as a beneficiary under the O'Donnell will, on the sale of a property, "Mingay", near Gundagai. John Blaiklock, a manager with Porter and Galbraith, also invested money. Modern Ceramic Products was registered in 1946 with three share-



*Russ Brooks (on the right) and an employee working in the Redfern Factory.*





Russ Brooks working in the Redfern Factory.



Showroom display at M.C.P.'s premises.



Plate 1. Mingay Artware illustrated in the *Modern Ceramics Catalogue*.





Plate 2. Mingay Artware illustrated in the *Modern Ceramics Catalogue*.



Plate 3. Walt Disney figure – Bambi.

holders – John Impey, Reg O'Donnell and John Blaiklock. The company moved to larger and more convenient premises at the rear of a property occupied by Maxwell Porter and Sons, an affiliated company of Porter and Galbraith, situated at 107 Redfern Street, Redfern. Harold Miller joined the company to take up the position of Sales Manager and Russ Brooks became a shareholder.

The firm prospered by concentrating on ceramic artware. A large selection of art pottery vases, bowls, etc, sold under the name 'Mingay', comprised the bulk of the firm's output (see plates 1 and 2). Royalties were paid to the Australian agents of Walt Disney Products for



Plate 4.

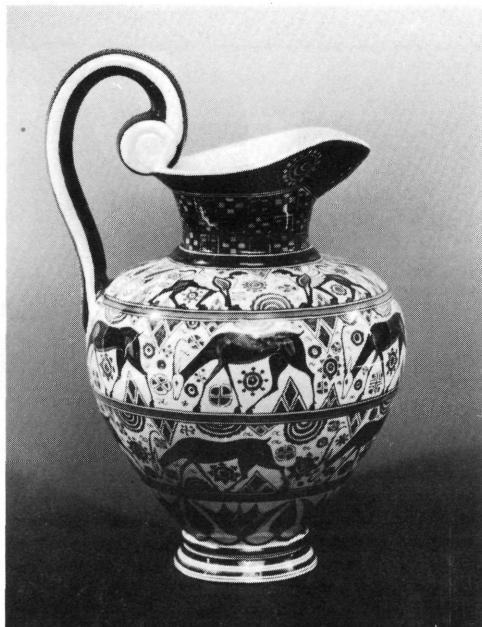


Plate 5.

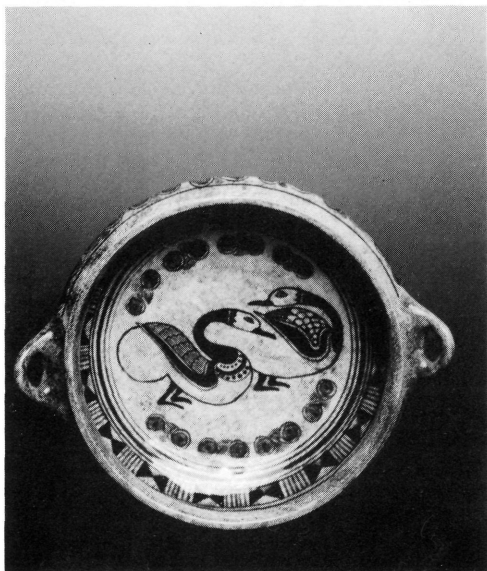


Plate 6.



Plate 7.

*Ceramic pieces hand decorated by Orpheus Arfaras.*

the right to create ceramic figures such as Bambi (see plate 3), Snow White and the Seven Dwarfs and other well known Disney animated characters. A china painter, Orpheus Arfaras, was working with the company and decorated outstanding pots, vases, plates and bowls. Most were handmade in the factory and painted in ancient Greek style (see plates 4 to 7). After an extended period with the company, Arfaras left to pursue other business interests not associated with the ceramic industry.



CERAMIC DESIGNER Orpheus Arfaras shows Mrs. R. Brooks (left) and Mrs. R. Deans how to design aboriginal motifs on ceramic bowls.

Plate 8.

The business grew and in 1949, they were employing 38 people. However, in that year, the Menzies Liberal government increased sales tax on many products, including artware pottery, from 15% to 66½%. Overnight, this devastated the business, and within a short period of time, the 38 employees had been reduced to 3.

John Impey decided to also manufacture bathroom fittings which attracted no sales tax. The business received a boost from the NSW Housing Commission with an order of 2,000 soapholders. A range of bathroom fittings became M.C.P.'s main products.

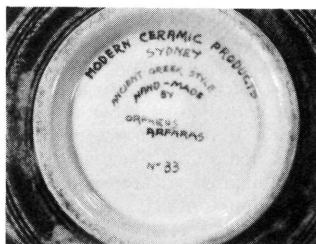
In 1957, John Blacklock proposed that M.C.P. sell out to Porter



Typical moulded vase by M.C.P.

and Galbraith. With new capital from Porter and Galbraith, John Impey and Russ Brooks built a new factory at Norman Street, Peakhurst and the business expanded. Porter and Galbraith merged with Hanson Consolidated Industries, a division of the National Box Company. The new firm became known as P.G.H. Industries (Porter, Galbraith and Hanson). John Impey

Russ Brooks left P.G.H. in 1968 to become a manufacturer of quarry tiles, in a business trading as Brooks Moylan Pty Ltd. In 1972, P.G.H. was sold to Felt and Textile Industries (F&T). John Impey left and was employed as manager of the NSW State Brickworks for 10 years until his retirement in October 1982.



Typical Mark of Orpheus Arfaras.

became assistant general manager to Vince Bell, manager of P.G.H. Ceramics, a division of P.G.H. Industries at Doonside. Literature states that M.C.P. was operating from the premises of P.G.H. Ceramics Pty Ltd at Doonside in 1962. The name M.C.P. and its separate identity were phased out as the company was absorbed into the corporate structure of P.G.H. Industries.



Typical M.C.P. impressed mark.

Felt and Textiles was taken over by ACI, which in turn was taken over by BTR Nylex and then P.G.H. Bricks was sold and P.G.H. Ceramics changed its name to Eureka Tiles.

#### Acknowledgements

Our thanks to Russ Brooks and John Impey for information and photographic material supplied.



# Sydney Jewellers & Watchmakers in the 1850s

## "An Old Timer"

Having been asked by one of our leading retail jewellers to jot down some reminiscences of the jewellers and watchmakers of the 'fifties and 'sixties, I shall endeavour to give the readers of your journal a slight insight as to their personnel and location, but before doing so, it will be of some interest to know the methods of business in those far off days. It was then customary for the shopkeepers to call upon the wholesaler on the arrival of each monthly mail to select their requirements, and under no circumstances would interviewing with stock be permitted. The hours of those days will surprise our present generation, being in many instances from 7.30am until 10pm and on Saturdays as late as 11 and sometimes 12pm. Holidays were few and far between, consequently, recreation could only be taken on the Sunday, in the form of a harbour trip to Manly or Watsons Bay, varied by an omnibus ride to the suburbs or the Lighthouse. Many shopkeepers resided on their premises, which must have, no doubt, been a great convenience, considering prevailing conditions.

It appears that in the 'fifties there was an *ad valorem* duty of 10% upon goods, wares and merchandise not the produce or manufacture of the United Kingdom. The price ticketing in the windows was more honoured in the breach than in the observance, consequently, the purchaser had to rely on the good faith and integrity of the vendor, which were rarely abused. Profits were greater than they are now, but one must remember that the demand was limited, for the population of Sydney was very small at that period.

We will now commence our wanderings in George Street (between Bridge and Hunter Streets) and find No. 145, near the present premises of Holdworth, Macpherson & Co., occupied by a Mr Kyezor, who advertised himself as watch, clock and chronometer maker to "Her Majesty's Honourable Board of Ordinance", and at 45 Edgeware Road, London. Kyezor specially announced his silver horizontal watches, jewelled in four holes, at £4. (The writer remembers Kyezor located in Queen Street, Melbourne, a few doors from Little Collins Street West, at the end of 1861.)

Further along, on the same side of George Street, on a portion of the site upon which the United Insurance Co.'s offices stand, was a shop kept by J.C. Cohen, who always displayed a large stock of gold curb guards with heavy slides, much worn in the early 'fifties, but which afterwards gave way to the single albert and key, invariably set with cornelian or other coloured stones. It is rather interesting to note that J.C. Cohen advertised wedding rings and keepers made on the premises from Californian gold (1850).

Beyond Hunter Street was the shop of Edwin Beckman (later occupied by H.E. Finckh), who, besides watches and jewellery, carried a large stock of ship's chronometers. He was, before coming here, in the employ of Dent, London.

After passing the shops of M. Birnstingel and Brockstayne, we come to Brush & McDonnell, who, I think, were the first agents for Tann's safes. They were in a large

way of business in the 'fifties and 'sixties, and had very fine premises in Collins Street West, Melbourne. Continuing, we come to Cohen & Co., Saml. Davis, David Davis and Richard Lamb. The last named had a place at 454 George Street, opposite D. Jones & Co., and who was one of the pioneers of the trade. He informed the public that he supplied watch glasses as follows: Common glass at 6d., flat glass at 9d., bull's eye glass at 1s.; also spectacles for the poor, with best ground glasses, to suit all ages, at 9d. per pair. The curious were invited to inspect a clock made by one of R. Lamb's workmen, which never required to be wound up, it being propelled by electricity. (No doubt a great curiosity in those days.)

Flavelle Bros' premises were then at 478 George Street, and they kept very high-class watches, by McCabe, Campbell and La Congite, makers seldom heard of in Australia now. Walker & Jones (afterwards T.T. Jones) carried on their business at 338 George Street, now Proud's Ltd. Mr Walker was a son of Walker, of Cornhill, London, who used to advertise his crystal case watches in most of the leading English paper. I think Mr Walker returned to the Old Country in 1859, to join his father.

Veyret & Delarue originally commenced business in George Street, Haymarket, and afterwards moved to a shop opposite the old Royal Hotel, from which place they went to 470 George Street, or near the spot where Pattinson, the chemist, is. They had a large square clock outside, the hours of which were struck by, I think, a figure of an aboriginal. This clock

is now erected at F. Wicks & Co.'s establishment at Lismore, New South Wales. Veyret & Delarue, till late in the 'sixties, were the only importers of watchmakers' and jewellers' material. Mr J. McGarvie Smith, of "anthrax vaccine" fame, who lately presented the formula, together with a very large sum of money, to the Government, had a shop in the mid 'sixties opposite Wynyard Street, where he carried on the business of watchmaker and jeweller.

The late Mr J. Wasley Hall, who, in late years, was connected with the Mount Morgan Gold Mine, and also one of the directors of Goldsbrough, Mort & Co., Ltd., occupied premises nearly opposite the Sanitarium Café in George Street, and was himself a practical watchmaker. Mr Hall was a brother of the late Walter Hall.

The following advertisement of the 'fifties seems a very peculiar one to our present up-to-date ideas, and runs as follows:—

A. HOCH,  
261 GEORGE STREET,  
Watch and Clock Maker,  
German Clocks Wholesale  
and Retail

N.B. Ladies' and Children's Colonial Cloth boots and Shoes of the best quality at the lowest prices.

At 333 George Street A. Jude was in business, and afterwards opened in King Street, where he was succeeded by Mr Edward Hollingdale, sen. (father of the late partner of Mr Kessell). Mr Jude left for Melbourne in the late 'fifties and started in Great Bourke Street. A. Conway was in 1861 established where the Burlington Café is, and after removed to a larger place, now in part occupied by McDowell & Hughes, the drapers. Mr Hyman Goldring had a shop between Hunter and King Streets, and in that vicinity there was a Mr Cohen, who called his premises the "Temple of Fashion". Mr C. Hafer had a shop at 328 George

Street, near where Eastway's, the wireworkers, carry on their business. Tremlow Bros (G.C. & W.) occupied a place nearly opposite Jamieson Street (No. 272), being the first jewellers coming from the Circular Quay.

There was a very old watchmaker, named John Forrester, who carried on his trade in a shop between Park and Bathurst Streets, I understand he was established in the early 'forties, when Melbourne was then a township, and from where he used to receive work. A. Blau was in the 'fifties in 177 George Street, but afterwards removed to Hunter Street, where he occupied showrooms above a shop quite close to Sargent's, the caterers. At 204 was Perrett & Co., and 255 a Mr Maurice Wolf. Thos Dawson was located near Bridge Street, but it appears he specialised in ship's chronometers, nautical and mathematical instruments. I have heard that T. Dawson's name was a well known one to the majority of naval and marine captains visiting this port in the early days.

In the Haymarket was Mr Isaac Moss, near where Ellis Davis, Ltd., is now, and who, in conjunction with the watch and jewellery business, carried on that of a photographer.

Going to the upper end of George Street, and near Orchard's Ltd., John & James Waddell carried on a watch and jewellery business, and I can well remember that position was looked upon in the early days as quite out of town, which doubtless the younger generation will hardly realise, taking into consideration the very important centre it has now become.

I shall now take the other parts of the city where the trade was represented, and will commence with Pitt Street.

Mr G.C. Cooke, who occupied a shop were Proud's Ltd., carry on business, was a prominent man at that time. He was by trade a

first-class hair worker in jewellery, and originally came from Birmingham, where he served his time. Mr Cooke was a very speculative buyer, and much sought after by the importers.

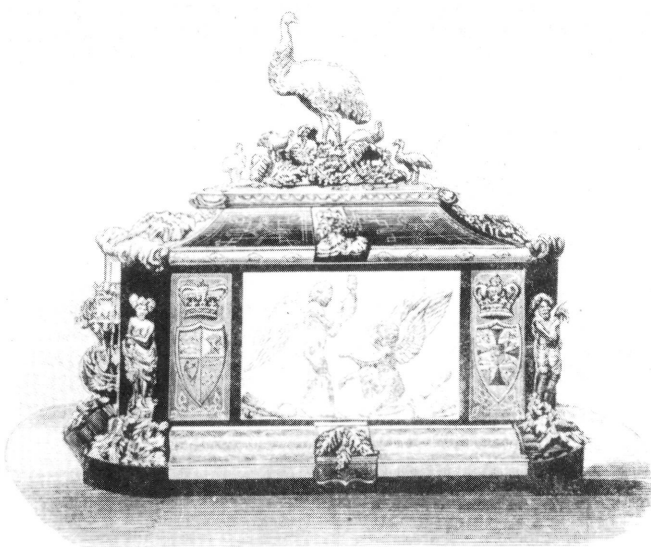
Further along we find Emanuel Cortissos, William Crew, John Monti and Thos Felton. The last named was at 84 Pitt Street, and in later years was in the employ of the Railway Department.

We will now go to Hunter Street, and at No. 82 Messrs E. Morize & Co. (from Paris) were in business. (I think they had a shop in George Street, either before or after.)

Mr Fredk Passau, who many of my readers will know, and is still in the land of the living, was in the 'fifties in their employ.

Mr James Hughes was at No. 86, and Mr John Hunter close by. Messrs Hardy Bros, who catered for the high-class trade, had their showrooms over No. 47. Mr Frederick Allering, sen., was located at No. 23.

Julius Hogarth, a distinguished art goldsmith and designer, and who was a pupil of the world-renowned Danish sculptor, Thorvaldsen, had a shop quite close to where Turner & Henderson, the stationers, are. He was commissioned to design and make the gold casket presented by the ladies of New South Wales to Princess Alexandra on her marriage to the then Prince of Wales, afterwards the late King Edward VII, and some particulars of this artistic piece of work will no doubt be of interest to the readers of this journal. The casket was exhibited in London, and elicited the highest encomiums from those interested in art, and reminding many of the triumphs of Benvenuto Cellini. It was 10½ inches long, extreme height 9½ inches and width at the base 6 inches, and weighed upwards of one hundred ounces. On the top of the lid was a representa-



*Gold Casket by Julius Hogarth presented to Princess Alexandra in 1864 – Illustrated Melbourne Post, 24 March 1864. (Courtesy J.B. Hawkins, Nineteenth Century Australian Silver, Woodbridge U.K. 1990.)*

tion of the emu 3½ inches high, surrounded by birds standing on a rock, partly covered with native ferns. Over the four main angles of the body of the casket were four statuettes. The figures represented a lubra carrying a fishing basket and spear. Secondly, an aboriginal, with his boomerang and opossum rug. Thirdly, a gin with the wooden spade used by the natives for digging the wild yam; and, fourthly, an aboriginal warrior with his shield and nullah-nullah or club. The figures were each 2½ inches high, and were executed in dead gold and stood in niches of burnished gold.

The four faces of the casket between the figures were in keeping one to the other. On the first of these faces, centrally, on what may be considered to be the front of the casket, was a classic design after Thorvaldsen of Cupid and Hymen engaged in spinning the Thread of Life. In the two narrow compartments between this design and the corner statuettes were two shields

bearing the Arms of Denmark and the Arms of Great Britain, each surrounded by the Royal Crowns of those countries. On the opposite side of the casket that portion which corresponds to the representation of Cupid and Hymen was occupied by a bas-relief exhibiting an aboriginal family, the father of which is presenting a bird's nest to his wife, who leans against a rock near him and directs his attention to their child. On each side of this expressive picture were groups of native war implements and other objects – the boomerang, shield, waddy, the fish basket and the tomahawk. At the four corners of the Myall wooden basement or separate stand were four kangaroos of oxidised silver. I believe a son of the late Mr Julius Hogarth (who was born in Copenhagen) is living in Sydney.

Going to King Street, we find Battaille Bros (who originally came to this country from Mauritius), Joseph Brooks, John Lister, M. Brodziak, T.E. Rudd, W.E. Ellis,

James Dixon, Joseph Evans and a Mr Thos Hale, who afterwards went into the coal trade.

George Chiffinch was at 104 Princes Street, but returned to England many years ago. Mr Isaac Levy had a shop at 127 South Head Road (now Oxford Street), and there was a Mr Benjamin Simms in Parramatta Street.

In Parramatta there was Mr Henry Burgin, who carried on his business in a shop in Church Street, beyond the bridge. He was a native of the town, and was, I understand, born on the premises he occupied. In the early days he would get as much as 25s. for cleaning a watch, but the sales were then small.

Going to Newcastle, we find Mr Charles W. Williams, who had a place in Hunter Street (near the Police Court), and further along, on the opposite side, was Mr Charles Prevost, who had the reputation of being a first-class workman. In West Maitland there were Messrs W.H. Smith, Henry Montefiore Samuels, Goldman and Griffiths. The last named originally came from Bristol (England), and was the grandfather of Beatrice, Bessie and Muriel Griffiths, the gifted instrumentalists, who have been for many years past living in the Old Country.

Mr Hugh S. Clarke was the principal jeweller in Goulburn, and before then was in business in Sydney.

Mr Thomas Curtis was established in George Street, Bathurst, but afterwards studied for the ministry, and eventually became Pastor of the Presbyterian Church in Botany Road, Redfern. His brother, Edward, had a shop in Bathurst some years later.

There were two jewellers in Braidwood, named Mr Ambrose Truman and Mr John Whittaker, and in Albury Mr A. Erlich and Mr Frederick Hussing.

(Commonwealth Jeweller & Watchmaker, September, December 1918.)

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# A note on Thomas Bock's portraits of the Tasmanian Aborigines

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*N.J.B. Plomley*

In reporting on the examination of Thomas Bock's portraits of the Tasmanian Aborigines (Plomley, 1991), it was noted that some measurements on them corresponded in many cases, but that not all of them did so. Since writing that report, scaled photographs of the Pitt Rivers portraits have become available. This has enabled the measurements of all series to be reviewed (Table 1).

The features measured were selected so as to obtain lengths as large as possible, thus facilitating comparisons between the various portraits. It must be emphasised that the only portraits which were actually measured were those in the Mitchell Library Sydney, scaled photographs being used for all the others. To work with scaled photographs introduces errors, in particular doubt as to margins, because all measurements were made on black and white prints. Inaccuracy would also have been introduced in converting the scale of the photographs to actual measurement.

The only other measurements available are some made by another person of the Hobson copy of the portrait of Manalargenna, and of these three measure quantities of Table 1. They corresponded well with the other series. Basing comparisons upon the series in the Museum of Mankind (London), clearly the original portraits painted for G.A. Robinson, it is seen that while the dimensions of the portraits are the same with many of the pictures, in some there are differences.

The question is: why these differ-

ences?

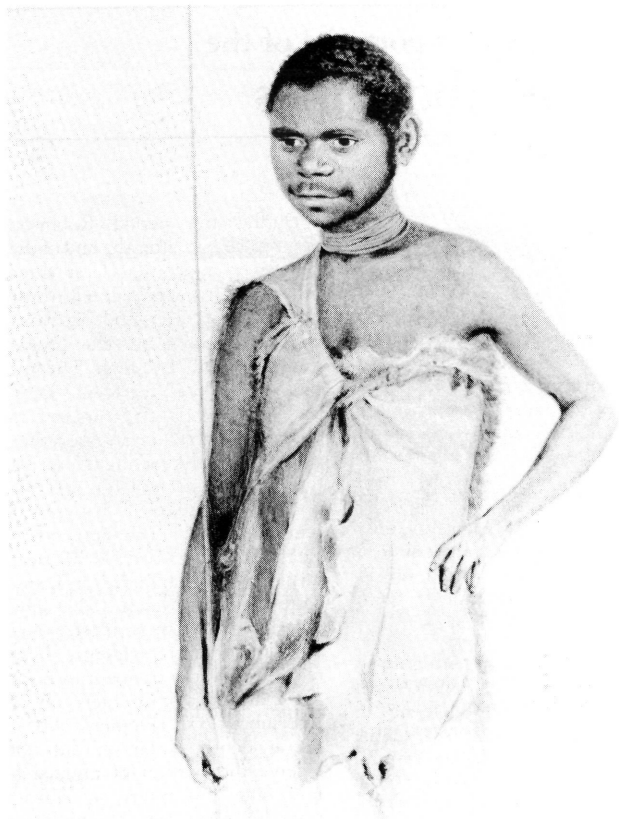
It is clear that the painting of portraits of the Aborigines was associated with G.A. Robinson's idea or writing a book about his work amongst them. This idea seems to have come to him as a result of his experiences on Bruny Island in 1829, and by the end of that year, before leaving on his mission to Port Davey on 1 February 1830, the first portraits had been painted – this seems the only explanation of the comment in a letter to his wife written on 13 October 1831 (Plomley, 1966, pp.577/78, note 6), that –

“when I left town a drawing of the two Bruny natives Doctor (Woureddy) and Truggernanna were taken for me by a man at prisoners barracks. On leaving I paid him for them and when they were finished he was to leave them with Mr Gunn. Mr Gunn promised me he would be answerable for them. As I am desirous to secure the drawings for my publication you will be kind enough to request Mr Bedford or Mr Norman to obtain for me from Mr Gunn and leave them with you.”

Robinson had not been “in town” since leaving for Port Davey, and did not return there until his triumphal entry with the Big River Oyster people on 7 January 1832, after an absence of just two years, for he did not visit Hobart either at the end of the Port Davey expedition at the end of September 1830, or on the completion of his mission to the sealers at the end of September 1831.

During the period Robinson spent in Hobart after the end of the Big River mission at least three other portraits were painted, those of Mont.pe.li.atter, the Big River chief, Togerlongerter the Oyster Bay chief, and Ehumarah. The first two were painted between 7 January 1832, when they arrived in Hobart, and 17 January, when they were sent to the Aboriginal settlement on Flinders Island; and the portrait of Ehumarah between 7 January and 13 February, when Robinson left Hobart on his next mission – Ehumarah died in Launceston on 24 March 1832. The portraits of Mont.pe.li.atter and Togerlongerter are evidently those referred to in the payment to Bock “for 2 drawings of nt.chiefs” on 21 December 1832 (Plomley, 1965), but evidently Robinson did not receive the portrait of Ehumarah until after his return to Hobart from his expedition to the West Coast in November 1832 (Plomley, 1965).

Except for Larretong, whose portrait probably was painted between 25 March 1832 and 3 January 1833 (Plomley, 1991), the dates on which were painted the other portraits, those of Tunnerminnerwate, Wortabowigee, Maulboyheenner, Num.bloo.te, Problatena, Manalargenna and Tomlaboma, are not known. However, the receipt given Mrs Robinson by Thomas Bock on 29 January 1833 for £10.15.0, “being the balance due for painting a portrait and 2 drawings of native chiefs” suggests that several of them were painted while Robinson was in Hobart between 12 October and 7 December 1833, after the conclusion of his expedition to the tribes in the region of Macquarie



*Portrait of Problatena by Thomas Bock.*

Harbour. If all the portraits had not been painted by then, those remaining would have been painted between early August 1834, when Robinson returned to Hobart from his last expedition, and 1 October 1835, when he left Hobart to take up his post as Commandant of the Aboriginal Settlement on Flinders Island. During the period between May 1834 and May 1835, it appears that Bock produced copies of some of the portraits for Adolphus Schayer and Thomas Swayne, who were on the staff of the Van Diemen's Land Company in north-western Tasmania.

It is suggested, therefore, that all or most of the portraits had been painted by June 1833, and that

some copies of them had been made by the end of 1834 or early in 1835.

That the various copies were based upon tracings is made clear from the measurements given in Table 1, those of the outline sketches corresponding closely to all except four of the originals in the Museum of Mankind. However, it does not seem to be the case that the outline sketches used as templates for the copies were all prepared at the time the original was painted. This is shown by the differences between the originals painted for Robinson, that is, the Museum of Mankind series, and the others, in particular the Pitt River series, which were almost

certainly the copies which Bock made for his own use.

The measurements for the outline sketches correspond well with the Museum of Mankind originals for the following individuals – Woureddy, Truggernanna, Num.-bloo.te, Larretong, Togerlongerter and Tomlaboma.

The outline sketches for Num.bloo.te and Manalargenna have not been found, but the similarity of the Museum of Mankind portraits with those of the various copies shows that the sketches would have corresponded with the originals.

This leaves four portraits where the originals have different measurements from the copies – Maulboyheenner, Tunnerminnerwate, Wortabowigee and Problatena. The measurements for these four individuals appear to differ sufficiently to require explanation. With the other portraits it appears that the painting and the preparation of its outline sketch were concomitant activities. The differences between the measurements on the other four individuals suggest that Bock may have been dissatisfied with the original portraits he had painted, and when he came to prepare the outline sketches upon which copies would be based he made some changes in the proportion of the figures. These changes are most obvious in the standing figure, Problatena.

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Measurements	Outline Sketches mm	Museum of Mankind mm	Pitt Rivers Museum mm	New Zealand mm	Tasmanian Museum mm	Various mm
<u>NUMBLOOTEE</u> (Jenny, Jinny, Timmy's wife)						(ML)
Head across lobes ears		37.5	37	39	39	36
R. nipple – R. eye		70	73	75	74	73
<u>PROBLATENA</u> (Lackerla, Jemmy, Jimmy)						(ML)
Tip R. finger – R. pupil		151	183	179	180	182
R. thumb – L. little finger		73	81	86	86	85
R. cheek – lower lobe L. ear		30	36	35	35	36
Tip L. little finger – R. pupil		114	126	138	139	
<u>LARRETONG</u> (Wife of Wymaric)						
Top head – chin	53	52	53		54	
Arm – arm, at nipples	88	87.5	86		87	
Head incl. ear, at pupils	36	35	35		36	
Across nipples	34	34	33		34	
<u>MANALARGENNA</u> (Oyster Bay chief)						(TM)
Across head at pupils		39	39	39	41	39
Top head – top beard		49	50	49	48	49
Tip R. elbow – pupil L. eye		107	108	111	111	110
Brand (burning tip below) – R. pupil		93	99	97	99	91
<u>TOGERLONGERTER</u> (Oyster Bay chief)						
Top head – lowest beard	48	46.5				
Head across pupils	39	39				
Tips shoulders (above)	48	49				
<u>TOMLABOMA</u> (Unknown)						
Top head – chin	63	61				
Head across pupils	42	41				
Arms across lowest thorax	100	102				
<u>WOUREDDEY</u>						(ML)
Across head at pupils	56	55	53	52	54	55
Top head – ochred beard	60	59	59	58	59	59
Across body with arms	116	114	114	116	114	114
<u>TRUGGERNANNA</u> (Lalla Rook)						(ML)
Across head at upper earlobes	33	31	32	34	33	33
Across lateral points eyes	21	18	20	21	19	20
Fold breast – top head	76	73	75	76	76	76
<u>TUNNERMINNERWATE</u> (Pee.vay, Jack, Napoleon)						
Top head – beard	70	65	69	69	68	
Head across pupils	62	56	60	60	59	
Across arms at lower chest	101	97	98	101	101	
Across pupils	16	15	16	15	16	
<u>WORTABOWIGEE</u> (Jack's wife, Fanny, Jock)						
Top head – bottom lower jaw	61	55	60	58	60	
Top head – bottom necklace	107	95	105	100	105	
Between nipples	38	35	37	39	37	
Top necklace – bottom necklace	43	37.5	42	41	43	
Head across pupils	41	33	39	38	39	
<u>MAULBOYHEENNER</u> (Timmy, Robert)						
Top head – bottom jaw bone	94	84	88		93	
Top head – lower jaw	55	48	53		54	
Top head – bottom brand	149	131	143		143	
Head across eyes	40	37.5	40		40	
Across arms at nipples	78	69	77		77	

**Acknowledgement** Elizabeth Imashev, Curator of Pictures, Mitchell Library, for assistance in measuring the portraits and helpful discussion.

# Some Late Nineteenth and Early Twentieth Century Trade Jewellers in Western Australia

Dorothy Erickson

Those of you who followed my articles on Nineteenth Century Western Australian Gold and Silver Smiths published in *Australiana* in 1988-9 have no doubt wondered when I would return to complete the series as promised. Well here I am again beginning with A.O. Kopp, Donovan and Overland and the Levinsons. The second article will cover Mazzucelli and Downs and Richard Scanlan. The third the large international and interstate firms, Stewart Dawsons, Rosenthal and Aronson, Macrow, Simonsen, Rettig and their successors Lazarus and Dunkertons. The fourth article will cover J.C. Taylor and his successor Harris and Son. As I have stated previously an enormous amount of work was fabricated in Western Australia between 1895 and 1905 but very little remains to be examined and these biographies have been constructed mainly from written sources. Once more they are notes from my Doctoral Thesis and any statements inconsistent with earlier ones can be attributed to later research.

At the turn of the century social mores as well as fashion, continued to influence the styles of jewellery acceptable in the colony of Western Australia. Government House continued to be the centre of polite Society. Fashion became intensely feminine with lace and rustling petticoats. People such as feminist Lady James, for whom art jewellery was commissioned, still wore their glittering diamonds, pearls and peridots to gala evenings. Competent trade jewellers such as Caris Bros., J.C. Taylor, Levinson and Sons, and Stewart Dawsons<sup>1</sup> were

expanding, adaptable and prepared to design and make individual orders. They were also aggressive marketers of their wares. The jewellery of Lady Lawley, wife of Sir Arthur, Governor 1901-2, is typical of what was worn at this period. Lady Lawley favoured pearls – the local precious gem. A

considerable amount of pearl jewellery, locally produced, can be identified. Much of this work incorporates artistically-carved shell, featuring natural blisters. The master of this work in the 1890s was Thomas Bastion Ellies, of Broome, whose work was made up by city goldsmiths such as A.O. Kopp.



Figure 1. A.O. Kopp: Premises in High Street Fremantle, 1901, (*Theil Twentieth Century Impressions of Western Australia*: 494).



Figure 2. Doig and Horn: The workshop above 143 High Street, Fremantle, 1920s (Western Mail Christmas 1916: 49).

**Adolph Otto Kopp** came to Australia in about 1855. In Melbourne he managed a wholesale jewellery house before arriving in Western Australia between 1881 and 1891. He established a business about 1891 in Fremantle, the rival town to Perth, occupying a shop and rooms at lot 383 High Street, from 1894-8. Like many of the smaller jewellers he may have lived above the business at first. He was apparently both a maker and retailer but probably not a wholesaler. From 1899 to 1904 he occupied lot 384 High Street, also a shop and rooms. In 1901 his premises were at 141 High Street, (Fig. 1), where the ground floor was the retail space with a workshop above. The workshop was:

"... well fitted up, and contains a set of jewellers' tools of the very latest design and make. A feature is the patent rolling machine. There is also a furnace for smelting gold, a draw bench, and a sand blast. A large staff of competent workmen is kept constantly employed repairing work, and in the manufacture of the various articles which are displayed (Theil, *Twentieth Century Impressions of Western Australia*: 494 5).

A second shop was opened at 135 Barrack Street, Perth. This

was probably staffed by his brother George, whom he brought out from Germany to work with him. Kopp's Supplies of findings and equipment came from Germany where he went on a buying trip in 1904. His wife Emeline continued to manage the Fremantle business and when her husband committed suicide, in Colombo in 1905, she continued with the help of "German George" whom she married. She advertised in *Evening Mail* "AO Kopp not leaving for America" (15 Oct. 1906). This was inserted opposite Charles May's "Leaving for America" advertisements. During the First World War, she and others with German names, or connections, were stoned by a rampaging mob<sup>2</sup>. This eventually had a disastrous effect on her mental health but the immediate effect was the sale of the shop to Doig and Horn, pearl-mounters (Fig. 2).



Figure 3. A.O. Kopp: Broome pearl blister made up into a brooch, 9ct gold, 1892-1916, private collection, Sydney, 6.0 x 3.5 cm.

There are a number of pieces in private collections which indicate the range of work made. This included medals, pins, cufflinks, both the light pressed metal ones and others of quality and pearl blister brooches like that illustrated in (Fig. 3). Medals of good quality, rather similar to those of Piaggio, were also made [Australiana 1988 Nov.:102]. Kopp was the maker of a splendid and individual fifteen-carat gold Albert in the Hutchins Museum in Dunsborough. A delicate amethyst bar brooch is typical of his better work. Fine beadwork and a filigree effect created by wire scrolls give a delicacy to the bar brooch in keeping with the frothy fashions of the time (Fig. 4).

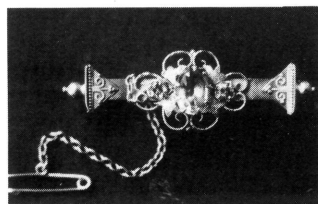


Figure 4. A.O. Kopp: 1892-1916, Brooch, 15ct gold and amethyst, private collection, Perth, 5.5 x 1.5 cm.

The most prolific of the local firms which sprang up was **Donovan and Overland** (1897-c.1926). This was the trading name of Joseph Donovan, reputed to have come across from Queensland in the early 1890s<sup>3</sup>. The firm had a considerable output in the years it operated.

In 1898 Donovan applied on the fifteenth of March to the Western Australian Patents Office to register a brooch design, "A combination of pick, shovel and windlass and bucket set upon a bar." The accompanying illustration was a photograph rather than the usual sketch. It was registered in class 2 as "W.A.13". The arched name shown in the illustration is Kalgoorlie. One of these (in an Addis box) is known. Other examples, featuring Coolgardie, Malcolm

(*Australiana* Aug. 1979:78)<sup>4</sup> and Leonora, are known – all without the key mark used at a later date. The brooches were sold to retail firms. By about 1908 the firm had instituted the use of a key as a maker's mark. The careful modelling of the constituent parts and the artistic balance to the compositions are probably why so many have survived. The series incorporated the "golden hole" – a nugget-encrusted plate through which the rope from the windlass descends, suspending a bucket for winching up the ore. This was derived from the golden cavity of the legendary "Londonderry" strike<sup>5</sup>. Despite the fiasco of the original, it was symbolic in Western Australian goldfields iconography of fabulous wealth. Later pieces from the firm have different finials or composition as can be seen in the pieces made following the Bullfinch rush of 1909-10 (Fig. 5, Fig. 5a).

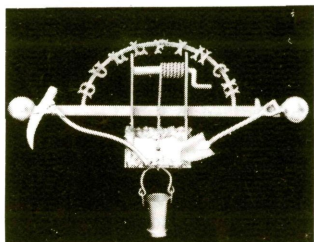


Figure 5. Donovan and Overland: Donovan and Overland: WA: "Bullfinch" mining brooch, marked "18ct" and a key, 1909-26, Whiteman collection, Guildford, 6.4 x 4.5 cm.

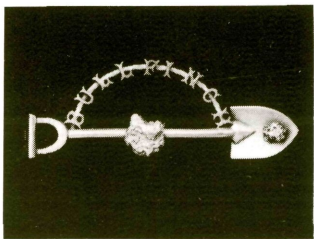


Figure 5a. Donovan and Overland: "Bullfinch" mining brooch marked "18ct" and a key in separate cartouches, 1909-1926.

Donovan and Overland were the makers of a brooch sold by Charles Band. Instead of mining equipment, this features a pair of axes beneath the arched Sanserif lettering "KURRAWANG", suggesting it had something to do with the Kurrawang woodline, a private railway run by the WA Goldfields Firewood Supply Company, controlled and managed by entrepreneur and Member of Parliament, William Hedges. This railway spur went out from Kurrawang, between Kalgoorlie and Coolgardie, enabling wood to be gathered for generating electricity and operating the refineries. The piece features a large oval opal set centrally between two axes. It is in pristine condition, the imagery unlikely to encourage wearing.

Donovan and Overland made much more than goldfields jewellery and supplied many of the other retailers. In 1921 it was still the premier wholesaler. The key to its success may have lain with its work remaining at the upper end of the market. No cheap mass produced

pressed-gold brooches bear the key symbol of the firm<sup>6</sup>. It appears on elegant bracelets, delicate rings and brooches and men's fob-lockets.

Sometimes the mark is used in conjunction with the retailer's mark of Greif, Hooper, Band, and others.<sup>7</sup> Many of the brooches feature the blister-pearl now readily associated with Western Australian jewellery.<sup>8</sup> Rings are mostly of the traditional half-loop or single-stone variety. The bracelets are more varied while remaining within the constraints of fashion. Some are set with cameos which enjoyed quite a vogue in the second decade of the twentieth century, some with "Satsuma" discs, while others are the more traditional bangles pave-set with small stones such as pearls, rubies, diamonds and sapphires. The small discs of "Satsuma-ware" porcelain with the delicate pictorial representations of flora and fauna are set in nine-carat gold rims and linked together to form an articulated bracelet. (Fig. 6.)



Figure 6. Donovan and Overland: Bracelet of "Satsuma-ware" porcelain set in 9ct gold rims, private collection, Perth, 19.0 x 1.5 x 0.8 cm.

In 1911 Donovan and Overland had premises off 177 Murray Street, Perth. Donovan's private address was 8 Altona Street, West Perth. In 1913 Alec Lambert commenced his apprenticeship with the firm. He remembers Matthew Orgill as the foreman. (Possibly D&O purchased or absorbed Orgill's business. He is later reputed to have acquired control.) The firm made the "Perth Cup" for Caris Bros. and probably other work, until 1920s.<sup>9</sup> Donovan and Overland made for Addis, Band, Caris, Doig and Horn, Greif and Hooper. For Addis and Caris they did not add their own mark, instead applied the Caris or Addis mark. In 1920 they were "manufacturing jewellers, Otley Place off Murray Street". This was until about 1926 when, according to ex-employee Alec Lambert (b. 1899), it "just fizzled out" because not enough trained men returned from the war.<sup>10</sup> Matthew Orgill, one time foreman, soon employed a number of the men and took over the orders whilst Dunkertons (1907-86) purchased some of the machinery.

A major Western Australian firm was "Levinson and Sons" who had arrived from Ballarat in 1896. In Western Australia the firm consisted of Mark Levinson and his two sons, Eugene and Felix. Mark was the second son of Michael Levinson, of Sheffield, who in 1840 had established a watchmaking business. The eldest son, Hyam, sailed for the Victorian gold-rushes where he was joined, in 1861, by his brother Mark. They set up in business in Ballarat. The 1893 depression in Victoria forced Mark and his family to emigrate to Western Australia, leaving Hyam and Family in Ballarat.

Mark and his Sons commenced business in Perth in Howick Street<sup>11</sup> as wholesale manufacturing jewellers, moving to 167-9 Barrack Street in 1898 and nearby to 81-89 from 1907-1926. By 1902 they had commenced retailing as well. The

one Levinson catalogue shows a range of work typical of the larger firms in the east. They commenced as manufacturing jewellers and, given the size of the establishment, it is logical to conclude that they made much of this themselves. No doubt as they grew they supplemented their stock from both the eastern States wholesale firms and the local ones such as Lazarus, Murfin and Scanlan.

Individual commissions, particularly with the local Broome pearls are more interesting than the "High Street Jewellers" range they carried. A milk-glass arrow-head mounted in a gold cap is one commission. The piece is rather ironic. An Aboriginal artifact, made from the material culture of the white invaders, refurbished as an Aboriginal trophy for use by other white people. The piece, of the same genre as the greenstone, tiger eye, or shark's-tooth fobs and pendants worn on Alberts, is surprisingly attractive. (Fig. 7) The firm also made the surrounds for the Misses Creeth, Helen and May – art teachers, who painted wild-flowers on porcelain plaques which were then set in gold to be worn as brooches.



Figure 7. Levinson and Sons: "Arrowhead Brooch", 1898-1926, 9ct gold and milk-glass, private collection, Sydney, 4.5 x 2.5 cm.

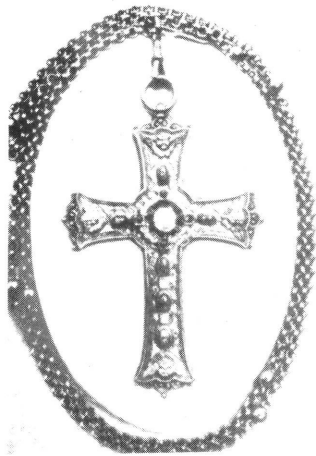


Figure 8. Levinson and Sons: Pectoral cross and chain, 1920, gold set with rubies, diamonds, emeralds and a large pearl for presentation to the Apostolic Delegate, Archbishop Catteano, to commemorate his visit to Perth illustrated in the Western Mail (29 April 1920: 26).

Levinsons expanded rapidly in the 1920s and cultivated the establishment. The Levinson sons had joined the business. They had built new premises in Hay Street, Perth. Its concrete front, set with lapis lazuli, the window frames bronze, was in the latest Moderne style. The building housed workshop space for a reputed 110 or so workmen manning a watchmaker's repair shop, and the jewellery manufacturing section as well as the retail area. Eugene was in charge of the manufacturing although Robert Levinson claimed to have commenced commercial lost-wax casting in Perth.

An aggressive marketing scheme made inroads into the business of Caris Brothers, J.C. Taylor and Stewart Dawsons. They also undertook commissions which artist-craftsmen such as J.W.R. Linton could have been offered. For instance the gold pectoral cross, set with rubies, local emeralds, diamonds and a large pearl (Fig. 8) fabricated by Levinson and Sons in



1920 for presentation to the Apostolic Delegate, Archbishop Cateano, to commemorate his visit to Perth. The cross, nearly thirteen centimetres long, was illustrated in the *Western Mail* (29 Apr. 1920: 26). It was quite an impressive design. Possibly it was designed by the Levinson daughter, Ernestina, who had studied under Linton at the Technical Art School. At the end of each beam there were small, sculpted winged-cherub heads. The rubies, emeralds and pearl were cabochon and bezel set. The piece was massive and quite striking.

Earlier in the year, Levinson and Sons had made the departure-gift from the people of Western Australia to Lady Ellison-McCartney.<sup>12</sup> This was a pair of earrings made of platinum set with four Broome pearls and forty-eight diamonds. (Fig. 9) Platinum, which is very strong, allowed for much lighter settings for diamond jewellery. The earrings were typical of trade work of the time, showing the beginnings of the geometric designs popular later in the decade.

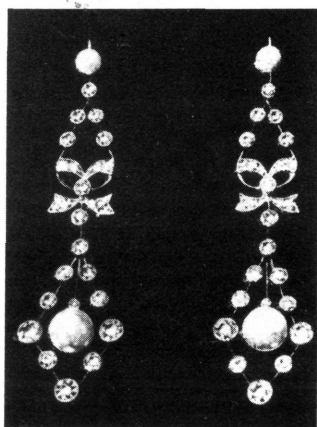


Figure 9. Levinson and Sons: WA: Earrings presented to Lady Ellison McCartney by the people of WA, 1920, pearls, diamonds and platinum (*Western Mail* 29 Jan. 1920: 25).

Levinsons had a large mail-order catalogue which included repoussé brass candlesticks and offering-



Figure 10. Levinson and Sons: Chalice and paten presented to St Paul's Church, Beaconsfield, by Lady Bedford in memory of the late Admiral Sir Frederick Bedford, formerly Governor of Western Australia illustrated in the *Western Mail* (24 Mar. 1916: 28).

plates and other church equipment.<sup>13</sup> They advertised that they made to individual order as well as selling catalogue items. The firm was in competition with their friends the artist-craftsmen J.W.R. Linton, J.A.B. Linton and H.A.G. Holdsworth. A chalice and paten presented to St Paul's Church, Beaconsfield, by Lady Bedford in memory of the late Admiral Sir Frederick Bedford, formerly Governor of Western Australia was made by Levinsons and illustrated in the *Western Mail*. (24 Mar. 1916: 28). (Fig. 10)

The Levinsons mark changed over the years. "Levinson & Sons", "Levinson", "Levinsons", "Levinson Perth", "L&S" (on small work) have all been seen.<sup>14</sup> In 1945 after the war when his sons returned, Felix retired and the company became a proprietary company. In 1961 the Stock-in-trade was sold to Caris Bros. by then owned by Lindsay Rosenthal and the firm ceased as an entity.

#### References and Footnotes

1. The Perth establishment operated from c.1898-c.1960.
2. The incident is described in Xavier Herbert's autobiographical novel, *Disturbing Element*.
3. According to Alec Lambert, an apprentice of his.
4. Previously attributed to Pearl who may have fabricated them for Donovan and Overland before he set up in business on his own.

5. Sealed over while Lord Fingal went to London to raise the capital to work on the mine.
6. A different key symbol was reputed by Don Mazzucchelli to be used by Joseph Lawrence, of Melbourne, in the 1960s or earlier.
7. Work supplied to Addis and Caris did not carry this key mark.
8. Queensland also had pearl fisheries but no study of work made in this State is available for comparison and only a few pieces seen are not of Western Australia origin. One has been identified as probably South Australian.
9. Lambert claims 21 Perth Cups were made at Donovan and Overland but he has to be mistaken. He probably means he had a hand in 21 in total in his career.
10. The impact of the expanding workshops of Levinsons which opened its large new factory showplace that year and the in-house work at Caris, which had just changed hands, may also have something to do with this.
11. Now Hay Street.
12. Wife of the retiring governor Sir William Ellison-McCartney, 9 Apr. 1917 to 8 Apr. 1920.
13. A photocopy of an incomplete catalogue is held in the History Department of the WA Museum.
14. It appears possible that the UK or early Victorian mark was a lion passant, a crowned leopard's head in profile, H then M in separate cartouches, and another with a lion passant crowned leopard's head, kangaroo, L&S in a cartouche [all with cropped corners]. The earlier marks were printed in Joylyn Warwick Jones' *Antique Silver Notes*, May 1988.

# Pseudo English Hallmarks on German Silver and an Australian Connection

*Wynyard Wilkinson*

The following extracts are all taken from the private correspondence of the Worshipful Company of Goldsmiths: ref: G.II.4:21 and is quoted with their kind permission.

Custom House, 6 November 1873  
'ex Strauss from Bremen'

'With reference to the recent importation to the Port of London of a quantity of silver plate of foreign manufacture but bearing in imitation of the mark of the London Assay Office ... I am desired by the Commissioners Her Majesty's Customs to acquaint you that the goods in question are not liable to detention and confiscation under the laws relating to the Customs and that therefore it rests with the Goldsmiths' Company to take such measures as they may be advised in respect thereto ...  
J.B. Hale Esq., Secy.

Goldsmiths' Hall, 7 November 1873

'In reply to the enquiry made by your letter of 6th inst. relating to the importation of silver plate in the Port of London of foreign manufacture bearing counterfeit marks of this Goldsmiths' Company I beg to say that as the persons to whom the plate has been consigned are only agents and cannot be accused of receiving them with a guilty knowledge of the forgery; I am of the opinion that the Company cannot sustain Criminal proceedings against them and have no power to seize or confiscate the plate.

'But if your department deliver up the plate to them I propose to give them at the same time a notice that the marks are counterfeit and to inform them that if after such notice they export the same

or have the same in their possession they will be guilty of felony and I propose to add to such notice an offer to send an officer of the Company's to obliterate the marks who would probably be able to do so without injuring the appearance of the articles thereunder ...'.

Note made at Goldsmiths' Hall, 11th November 1873

'... the plate was said to be manufactured by Messrs Aldfeld & Co. of Bremen and was shipped by H. Becker of Bremen and assigned to Messrs Kaul & Hamlein, shipping agents, 27 St Mary Hill EC to be reshipped for Adelaide. The weight of the plate seized is about 1200oz; the weight of the parts bearing forged marks about 477oz. All the marked plate seems to be the same sort of mark.'

Goldsmiths' Hall to Messrs Kaul & Hamlein, about 10 November 1883

'With reference to the quantity of silver plate said to have been manufactured by Messrs Aldfeld & Co. of Bremen and shipped by H. Becker of Bremen and consigned to you to be reshipped for Adelaide, parts of which plate weighing about 477oz bear marks counterfeited in imitation of the marks of Goldsmiths' Company and which plate has been recently stopped by the Officers of Her Majesty's Customs but has been, or is about to be liberated. I have to inform you that, you having been now informed that the marks on these pieces of plate are forgeries, you cannot have them in your possession or deal with them in any way, either by exporting them or otherwise without committing a felony and without rendering yourselves liable to criminal proceedings under the

provision of the Act of Parliament of the year 7 & 8 Victoria, chapter 22. I have further to inform you that an officer from this establishment will attend at any time and place that you may appoint to obliterate the marks on these articles. I am sure that I need not impress upon you the importance of your immediately attending to this for the Goldsmiths' Company have a public duty to perform ...'

Clerk to the Company

Goldsmiths' Hall, 6 December 1873 to Rt. Hon. Earl Grenville, Foreign Office.

'I am directed by the Wardens of the Goldsmiths' Company to bring to the notice of Her Majesty's Government the following circumstances (here follows a resumé of the facts up to the offer to send an officer to obliterate the marks) ... The offer was accepted and the marks were obliterated accordingly. These facts have come to the knowledge of the trade and it has been represented to the Goldsmiths' Company that there is reason to believe that frauds of this description are of frequent occurrence. In the case above mentioned the name and address of the manufacturers has been stated. If he were a resident in Great Britain a search warrant would be obtained; the punches with which these goods were marked and all illegal wares so marked would be searched for and if found seized and the manufacturer would be prosecuted for a felony. As however the offence has been committed in a foreign country the Wardens think it right to bring the facts to the notice of the Foreign Office with a

view to Her Majesty's Government making a representation to the Government of the Emperor of Germany through Her Majesty's Ambassador in Berlin ... to prevent the manufacturers abovenamed from continuing the practice of frauds which are manifestly injurious to the trade of this country ...'. Clerk to the Company

Foreign Office, 13 May 1874

'I am directed by the Earl of Derby to inform you that His Lordship has received a despatch from Her Majesty's Ambassador at Berlin, reporting that he has received a communication from the President of the Imperial German Chancery to the effect that the Senate of Bremen has been informed of the representations which have been addressed to the

German Government on this subject and has been requested to do its uttermost to prevent the recurrence of such abuses in the future.'

This correspondence speaks for itself; establishing that silver was being made in Germany for the Australian market and shipped already struck with pseudo-hallmarks. How much? What standard of purity? To whom?

Two Adelaide retailers have an established connection with Bremen; Carl Eduard Firnhaber who was born in Hildesheim 19 May 1805, apprenticed 1819-1824 in Bremen to J.F. Jutte and is listed as a Goldbeater in Bremen in 1842 and elected Master 19.7.1844. In 1846 he takes assisted passage to Adelaide, arriving on the *Heloise*

24 March 1847 and working in Adelaide until his retirement (?) in 1875.

Henry Steiner whose origins I don't know but who sailed from Bremen for Australia probably arriving in 1858.

Details of Firnhaber are taken from *Goldschmiede Niedersachsen* by Wolfgang Scheffler (1965).

The papers were first brought to my notice by Robert Barker.

(The Australian careers of C.E. Firnhaber and Henry Steiner are discussed at length in J.B. Hawkins, *19th Century Australian Silver*, Woodbridge U.K. 1990 - Editor.) Wynyard Wilkinson is a distinguished English authority on colonial silver and author of *The Makers of Indian Colonial Silver*, London 1987.

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## Letter to the Editor

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Dear Editor,

I have been reading the latest issue of *Australiana*, Vol. 14 No. 1. Several articles are of particular interest. Firstly your article on James Oatley will be widely appreciated. Secondly the article on the Macquarie chairs raises a few contentious issues. I believe these warrant discussion and so I intend to outline my thoughts. Perhaps this may be of general interest, if not, the comments are meant in good faith. No attempt is made to disparage Mr Bickersteth's article.

The three chairs need to be discussed in a twofold context. The first perspective must be historical, the second technical. Both are of course interrelated. The designs are clearly derived from Smith's pattern book but the adaptation of the original concept is a colonial manifestation. The creation of the chairs must be evaluated in context. If Macquarie commissioned a pair of these chairs they were clearly intended for his proposed new Gothic Government

House. It is not merely a case of two convicts making passable fashionable chairs for an indulgent governor.

One key factor is Temple's employment at Government House for an extended period. This does not mean he was making these chairs on the building site but implies he was one of the joiners from the Lumber Yard assigned to work on this important public building. The project had only seen the erection of the stables but these superb Gothic stables provided ample work for the government's best artisans. Temple's and Webster's talents may have been recognised by Macquarie but it is more likely the chairs were made in the makers' free time in a private workshop. If the chairs had been made in government time they would have been made in the carpenters' shop in the Lumber Yard. Convicts were at liberty to work on their own account after the completion of the official work day. Several Lumber Yard artisans are known to have managed suc-

cessful commercial establishments, most noticeably Henry Adcock the overseer of carpenters.

Nor can any inference be drawn from Temple's trade being listed as Carpenter and Joiner. These early convict indents often gave inadequate details and in any case carpenter was a general term applied to any woodworker vaguely connected to the building trades. For instance Major Druitt's assigned convict Joe Dodds is listed as a carpenter in 1821. In evidence before Commissioner Bigge a fellow artisan talks of Dodds making sashes for Druitt's house, Mount Druitt at Rooty Hill, and refers to him as the best joiner in the colony. Likewise the cabinet maker Laurence Butler was earlier listed as a carpenter. Henry Adcock's indent lists him as a carpenter and joiner but he managed a cabinet making business while overseer of carpenters in the Lumber Yard. Many other examples of the use of carpenter as a generic could be cited.

The carpenter's shop in the Lumber Yard contained the benches for a variety of specialised artisans. The majority were no doubt joiners making the joinery for public works which they would then take to the site to fix. The skills of these joiners should not be under-estimated. Others would be cabinet makers making furniture for government use. The better class of this work would have required the assistance of carvers such as Webster. Working with these artisans were the apprentices, convict boys selected and supervised by Greenway acting through the workshop overseer and all answerable to Colonial Engineer Druitt. The Wheelwright's workshop and the Blacksmith's workshop and the Cooper's Workshop had similar structures. An indication of the sophistication of these Lumber Yard workshops is revealed by the Requisition for Stores in 1820. (The requisition for the Carpenter's Store is reproduced in my article in the Newsletter of the Hand Tool preservation Association Vol. 3 No. 1 Feb. '91).

To speak of Temple as a carpenter cum cabinet maker is misleading. If he were trained as a joiner he would be quite capable of making these chairs to a high standard. The chairs do in fact fit into the category of Church Joinery and would normally have been made by joiners working in association with a carver. They do not belong to the mainstream tradition of eighteenth century cabinet making. For reasons to be discussed later the comments on standards of workmanship are based on an erroneous interpretation.

The comments on the choice of

materials also needs clarification. The use of NSW Rosewood was not due to Patrick Riley's preference. This timber was highly prized during the Macquarie period. It was recognised as a superior cabinet timber possessing a refined appearance similar to the best mahogany (hence Rose Mahogany). As an added bonus it carves superbly. Being harder than Cedar it is excellent for shaped joinery, e.g. chairs. Rosewood has two defects, it is slow to season and it can exude a resin. Once the use of French Polish became universal this "sweating" caused NSW Rosewood to fall out of use. Several other Macquarie pieces are known made of this timber. Its defects are relevant to the chairs under discussion.

Consider first the comments on the "carpenter" quality workmanship. The loose joints were probably due to the partial seasoning of the timber at the time of the chairs' construction. Why would poorly seasoned Rosewood be used in 1821? The answer lies in the acute shortage of Cedar during Macquarie's later administration. The Crown controlled the cutting of timber and protected the forests. They were the resource of the Crown. For example in 1820 Edward Hunt petitioned Macquarie for permission to cut cedar and spoke of the hardship his business faced because of the lack of cedar. He despairingly concluded "and yet the cedar grows everywhere". Alternatives were being exploited and NSW Rosewood from Newcastle became a preferred wood for quality work. Existing Rosewood furniture shows signs of hastily used partially seasoned wood, ovoid bed posts and table columns,

warped card table leaves, open joints in chairs cut from large sections of timber as in this case.

I consider the evidence of poor workmanship in these chairs to have been due to upholsterers mutilations and repairs. My experience of early colonial furniture provides examples of chair frames, sofas, etc. which have clearly been repaired by upholsteres. Before the use of modern adhesives upholsterers often repaired loose joints, breaks, etc. with linen soaked in hot hede glue as is the case with these chairs. It is unlikely any of these chairs retained any of their original upholstery. Similarly the "sweating" of the Rosewood has no doubt caused them to be repolished several times. Rough tool marks, etc. are also likely to be due to upholsterers' modifications to allow up-to-date styles of upholstery to be achieved in an expedient manner.

Perhaps a further article on the construction of these chairs could clarify this matter. One final point concerns the label on the Scott chair. I see no reason to doubt that this is original. If these chairs are seen as ceremonial and in the church joinery tradition then there is no reason to preclude signing by the makers, especially if the artisans concerned were a business partnership specialising in fashionable Gothic public or church work. The Clergy could not object to a chair made by a convict. After all the finest churches were designed, built and worshipped in by convicts. Remember the convict Mary Reiby who returned to England in 1820 and became a free settler in NSW in 1821!

Regards,  
Bob Crosbie

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# Early Australian Commercial Glass: Manufacturing Processes

Prepared by: Dr James Boow Published by: The Dept of Planning and The Heritage Council of NSW, Sydney, 1991.

Soft Covers, 211 pages.

Available from: The Dept of Planning, 175 Liverpool St, Sydney, \$20 (post \$2)

*John Wade, Australian National Maritime Museum*

For several decades, bottle collectors have been looting rubbish dumps and other archaeological sites for specimens to add to their collections, prizing the complete, marked and rare examples.

At the same time, archaeologists have been recovering glass fragments of bottles, drinking vessels and windows from legitimate excavations. But little was known about the artefacts recovered, or what they meant historically, and almost no results published.

Some years ago, the Heritage Council of NSW initiated a project to help identify glass found on archaeological sites. Dr Jim Boow was employed to carry out the study. He, with the collaboration of his wife, Mary Boow, put an enormous effort into gathering the technical data on glass manufacture, in searching newspaper records for references to glass makers and their products, and in isolating the physical attributes by which glass specimens might be identified and dated.

The resulting book will appeal mostly to archaeologists and bottle collectors, but not exclusively to them. More than half the book, 118 pages, is taken up with a well-illustrated discussion of the techniques of making glass, how they have changed over the past few hundred years, and how to detect tell-tale signs of the manufacturing processes in the finished articles.

The second part has 92 pages

with a list of glass making terms, a bibliography and appendices with a mass of valuable information. An alphabetical listing of over 1,000 Australian soft drink distributors, manufacturers and bottlers giving the firms' addresses and dates is followed by an index to their lettered and pictorial trade marks.

The list of sixty glass manufacturers' marks commonly found in Australia is mostly British. Australian firms noted are the Adelaide Glass Works, Australian Crystal Glass, the Botany Glassworks, Caledonian Glass Bottle works, Melbourne Glass Bottle Works, Mooney (sic) Valley Glassworks, Perth Glassworks, Joseph Ross, South Australian Glass Bottle Factory, Vance and Ross, and Zetland Glass Co. Many of these changed names or merged through time.

The final appendix lists bottle commodities advertised in the Sydney newspapers in the 19th century, mainly during the first half. It ranges from acids to ales, perfumes to preserves, and shows an extraordinary variety.

This deserves more research. For instance a check on the strikingly named "Flowers of Love Summer Drink" in *The Sydney Herald* for 4 September 1840 reveals that it was imported on the brig *Ullswater*, which arrived on 6 August 1840 from Tarragona and Marseilles. It was probably some sort of fruit-based cordial rather than a wine (as it is described on p. 194). Martin

Gill advertised "Flowers of Love" as part of his new range of summer drinks recommended "to families in particular" and offered at his Victoria Confectionery Establishment in Pitt Street, Like "Sirop d'Orgeat" and "Plaisir de Dames", it was available by the pint bottle or case. The year before, the enterprising Mr Gill had been advertising ice for cooling drinks in summer, brought by the Boston ice trader Tartar.

Not surprisingly, most of the imported glass containers held alcoholic beverages, cosmetics, medicinal products and exotic fruit concoctions – in contrast to the aerated waters and ales dominating the local market. However, much imported glass was very likely recycled in the colonies for other local products, an avenue of inquiry not touched on here.

Nor was it part of the brief of this book to provide histories of the early Australian glass manufacturers and their products. Hopefully, this will appear soon from the extensive researches of David Jones and Martin Carney into the Sydney glassworks and potteries.

This book should stimulate more research on the subject of glass in Australia, and help provide information for the analysis of bottles from dumps and archaeological sites for collectors and archaeologists. If nothing else, it will show archaeologists what a fascinating range of products came in glass.



State Library of Tasmania  
Department of Education and the Arts announces the Publication of  
**Tasmanian Insights: Essays in Honour  
of Geoffrey Thomas Stilwell**

Edited by Gillian Winter

*Tasmanian Insights* brings together essays on aspects of Tasmanian history and culture especially written to honour the work of Geoffrey Thomas Stilwell. The fifteen authors have each contributed an original article based on a writing or research specialty in which they have been materially assisted by Geoffrey. The diversity of his many interests is immediately apparent for, besides biographic comment, the volume includes material on immigration and settlement, and on the work of Tasmanian jewelers, engineers and book publishers. There are review articles on art, architecture, and on style in the furnishing of Government House, while the maritime exploration of Van Diemen's Land and South Polar discoveries are surveyed. The Allport and Crowther collections within the State Library, and the work of their founders, are also examined. The whole is prefaced by a *Forward* by the Governor of Tasmania, Sir Phillip Bennett. (A full list of the content of the book appears later in this article.) This valuable body of research relating to Tasmania is supplemented by a detailed index, a map, and sixty plates (in colour and black & white) of paintings, drawings and photographs. The edition is limited to 1,000 copies, plus 25 copies bound in full leather.

#### Geoffrey Thomas Stilwell, AM

Geoffrey Stilwell is well-known for his encyclopaedic knowledge of Tasmanian history, families and people and, as Sir Phillip Bennett

expresses it: "Over the past thirty years or so, a glance at the acknowledgements page of almost every quality publication which touches on Tasmanian history provides an indication of Geoffrey Stilwell's immense contribution to our State and to Australia at large." That he has been able to provide continuing assistance to writers, researchers and scholars has been aided by his successive association with the (then) Tasmanian State Archives, the Tasmanian Library and

(currently as curator) with the Allport Library and Museum of Fine Arts in the State Library of Tasmania. The Library decided to recognise his achievements in some positive way: the present volume of essays is the result of that initiative.

Given the eminence of the contributors and the importance and interest of their topics, *Tasmanian Insights* will undoubtedly be a considerable addition to the body of material available of Tasmanian Studies.

**TASMANIAN INSIGHTS: Essays in Honour of Geoffrey Thomas Stilwell** – A full list of the content of the book is given below.

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**Tasmanian Insights:**  
**edited by Gillian Winter**

Size: 250 x 165mm; 245pp; illustrations: frontispiece, title page vignette, and 60 plates of which 8 pages are in colour; hardbound with illustrated wrapper in colour; strictly limited to 1,000 copies; \$A75.00.

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## Notice to Members

The Mint Museum, Macquarie Street, a branch of the Museum of Applied Arts and Sciences (Powerhouse) displays a large portion of that institution's significant collection of early Australian decorative arts.

If reported correctly (*Sydney Morning Herald*, 8 February) it may lose that important venue and showcase of its Australian collection to the State Library of New South Wales who apparently seeks further premises in Macquarie Street, additional to their recent extensions, as a portrait gallery to be funded by a private sponsor.

User pay policy of the present state government suggests the final ministerial decision will be largely influenced by the potential number of paying visitors at the turnstile.

Reported ministerial complaint is that the present display at the Mint is 'too static' which if true is more than likely due to financial limitations directed by his own or previous governments.

The proposed use as just another art gallery will not necessarily solve that problem but will create others more serious that could threaten the architectural and historical significance of the building, particu-

larly its fabric.

The Trustees of the Museum of Applied Arts and Sciences can provide a purposeful and relevant display for this building within the stricture of its existing structure drawing on their wealth of suitable exhibits accumulated over more than a century. Changing exhibitions would provide sufficient reason to the public, potential donors and benefactors, for regular visitation.

Kevin Fahy  
Editor



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