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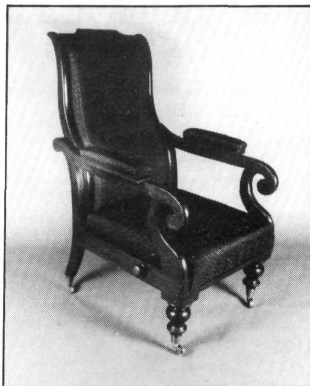




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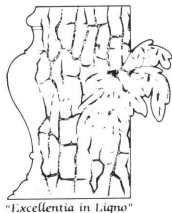
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To simplify the process of written communication with the Society the committee has agreed to maintain only a single address for all correspondence, including the submission of material for publication in *Australiana*.

Committee 1992/93:
President: Kenneth Cavill
Vice-Presidents: Michel Reymond,
Les Carlisle
Secretary: Graham Cocks
Treasurer: Andrew Simpson
Editor: Kevin Fahy
Members: David Bedford
John Morris
John Houstone
David Dolan

CONTENTS

- 60 SOCIETY PROGRAMME 1992
- 61 PRESIDENT'S, SECRETARY'S AND TREASURER'S REPORTS
- 62 ANNUAL FINANCIAL STATEMENT

ARTICLES

- 63 More Late Nineteenth and Early Twentieth Century Trade Jewellers in Western Australia
– Dorothy Erickson
- 67 Australian Decorative Arts at the Art Gallery of New South Wales
– Deborah Edwards
- 75 William H. Spencer, Journeyman Silversmith
– Peter Roberts
- 80 The Japanese Midget Submarine Attack on Sydney Harbour, 31 May 1942
– John Wade
- 72 A LONG AWAITED ANNOUNCEMENT
- 74 EXHIBITION NOTICE
- 77 EDITOR'S NOTE
- 78 BOOK NOTICES AND BOOK REVIEWS

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Cover: Leather work, 'The Anzac Book' by Emily Mullens 1916. Art Gallery of NSW. Purchased 1917.

THE AUSTRALIANA SOCIETY

PO BOX 322, ROSEVILLE 2069



— SOCIETY PROGRAMME —

MEETINGS — 1992

THURSDAY,
1 OCTOBER

Illustrated Lecture by Daina Fletcher
“AUSTRALIAN MARITIME PAINTERS
OF THE NINETEENTH CENTURY”

The artists include painters and portraitists of ships, lighthouses and the whaling industry. Curator at the Australian National Maritime Museum, Daina Fletcher will discuss these continuing traditions.

THURSDAY,
3 DECEMBER

CHRISTMAS PARTY
Speaker to be announced.

SOCIAL OUTING

SUNDAY,
29 NOVEMBER

An afternoon tea-party at a Balmain waterfront Victorian villa, the residence of John and Jocelyn Morris.

An ideal opportunity for Society members and friends to enjoy congenial company in ideal surroundings.

Further details will be advised in the next issue of *Australiana*.

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.

President's Report

Kenneth Cavill

Our Australia Day dinner was again held at the Darling Mills restaurant in Glebe, and on this enjoyable occasion our guest speaker, Joan Kerr, regaled members and their friends with "Stories of colonial Artists, The Talented, the Eccentric, the Neglected and the Failures". Professor Kerr's well illustrated address was thoroughly appreciated.

During the past 12 months, the society's regular programme has included a fine series of talks. They were given by Kevin Fahy on "Australian Jewellery", by David Dolan on "McAlpine Revisited – Bush Toys and Furniture", and by Deborah Edwards on "Australian Decorative Arts in the Art Gallery of New South Wales". These lectures, presented at our bi-monthly meetings held in Glover Cottages Hall, were worthy of considerably

larger attendances. Many members are of the opinion that Glover Cottages Hall is a very suitable and central location, not only for the formal talks, but also for our less formal get-together and discussions that follow over tea and coffee. Do come along.

A regular half-hour "Australiana Showcase" session now precedes the formal talk. It is pleasing to see the variety of Australiana wares – some with historical connections, that members and their friends are bringing to the meetings and so ensuring much enthusiastic comment and discussion. The continuing success of "Show and Tell" lies in your hands as participants.

The society's journal, *Australiana*, continues to publish original articles and reviews of high standard, and in this regard I express our

appreciation to Kevin Fahy for his untiring efforts as Editor. Naturally, the content of articles that appear in *Australiana* reflect the interests of individual authors – we are greatly indebted to them for their contributions. In particular, I would draw attention to Marjorie Graham's recent and distinctive article, "The Horn of Plenty – Talking Machine to Gramophone in Australia", for it takes us off the beaten track. I suspect there are potential authors within our membership who could also write on less familiar aspects of Australiana?

In closing, I express my sincere thanks to all members who have contributed to the well-being of the society during the year, to our committee, and especially to Graham Cocks and Andrew Simpson for their management of the Society's affairs.

Secretary's Report

Graham Cocks

The year just ended has been a difficult one for the Society. The membership has declined from 325 to 250 as the economic climate has influenced personal spending – be it for cautious reasons or reduced incomes. However, prudent financial management in the past has provided a reserve of funds which will enable the Society to outlast these conditions created by a recession.

Whilst the primary purpose of house inspections and the viewing of personal collections is to broaden the knowledge of members and bring together those with similar collecting interests, Society outings are an important source of revenue and additional member support is needed to ensure their success.

Two successful outings to houses

in Burwood and Petersham were conducted during the year and we thank the owners for their generosity in making their residences available to the Society.

I would like to thank our Editor, Kevin Fahy, for his outstanding work maintaining the high standard of our Journal, *Australiana*, and to members of the Committee for their continued support.

Treasurer's Report

Andrew Simpson

I would like to thank the advertisers and our sponsors for their continued support throughout the past year, without whom our finances would be very sad indeed.

The cost of production of our journal, *Australiana*, has increased only marginally throughout the year and this has reflected in a loss of \$583.15 for all the Society's activities compared with a loss last

year of only \$309.00

I would like to take this opportunity to thank all my fellow committee members for all the support throughout the year.

The Australiana Society (Inc.)

Financial Statements

INCOME & EXPENDITURE STATEMENT FOR THE YEAR ENDED 30TH JUNE 1992

JOURNAL INCOME

Sales to Members (as pro rata of subscriptions)* (Apportioned 250 @ 20.00)	5,000.00	
Other sales, back copies	79.20	
Advertising	<u>3,560.00</u>	<u>8,639.20</u>

LESS EXPENDITURE

Production	10,123.00	
Postage	<u>690.17</u>	<u>10,813.17</u>

NET SURPLUS / DEFICIT -2,173.97

GENERAL INCOME

Subscriptions less proportion applied to journal	* 1,660.00	
Annual dinner including raffle	2,118.00	
House Inspections Private Collectors	572.00	
Interest Received	364.70	
Donations	<u>110.50</u>	<u>4,825.20</u>

GENERAL EXPENDITURE

Corporate Affairs Fee	20.00	
Insurance	150.00	
Subscription to R.A.H.S.	60.00	
Postage	86.75	
Stationery	182.57	
Rent - Glover Cottage	500.00	
Annual Dinner Expenses	2,000.00	
Annual Dinner Refund	50.00	
Presentations to Speakers	43.90	
Government taxes & Bank charges	<u>141.16</u>	<u>3,234.38</u>

NETT SURPLUS / (DEFICIT) -583.15

BALANCE SHEET AS AT 30TH JUNE 1992

ACCUMULATED FUNDS

Balance B/forward 1st July 1991	9,196.45	
Less net deficit	<u>583.15</u>	<u>8,613.30</u>

THESE FUNDS ARE REPRESENTED BY —

CURRENT ASSETS

Cash at Bank	General Account	2,799.20	
	Sydney Account	724.89	
	Investment Account	4,989.21	
Deposit	Glover Cottage (Bond)	<u>100.00</u>	<u>8,613.30</u>

More Late Nineteenth and Early Twentieth Century Trade Jewellers in Western Australia

Dorothy Erickson

The many new towns and firms set up in Western Australia in the late 1990s allowed considerable mobility for craftsmen, making it exceedingly difficult to trace careers. Some, like Pearl and Levinson, tried manufacturing and graduated to retailing. One who appears to have done the reverse was Thomas Richard Scanlan (1860-after 1922) who began with small retail and manufacturing establishments and became a wholesale manufacturer. Scanlan, born in Ireland, was the son of a pensioner guard and arrived in Western Australia with his family in 1864. In 1881 he became the son-in-law of Anthony Fouchard from whom he may have learnt his craft.¹ By 1884 he was resident and working in Fremantle, possibly in the employ of Mason or Wellby. By 1893 he had his own premises in Howick Street, Perth, where he was set up as a manufacturing jeweller. By 1899² the address had changed to Wellington Street, Perth.

Scanlan is probably the maker who stamped his work with an "S" and a swan facing right.³ This is seen on a very individual handmade nine-carat gold Albert (Fig. 1). Flat links, made by passing approximately 7 cm jump rings through a rolling mill to flatten them are joined in pairs. At each of these junctions four smaller rings of twisted wire are attached. Each large link is carefully stamped "9c". Many local Alberts were made from imported chain fitted with imported catches but a locally made "T" bar and fob. This is obviously one of the few nine-carat

Alberts of local manufacture.⁴ It is stamped "S swan" and "9CT." (with the dot under the t). The fob is missing.



Figure 1. Scanlan (attributed). Albert chain, 1889-1910, private collection, Perth.

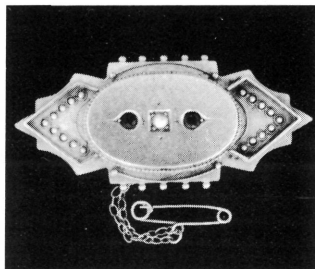


Figure 2. Scanlan (attributed). The Norseman Brooch, 1896. 15ct yellow gold, WA Museum. [Photo courtesy WA Museum.]

Scanlan is also the likely maker of the "Norseman Brooch", reputedly of the first gold found on the Norseman claim, indeed from a nugget stumbled on by the horse "Norse-man" after whom the lease was named by his owner, Lawrence Sinclair, a shepherd turned prospector.⁵ The piece was made for Sinclair's wife, Julia née Playle.

The brooch is basically an oval extended by means of geometric additions to resemble a stylised bow. To the hollow box form of the brooch have been applied small gold balls in the Etruscan manner (Fig. 2.). In the centre of the oval are set pavé, a pearl and two small rubies. The brooch has an elongated oval glass box at the back in which a lock of hair can be kept – a residual element from the hair brooches of earlier decades. The mark is badly rubbed and while the letter S is quite distinct, the rest is too worn to distinguish.⁶

In 1903, Scanlan set up a larger enterprise in Barrack Street and advertised as a manufacturing jeweller. It is reasonable to assume that he was able to enlarge his output with the acquisition of his father-in-law's equipment and that of departing goldsmiths. He appears to have taken over Charles May's production of swan brooches, for which there was still a demand. May had ceased wholesale production in 1906, preparatory to his planned migration to America but similar brooches continued to be made. One has an "S" and image of a swan impressed. In this brooch the usual swans, crescents, gallery rail and chain are

present, however in the central section an oval shield, set with a ruby, replaces the nuggets seen in many of the May brooches.

The gallery rail and chain used in these would have been purchased from a wholesale supplier such as Burmeister or Falk, for manufacturers purchased ready-made findings and aids such as gallery strip, used for setting stones and cameos, and the fluted and plain balls used as finials. Falk, which operated in WA from the 1870s, is known to have imported gold balls and strip from France. Some may have been supplied by individual jewellers, such as Lindell who was also an importer.

This brings us to the question of the wholesale manufacturing Jewellers who were in Western Australia in the concluding years of the century. In 1895 Perth was still a charming town of about 15,000 people. The harbour construction to allow deep-sea ships to enter was almost completed, and railways and towns grew apace in the interior. The 1895-6 *Post Office Directory* confidently announced that Perth presented openings which few cities or towns in Australia could afford at that moment. Large and small firms responded to the rhetoric. Rosenthal Aronson,⁷ Levinsons and Donovan and Overland were three of the manufacturers attracted immediately. Quite a number of large entrepreneurial firms were attracted in the next few years, expanding the wholesale manufacturing section of the trade from the solitary Charles May, to 13 by 1901.⁸ It was not only the promise of the gold and expanding population to purchase the work that made the ventures seem profitable. There were other factors to consider. Western Australia had adopted protection some years before, with high duties on luxury goods (so as to have the least effect on most of the population). Naturally Western Australian-based

jewellers, like C.H. May, had a price advantage and it seemed that these tariffs would remain in place for Western Australia, worried about her nascent industry, seemed unlikely to join the Commonwealth. Alexander Forrest put it quite clearly in the Federation debates in Parliament: "We have many industries here that require careful guarding, so that they may not become things of the past" (quoted in Bolton, Geoffrey. *Alexander Forrest: His Life and Times*: 169). Charles Harper, the co-owner of *The Western Australian*, rather prophetically outlined what could happen:

"It is the capitalist who desires scope for the use of his capital; he wants to control all the industries of the country. While we are segregated States capitalists cannot do that, but once we become

federated, capitalists will have supreme control, and there will be no power of overcoming them" (quoted in Bolton 1958: 169).

Western Australian industry did decline under the onslaught of the large Melbourne jewellers but that was a little into the future.

In 1898 manufacture was facilitated by the setting up of a branch of the Royal Mint, able to supply refined gold and ready-made sheet and rod. Other firms attracted to the colony included Macrow and Son based in Melbourne, Dixon Brothers of England and Stewart Dawsons of London and Sydney.

The social scene was led, in part, by the wives of the mining magnates, in their glittering diamonds. Dresses and jewels worn at court in England also graced the dusty floors of Coolgardie and Kal-



Figure 3. Rettig Shield, whereabouts unknown. [Photo courtesy R. Phillips.]

goorlie. Mrs Brookman's⁹ diamonds were well known. They were described when she attended the Kalgoorlie race ball in 1896:

Her dress was a very rich black corded silk, handsomely trimmed with sequins. The corsage was bordered with blush roses, while the whole costume was lighted up by some splendid diamonds in the form of necklet and bracelets. The dress was very much admired in London on the one occasion on which it graced a ballroom (*Kalgoorlie Miner* 14 August 1896).

Young men out for adventure added colour to the goldfields, Lord Percy Douglas (later the Marquess of Queensberry) was seen languidly reciting poetry and collecting money for some worthy cause, while the Hon. David Carnegie and many others, organized prospecting expeditions. Entrepreneurs such as the Hon. Mrs Candy went about the business of floating mining companies.¹⁰ This meant a rather cosmopolitan clientele for the local goldsmiths and the repatriation elsewhere of much that they made.¹¹

A South Australian family on the goldfields were the Rettigs. Alex and Phillip, were the sons of Paul Rettig, the foreman at Falk and Co, later Silas Schlank, in Adelaide.¹² Alex Rettig was in Coolgardie from at least 1899 to 1901 when he moved to Kalgoorlie.¹³ He was a wholesaler to other jewellers. Phillip, who arrived about 1903, remained in Coolgardie until 1909. It was Phillip who orchestrated the presentation of the "Rettig Shield", made in 1908 in Coolgardie by his father for the Coolgardie Rifle Club (Fig. 3). It is a standard shape, with an applied thistle, rose and shamrock in the top lobes. "Coolgardie" is applied across the centre with a fern spray at each end. Below are crossed rifles with a target beneath, Phillip made Masonic and other lodge jewels and emblems, although he claimed his speciality was making



Figure 4. Mazzucchelli and Downes, premises in Lane Street, Boulder c. 1907. [Photo courtesy WA Museum.]

client's materials into fashionable styles. The Freemasons were very strong in Western Australia and he no doubt had a thriving business.

A firm which rose to prominence on the goldfields was Mazzucchelli's. This had a continuing presence in Western Australia and flourishes today. The firm began as Mazzucchelli and Downes in Boulder shortly after Federation. It was a partnership of Matthew Ernest Mazzucchelli and Sam Downes. Both had been employed by the Boulder jeweller James Robertson (1895-1909) for about five years before venturing out on their own in 1903. About 1907 they purchased the Lane Street business of T.H. Manhire (1903-1907). This shop with its striking black paint and gold lettering made quite an impression in Boulder (Fig. 4). The firm was soon the most important in the town, being commissioned to make the gold key used to open the new Boulder Town Hall in 1908.

At present only three pieces are known marked with the "M&D" of

the firm. These are a fifteen-carat gold brooch presented to Nurse Cooke, née Wheeler, of Boulder in 1909 (Fig. 5). This is in the form of a Goldfields' Infantry Regiment badge. On the verso is inscribed "To Nurse Cooke from members of E company with heartfelt thanks 30/9/09". It was in recognition of her professional efforts. Mazzucchelli also made her wedding ring and a bar-brooch of hollow tube terminated with gallery strip and scrolls (Fig. 6). In the central section of this brooch, in place of the usual nugget, is a treasured fragment of an earlier goldfields' brooch. This had originally been made on the Sandhurst field during the Victorian gold-rushes as a wedding present from Frederick Wheeler to Phoebe Morgan. It suffered damage, being stood on, and on her death sections were dispersed among the girls of the family. Cooke, who had recently arrived from Victoria, sought out Mazzucchelli and had the very sentimental memento of her mother incorporated into a new brooch typical of the period.

Mazzucchelli had begun his apprenticeship with Benjamin Cohen in Melbourne completing it in Stawell, Victoria, with F. Sack. The family lived in Stawell, where the father, a Swiss, had gone as an engineer in the mining industry. When Matthew's apprenticeship finished, the family came west to repair its fortunes. The partnership broke up in 1912. Mazzucchelli continued in business in both Kalgoorlie and Boulder, founding the firm which continues today.



Figure 5. Nurse Cooke wearing her brooch made by Mazzucchelli and Downes c. 1907.

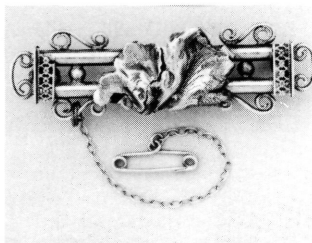


Figure 6. Mazzucchelli and Downes, Bar Brooch, c. 1906, 15ct gold, marked "M + D", Family Collection.

During 1921 Mazzucchelli moved to Perth to 203 Bairds Arcade. The clock from Boulder was brought to Perth and mounted outside. The firm later moved to Brennans Arcade (which became Central Arcade) until it was demolished in 1961. Matthew's son Harold was apprenticed as a jeweller to Norman Hamilton but because of economic constraints completed only four and a half years before going into the firm. He was joined by his younger brother Edwin Albert who had trained as a watchmaker.

Harold, took over the business after World War Two. He was a retailer more than a manufacturing

jeweller and expanded the firm in concert with his son-in-law and nephews during the mineral boom of the 1960s and 1970s. In 1961 they purchased the "Goldsmiths Hall" in Geraldton. In 1962 they opened two shops in Murray Street (Plaza Arcade), and 643 Hay Street to replace Central Arcade which was being demolished. 1967 they opened at Carousel Shopping centre in Cannington. In 1970 they opened in the new City Arcade and commenced marking the work "MAZ". 1973 saw them in Karrinyup shopping centre and 1978 at Whitfords City (the shop closed in 1990). The Hay Street shop was demolished, as part of a redevelopment, and the firm moved this branch to National Mutual Arcade, which closed in 1981. In 1984 they opened a shop in the Garden City complex in Booragoon. In 1985 an administration centre at 639 Murray Street was opened in 1986 Max Carter, son-in-law of Harold, took over the management of the business. By this time, it was one of the largest chains of jewellers in Western Australia. Unfortunately the firm only began to make their work in recent years.

References and Footnotes

- 1 T. Scanlan is listed in Erickson, Rica. *Dictionary of Western Australians 1829-1914*. 4.2 (L-Z): 1424 as arriving in Albany after returning from abroad in 1881 and it is possible that he returned to Ireland or went to Adelaide or Melbourne for his training.
- 2 The last year Fouchard is listed.
- 3 All other swan marks seen have the swan facing left. A swan facing right is virtually an S-shape and needs little alteration to become a swan. An alternative for a possible maker for this is Richard Snellgrove.
- 4 The swivel catches were imported.
- 5 Donor information files WA Museum. The claim was registered 13 Aug, 1894. The first shipment of gold was sent out of Albany to Adelaide to be refined 10 Nov. 1894. Sinclair appears to have sold the mine by 1897 and dissipated the money (Young, Janice. *In search of Elizabeth: The History of William and Dinah Roser*. Armadale: Chaterbox, 1982:41- 42).

- 6 Other possible makers were the convict Seeligson, noted for his gold and pearl work, but whose mark is not known.
- 7 Rosenthal Aronson became Aronson and Co. in the rest of Australia from 1902. Aronson and Co, Melbourne, registered a flag as trade mark in 1906. The parent firm had been using this for some time. It was removed from the register in 1934.
- 8 Large firms such as Murfin and Co., Horowitz and Co., and smaller ones such as A.C. Giles, Thomas McFarlane and George Wilson, have not been researched. Alex Rettig and Mathew Orgill, who chopped and changed places and work, are but sketchily known.
- 9 Her husband was a South Australian, William G. Brookman, director of a number of large mining companies in Coolgardie and Kalgoorlie. He was Chairman of Coolgardie Mining Company and Mayor of Perth in 1900.

- 10 Lord Percy Douglas arrived in December 1892 with David Carnegie. Douglas, with his large frame and immaculate clothes, became a well-known figure soliciting for worthy causes. Douglas and Captain Duffield used camels as a method of transport. Other visitors included the Marquess of Lorne, Lord Sudley, Lord Fingal, Lord Kilmorney. The Hon. Mrs Candy arrived in 1894, on the first of a number of visits to float mining companies. She had Paddington Consols, The Duke, The Gypsy Girl etc.
- 11 A considerable proportion of material examined had been acquired in Melbourne, London and Hobart.
- 12 The Falk business was split among the cousins in about 1887 with Schlank taking the fabrication. Falk continued to export and handle the London end with Benjamin running Melbourne.
- 13 Falk and Co was in Kalgoorlie from 1905 to 1919, opening up as Alex Rettig, who may have handled its business, left for Perth.

Australian Decorative Arts

at the Art Gallery of New South Wales

Deborah Edwards

The Art Gallery of New South Wales actively collected Australian decorative arts only in a relatively brief period of its history – basically between 1910 and 1934. Although the Gallery did acquire, through gift and some purchases, a number of modern ceramic pieces in the 1960s and '70s, these were sent to the Museum of Applied Arts and Sciences in 1987, in recognition of the primary role of the Museum in this area.

What the Gallery did acquire in the early decades has proved to be a specific and rich collection, comprising approximately 200 historical items, with a primary focus on the work of early twentieth century Sydney craftspeople, specifically members of the Society of Arts and Crafts of NSW, which was formed in 1906, and is still in existence today.

For those leading Sydney citizens who organised the foundation of the Art Gallery of New South Wales in 1874, the practical idea of creating an educational institution, to provide artefacts of European civilisation specifically for inspiration to colonial artists was as strong as the desire to provide an enjoyable cultural experience for the New South Wales public. This belief that there was a real need to develop the appreciation of art in order to catalyse local industry and art appears to have provided a major incentive for the Gallery's initial interest in, and acquisition of the applied or decorative arts.

The European decorative arts collection began to take shape in the 1880s and by 1900 the collection numbered over 150 European pieces. But in 1903 the Trustees had their funds severely curtailed

and the Gallery found it very difficult to compete for European works in all media for a number of years. At the same time the Trustees began to recognise the burgeoning activity in the Australian decorative arts. These two factors were primary in the Gallery's decision to direct acquisition attention to the Australian Works from around this time. With this interest came the Trustees' shift in emphasis from acquiring European work as a means of inspiring local craftworkers to the desire to house the best of our own country's decorative arts.

The Gallery made its first purchase of Australian decorative art in 1909 with the vase by Mildred Lovett and consistently collected works from the NSW Arts and Crafts Society's annual exhibitions from 1910 until 1934, in a wide range of media including porcelain, ceramics, leather, metalwork, wood-carving and pyrography, and textiles and needlework.

The Gallery voted the substantial sum of £150 for the first purchases in 1910 and although the amounts later allocated for this purpose were smaller they did allow for the acquisition of sometimes in excess of 20 items from individual exhibitions. The view of powerful Trustee John Sulman – who guided the Gallery's acquisition of the decorative arts right up until his death in 1934, was that "both the find and applied arts act and react beneficially on each other and so should both be acquired in a 'National' Gallery". Nonetheless at this time the Museum of Applied Arts and Sciences (previously known as the Sydney Technological Museum) was already using State funds for purchases in this

area. At issue in the discussions concerning the roles of the Museum and Gallery, which arose specifically during the time the Gallery collected the decorative arts, was the fundamental question of whether the State Gallery should be involved in the acquisition of the decorative arts as part of its 'fine arts' policy. The traditional hierarchy of the arts, maintained by attributing to the decorative arts a lesser degree of intellectual effort and greater concern with manual skill was frequently invoked in a long standing debate concerning the status of the 'applied' arts in relation to the 'fine' arts.

Since the formulation of its statement of aims in 1880, the Museum of Applied Arts and Sciences had provided a specific place for the acquisition of applied art with the aim also, of providing inspiration for Australian artists and industry and by 1906 it had set up a permanent display of over 200 objects, acquired under a specific interest in the application of Australian flora and fauna to local decorative art. By the 1920s, both the Museum and the Gallery collections showed the significant presence of commercial European and individually crafted Australian decorative art and debate increased over which of these institutions should be solely responsible for the collection of Australian decorative arts. In 1924, prompted by a Ministerial directive, the Gallery Trustees resolved that it was a "function of the Sydney Technological Museum to collect and display modern wares of applied art". John Sulman was able to defeat a motion in 1928 proposing the transfer of all or part of the

Gallery's collection to the Museum, but after his death in 1934 the Trustees did vote to transfer the collection. The Gallery's commitment to the Australian decorative arts markedly decreased from this time.

Although the Art Gallery of New South Wales collected works almost exclusively from the Society of Arts and Crafts of NSW, it managed – through the policy of the Society to show works from interstate artists – to acquire a collection which also gives some indication of arts and crafts activity in other states.

The interest shown in Australia in the English Arts and Crafts movement from the 1890s led to the formation of Arts and Crafts societies in Tasmania (1903), NSW (1906), Victoria (1908), and Queensland (1912) which greatly altered the character of Australian decorative art activity and which formed the basis of the Australian studio craft tradition. The Societies stressed individual craftsmanship and importantly, they became the means by which hundreds of female craftworkers were brought into the professional realm of art production. Aided, soon after its inception, by Vice-Regal patronage the NSW Society soon proved highly successful and membership grew to over 200 active members in the 1920s – including Sydney's most important craftworkers and others who helped establish a long association with the Art Gallery of New South Wales. For example, John Sulman's daughter Florence was a long standing Society President.

China Painting and Pottery

The bulk of the Gallery's decorative arts collection is comprised of ceramics – a fact which appears to mirror the interests and activity of NSW Arts and Crafts Society's members until at least the 1930s.

The ceramic collection is divided into two distinct areas – hand-

painted china pieces, and hand crafted or 'Society' pottery. Together these areas do demonstrate a significant number of the concerns exhibited by artists involved with ceramics in Australia in the late nineteenth and early twentieth centuries.

China painting was taken up enthusiastically in Australia, particularly in decades when craftworkers found it difficult to acquire or gain access to materials, kilns and techniques for production of their own pottery. At Sydney Technical College a china painting course was being offered as early as 1896, and many artists also appear to have learnt the art of china painting at private classes. The Arts and Crafts Society was not established in NSW until 1906 and although, the Gallery did not acquire its first pieces until 1909, we do have in the collection a number of hand painted wares which we have recently been able to date to the 1890s. Works such as Ada Newman's "Vase with Native Heath design" c. 1887 and "Jug with Solanum design" c. 1897, Ella Richards' "Vase with Clematis design", and Amy Vale's "Bowl with lillypilly design" were shown in an exhibition of Sydney Technical College students work at the Art Gallery of New South Wales in 1897 and thereby illustrate the kinds of work being done by china painting students in Sydney at this time. The decorations are painted on commercial ware, in these cases French porcelain, which were often purchased by artists from Prouds – one of the main suppliers of porcelain in Sydney.

These pieces indicate not only the calibre of work being executed by craftworkers of the time but two important facts about the work of Sydney Arts and Crafts Society members, until at least the 1920s: the influence of Art Nouveau, and the members' commitment in Australian flora and faunal motifs.

The Australian motif appears to

have been well-suited to the Art Nouveau style which was imported from Europe at much the same time as the Arts and Crafts philosophy became important in Australia. The preference for the sinuous organic form is well represented in works in all media in the collection and particularly in ceramics.

In 1892 an agency for Doulton was opened in Sydney and a collection of Doulton ware was donated to the Sydney Technical Museum in 1893. These events – which made some of the finest Doulton artwares accessible to the Sydney public – must also have had an impact on a whole generation of china painters in Sydney. Works in the collection by Ada Newman and Murial Cornish, for example, are clearly based on Doulton artwares being produced during the period. Edith Bell-Brown also produced work which shows the influence of English artwares, such as her two "Lidded jars", (c.1914) in which she experimented with lustre glazing on Austrian porcelain.

The fact that many of the china painters of the period also had training in painting, for instance, at Julian Ashton's Art School, led to yet another influence on the style of work produced. Mildred Lovett's work is the most striking example of this painterly technique with her two vases in the collection having designs based on paintings by the artist Sydney Long. Ernest Finlay's "Vase with gum tree and kangaroo design" and "Vase with pastoral design of figures bathing" are perhaps evidence of his painting studies at the studio of J.S. Watkins, even though his decoration is applied to his own hand-made earthenware pots rather than porcelain.

Although a pottery course was listed as early as 1901 at Sydney Technical College it was offered only subject to the proviso that "its formation (would) be considered should a sufficient number of stu-

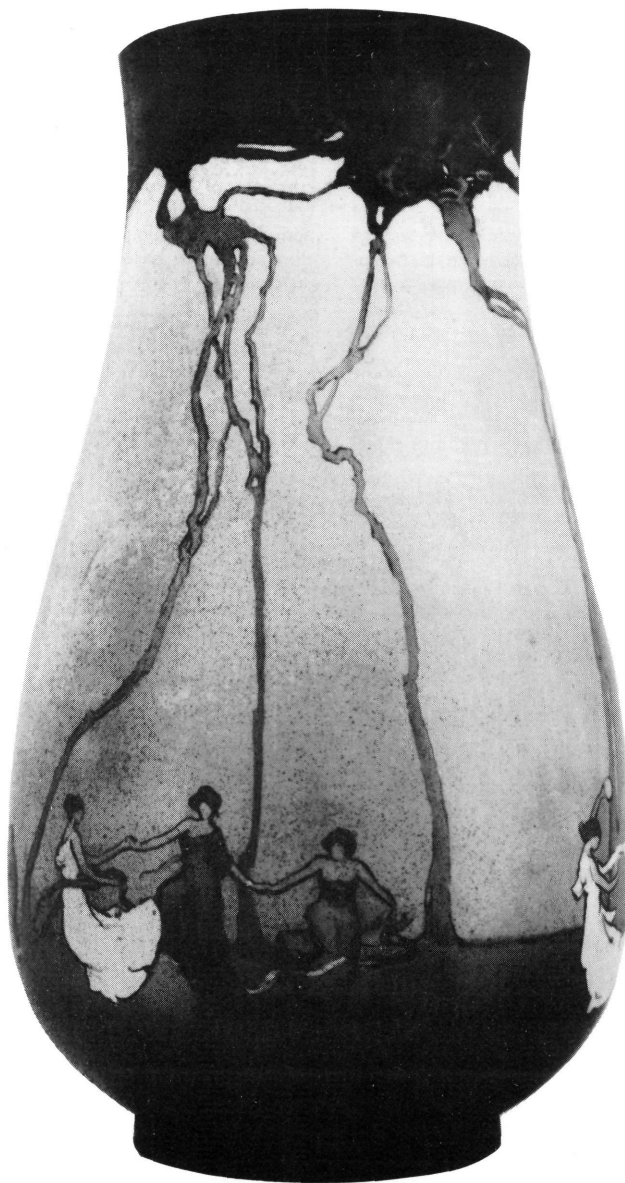


Figure 1. Mildred Lovett vase with pastoral design of dancing figures by Sydney Long, 1909. Art Gallery of NSW. Purchased 1909.

dents apply". The production of studio pottery was in fact not common until after World War I. Nonetheless, certain artists – such as Marian Munday – an Englishwoman who set up studios in Brisbane and Sydney – were producing their own work before this date. Munday had an exhibition of over fifty pieces of pottery at the NSW Society rooms in 1910, from which the Gallery acquired her "Vase with raised medallions" – the first purchase by an Australian public Gallery of locally made studio pottery.

As the studio pottery tradition developed in Australia the Gallery acquired works by a number of its leading exponents – although interestingly – there were omissions. For example whilst the collection is rich in the china painted work of Ethel Atkinson and Ada Newman, the Gallery does not hold any of their pottery.

But the collection does hold works by Vi Eyre and Edith Bell-Brown which go some way in plotting the different stylistic sources and technical preoccupations which enabled both of these artists to establish their reputations as studio potters in the early decades of the century. Eyre's "Vase with Possum and leaves" 1923 for example, shows her distinctive use of an inlaid clay technique quite different from work being done by other NSW potters at the same time. It seems that during the 1920s Eyre was studying in Brisbane under L.J. Harvey who experimented widely with clays and glaze technologies and was working with the inlaid clay technique as early as 1919.

Other studio pottery pieces which give some indication of the range of influences on artists of the period include Mabel Lesslie's rough hewn and glazed "Vase" 1919 – with its geometric, Islamic style design, and Ernest Finlay's later "Jar in the manner of Lang Yao" 1930 – which demonstrates an interest in the use of Chinese glazing techniques and forms, and

hence points to the Orientalist influences which would become such a feature of Australian ceramic work in later decades. The work of Gladys Reynell and Margaret Preston demonstrates an interest in English studio pottery with their rustic slip and sgraffito decorated domestic earthenwares; an interest acquired while they were studying together in London just before the outbreak of World War I when the English Arts and Crafts movement was still self-consciously reflecting rural values.

The major artistic aim of the NSW society, as outlined in the 1910 exhibition catalogue, was "the use of Australian flora and fauna motifs in work and design". Members were united in a common desire to create a National style and as such revealed their affinities with the philosophy of the English Arts and Crafts movement, with its tenet of "authentic" forms of design which were "local, sincere and appropriate". They also revealed their receptivity to the burgeoning nationalist feeling which surrounded Australian federation at this time and which prompted similar attempts to define and promote the "Australian product" in the social, political and economic spheres of the period.

Such a commitment characterised the products of the Society until well into the 1940s and was aided by a nature study circle which had been established for members in 1913. They included works incorporating animals and insects such as the cicada – as seen for example in one of the highlights of the collection, Delia Cadden's "Vase with cicada design" 1917. Australian floral motifs such as gumnuts and gumleaves appeared perhaps in greatest proliferation. Indeed motifs such as these had been used so extensively by the 1930s that some critics began to call them "hackneyed" and "tiresomely overdone". Whilst new influences came to members' work –

for example the bold colours and stylised motifs in ceramics by Violet Mace – it appears that the majority of members did remain true to what can be characterised as earlier century tenets of Arts and Crafts production. Certainly in terms of the Gallery's collection, notwithstanding that the pieces selected may have conformed to the Trustees' own predilections, few works give any indication of the influence of tendencies such as Art Deco at a time when its streamlined devices were equated with modernity.

Leatherwork

Although leatherwork was widespread as a craft in the early half of this century, little has survived, and the Gallery's holdings repre-

sent one of the few extant collections in the country. The working of leather had been evident as an activity in the applied arts sphere in decades prior to the advent of the Arts and Crafts movement and pieces executed by women in the 1870s and 1880s exist in several Australian collections. The craft was not generally cited on the curricula of Australian technical colleges and art schools of the period: its techniques and traditions appear to have been largely disseminated by private tuition.

With the advent of Arts and Crafts societies in Australia leatherwork – specifically handtooled and repoussé work – became a prominent feature of Australian arts and crafts activity. The promi-

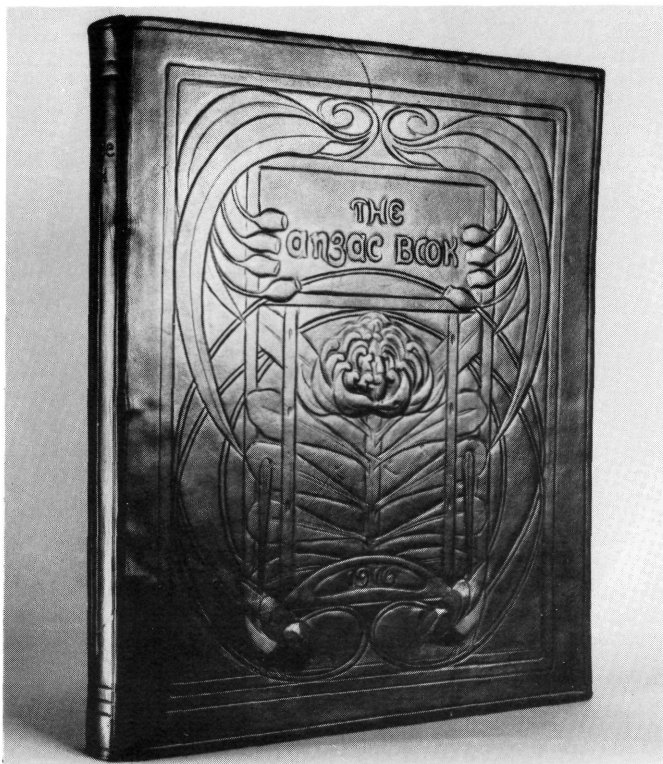


Figure 2. Emily Mullens. "The Anzac Book" 1916. Leatherwork. Art Gallery of NSW. Purchased 1917.

nence of leatherwork in the NSW Society seems based largely on the prolific output of a number of consistent exhibitors, notably Molly Bamberger, Maud Thatcher, Edith Sansom, E.M. Spring and Emily Mullens, who also advertised leatherwork for sale or classes in the art at their studios in the 1910s.

Items were based on domestic use, with blotters, timetable and card cases, handbags and notebooks featuring heavily. The cult for the art of the Orient had of course been a key factor in the revival of all crafts in Britain in the nineteenth century, encouraging a more stylised treatment of ornament with a decorative flattening of design. Bernice Edwell's "Twine box with prawn design" (c.1912), in its choice and placement of the prawn motif reflects such a debt to Japanese design principles.

Such influences were paralleled and perhaps later superseded by the Society's strong promotion of the decorative possibilities of Australian flora and fauna motifs, frequently executed under the influence of Art Nouveau. Bernice Edwell, best known as a miniature painter, produced blotters with decorative curvilinear landscape designs which speak of the Art Nouveau inspired pastoral landscapes of Sydney Long. The majority of works in the Gallery's small collection utilise Australian native flora, often in highly imaginative ways. Molly Bamberger's "Studbox with Lillypillly leaf and berry design" and her delicate "Handmirror with Flax lily design" establish her as perhaps the finest leatherworker of the group. Emily Mullens "Design for a firescreen with Waratah motif" 1915, which was executed in the year that Eirene Mort's Waratah design was adopted as the Society's emblem, is a superb working of the form into an intricate, stylised design.

Woodcarving and Pyrography

The Gallery's representation of

Sydney Woodcarving and pyrography is extremely small and gives very little indication of the importance of these crafts in the Sydney craft scene in the early twentieth century. Woodcarving became an important subject in art schools late in the nineteenth century and courses appear to have been taught at the Sydney School of Arts in 1884. Certainly by 1899 the Sydney Technical College was running Woodcarving courses and by the early decades of the century critics were commenting on the remarkable number of women taking up the work as either pastime or profession. Nonetheless, the few works the Gallery possesses give some indication of the range of techniques popular at the time – encompassing carving, inlaid work and pyrography (the art of designing by burning, staining and lacquering a surface) – the latter a particularly popular decorative technique from the late 19th century through to the 1930s. Millicent Elliot, who rose to prominence in the 1890s particularly for her pyrography work, is represented in the collection by two pyrographic mirrors (actually on simulated ivory), which may be student pieces, executed when Elliot studied at the Sydney Technical College. They point to that stock of conventionalised European motifs which were consistently used by early carvers. Such motifs seem to have remained important as woodcarvers also came under the influence of Australian motifs used in the decorative arts. Gertrude King's "Handkerchief box" (c.1914), with its intricate carvings of cicadas and gumleaves, and William Johnson's "Tea tray", inlaid with a pattern of Sturt peas designed by Eirene Mort, reveal how such motifs had become a feature of some of the best of Sydney's woodwork.

Metalwork

Elisabeth Söderberg dominates the Gallery's collection of metalwork

and indeed appears to have dominated the metalwork section of the NSW Society from the 1900s until she returned to Denmark in 1924. Söderberg's forté was repoussé, which was taught extensively in Australian art schools of the period. Söderberg, Nora Weston, Emily Leist and Mildred Creed dominated the metalwork sections of the early NSW Society exhibitions with a range of domestic pieces from vases, trays and bowls to silver spoons and salt cellars, and they were joined by male metalworkers Gordon Holdsworth, James Linton, Anthony Bowen and G.P. Innes amongst others, by the early 1930s. Metalworkers, like other craftworkers in the Society, exhibited familiarity with common European motifs as well as a strong interest in the decorative use of Australian flora and fauna.

Works such as Söderberg's "Bowl with flying fox design" 1912, "Bowl with lillypillly design" 1912, as well as her "Tray with cicada design" are amongst the finest products of the Australian Arts and Crafts movement, and amply illustrate Söderberg's strength as an innovative designer, her skill as a technician and the extremely fine detailing she was able to attain in her work.

Needlework and Weaving

Needlework, the most traditional of women's crafts, has long been perceived as both an intrinsically useful and intrinsically natural craft for women, and the view that "wherever the woman is found the needle is plied" has perhaps contributed to both the neglect and the critical relegation of needlework to a lesser or less professional sphere of the decorative arts. But needlework and weaving became one of the consistently largest of the NSW Society's exhibition sections during the Gallery's active period of acquisition. Happily the Gallery Trustees acquired a small collection of weaving and needlework (including d'oyleys) although, these can be

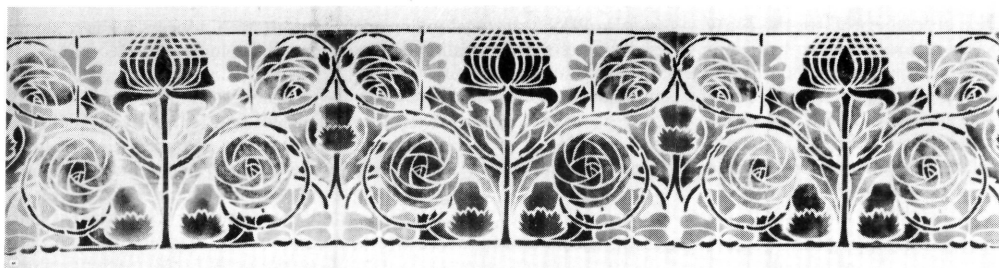


Figure 3. Madelaine E. King. Curtain frieze with waratah, thistle, clover and rose motif, 1910. Art Gallery of NSW. Purchased 1910.

displayed only rarely at the Gallery.

Art needlework as opposed to the "plain" work undertaken by huge numbers of women for both domestic and financial necessity was given a great impetus to development by the impact of the Arts and Crafts movement and its strong reaction against the machine-made product, and by societies such as the Sydney Art Needlework Society, formed in 1901 and the Society of Arts and Crafts of NSW. By this means many types of needlework, from surface embroidery to tapestry and white work, moved from the amateur and utilitarian to the professional and the artistic realms.

Again, the traditions of this craft, which had derived almost entirely from British sources in the nineteenth century, came under the influence of the promotion of Australian motifs. Eirene Mort was particularly influential in the pro-

motion of design principles which utilised natural forms which could be viewed as intrinsically Australian. Most criticised the uninspired repetition of naturalistic form and advocated the creation of a National School of Design where designer-craftspeople could study and experiment to "supplant the sprays of meaningless blue daisies that are being painted on plates, cups and jugs". "Tablecloth with Waratah design" (c.1910) reveals the stature of the artist as a designer. This work – which reduces the Waratah to its stylised, symmetrical essentials – is a particularly fine illustration of the principles which motivated her art. Similarly Madelaine King's "Curtain frieze with waratah, thistle, clover and rose motifs" 1910, in handprinted linen, reveals an equally bold design based on Arts and Crafts models. Such works form a counterpoint to Emily Peach Cortis Stanford's cushion

covers with prunus and lily designs which display more traditional techniques, as well as the artist's obvious knowledge of colour theory.

Susan Gether, and later Joan MacKenzie and Jessica Booth, emerged as the Society's most significant weavers. Gether, promoting traditional skills with looms brought over from Denmark, established classes in Sydney in the 1900s and occasionally gave working demonstrations at Society exhibitions. By the late 1920s, after a general explosion in craft activity in Australia, the section had gathered many more adherents, a number of whom exhibited until the 1950s and '60s. Whilst too little appears to be known about the craft and its practitioners in Australia, the Gallery's small collection of handwoven work reveals these women as highly skilled artists.

A LONG-AWAITED ANNOUNCEMENT

The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870

Edited by Joan Kerr, Oxford University Press, Melbourne, 1992.

R.R.P. \$200 (available from the publisher for \$155, including postage and packing until 1 October 1992; write O.U.P., 253 Normanby Road, South Melbourne 3205.)

After many years in preparation *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870* is to be published

by Oxford University Press in September. 195 experts, mainly from Australia but also from New Zealand, Britain, Europe and the

United States have written biographies for it. Several are members of the Australiana Society, notably the editor of this journal.

The majority of the approximately 2,500 biographies, however, have been compiled by me and my research assistants at the University of Sydney with the invaluable assistance of hundreds of enthusiasts from all parts of Australia who provided all conceivable types of information. Some, like the Allport librarian Geoffrey Stilwell – who considers almost every colonial Tasmanian an old friend – offered vast amounts of material on hundreds of artists. Others sent us amazing scraps of information, such as which Victorian artists were wanted by the police in the 1850s and 1860s (from Helen Doxford Harris). Many sent extracts from contemporary newspapers, particularly the indefatigable Bill Chapman. Josef Lebovic, Andrew and Christina Simpson and other members of the society allowed us to study and/or reproduce paintings, photographs and prints in their collections. Every library, historical museum and art gallery in Australia (except one) waived reproduction rights to their pictures because of the project's 'national importance' (to quote the Mitchell Library).

Surely unique in Australian art history, this splendid collaborative effort has resulted in a book of 1,000 pages (exactly) consisting of about a million words (we haven't dared count them precisely) and 451 black-and-white illustrations about 40% of which have never before been reproduced. The publishers based their sums on a print run of 2000 and we are confident that at least this number of Australians will consider the very full story of the first hundred years of white artistic life worth \$200 (or \$155 if purchased direct from OUP Melbourne). Even at this price the book has been subsidised by the Australian taxpayer, our major sponsor being the Australian Research Council, the federal government agency which funds university research. Since 1983 we have received a total of about

\$250,000 to pay for research assistance – exactly the amount which the ARC recently granted that controversial, proposed new life of George Bernard Shaw.

Our lives are far more local, less known and various. *The Dictionary of Australian Artists* not only reveals for the first time the modest domestic life and art of Mrs Dorothy Paty of Newcastle and every other colonial woman who drew a flower, but presents the first published artistic biographies of the eminent theatrical artist Mr John Hennings of Melbourne and his fellow scene-painters (including Captain Owen Stanley in the Northern Territory). Also included are Tommy McRae and other named Aboriginal artists who sketched on paper before 1870. Mr Joseph Soden – one of those Victorian photographers who went to gaol for emulating the crime which brought so many of his painting, sketching and engraving predecessors to the country (forgery) – is just one among hundreds of picturesque photographers.

I certainly found this large and diverse collection of colonial artists fascinating enough to spend twelve years of my life working on it. Contributions taken almost at random include the late Dr Marguerite Mahood's (expanded) entry on the painter, photographer and illustrator E. Montagu Scott who had an immense success in Sydney in 1868 (250 guineas for one painting!) followed by a sad decline; Ross Searle's story of the first white settler in the Townsville district, Mark Watt Reid, who drew only one pencil sketch of his home before his premature death from fever, group entries on the bossy school-mistress Eleanor Davitt, who attempted grand history painting and was savaged by the critics, and the more successful Victorian school-teacher and painter, Madame Julie Vieusseux, to whom we have attributed the National Gallery of Victoria's hitherto anonymous oil

painting of Mrs O'Mullane and her children. Anita Callaway wrote the biography of the visiting viscount who made erotic drawings (one is illustrated); Tom Darragh contributed the sad tale of the excellent painter-engraver George Strafford whose art evinced republican sentiments in the 1850s but who then spent the rest of his life in a lunatic asylum. We also offer a new name (Didier Joubert) as Australia's first photographer.

Our approach to the question of who to include was completely non-hierarchical. Everyone we could find who set foot on Australian soil before 1870 and made a painting, drawing, photograph or original print on paper is here. Overseas artists who never came to the antipodes were deliberately omitted even if they produced 'Australian' images, for their former dominance helped cast that long imperial shadow which for so long has obscured Australia's own fledgling independent artistic development.

These artists are important not only because they are our past, however peculiar that may be (and our past was undoubtedly distinctive), but because they established traditions without which subsequent artistic movements could never have emerged. Of course their art is also of value in its own right, particularly when viewed without British blinkers. The robust variety of the illustrations will also surprise even experts in the field.

Altogether this collection gives a new picture of Australian art at all levels of accomplishment, medium and acceptability. Famous names like John Glover and Conrad Martens naturally have definitive entries by experts (John McPhee and Shar Jones respectively), but we have tried to present every one of the virtually unknown majority as an equally rounded artistic personality. Inevitably, some defeated us and remain a name only. **Joan Kerr**

EXHIBITION:

Faces of Australia

Image, Reality and the Portrait (1818-1992)

An exhibition at the State Library of NSW, Sydney, through to 18 October 1992.

"A PORTRAIT – a painting of a face – but never something to be taken at face value!" warns Richard Neville, curator of *Faces of Australia* and author of its authoritative companion volume. (R.R.P. \$17.95)

"A portrait is more than simply a face. It hides some things, and promotes others. It can flatter us, or abuse us," he writes in the book's introduction.

Lieutenant - Colonel George Johnston deposed his legal governor, William Bligh, in 1808; Captain Piper defrauded the colonial Treasury in the 1820s; Sarah Cob-

croft was a convict who wanted to forget the fact. Each of their portraits was careful to suggest another life.

Little has been published in Australia on this intriguing genre. Richard Neville's book, generously sponsored by Reader's Digest, provides a provoking interpretation of a neglected field.

Drawing entirely on the rich pictorial collections of the Mitchell and Dixon Libraries of the State Library of NSW, the book ranges from early colonial, mostly emigrant portrait painters, to the development of a national school based

around artists such as Tom Roberts, George Lambert and Norman Carter. It also discusses the impact of photography and modernism, on portraiture and how the technology of the popular press has made the photographic portrait one of the most ubiquitous images of our time.

The book *FACES OF AUSTRALIA* gives a fascinating historical and artistic insight into the part portraits have played in the way Australians have seen themselves and each other.

Reprinted from "Upfront", June-August 1992.



Plate 1. Anne Sadlier, by William Griffiths, charcoal, c. 1850.



Plate 2. Governor Fitzroy, by Theresa Walker (possibly), wax, 1847.

William H. Spencer

JOURNEYMAN SILVERSMITH

Peter Roberts

For over two years a silver mounted cameo emu egg languished in a retail establishment in Adelaide relatively highly priced as it had no maker's marks.¹ (Plate 1) A few months ago a friend brought some archival photos (late 19th century) to me, knowing of my interest for SA silversmiths and jewellers. These photographs were of mounted emu eggs by W.H. Spencer of Gawler. One photograph was of the twin of the unmarked example mentioned. (Plate 2) On close examination, one egg photographed had the mark "SPENCER GAWLER ST SILVER". (Plates 3&4) This is not the first time I have come across W.H. Spencer work.

William H. Spencer arrived in Adelaide as a nine-year-old with his parents William Snr and Maria and brothers Arthur and John on the "Sir Joseph Lawrence" on 14 December 1863. His father was a brickmaker.

He first appears in the SA Directories of 1876 and 1877 at Bridge Street, Kensington and moved to Tynte Street, North Adelaide in 1878. By 1880 he was listed as a jeweller and watchmaker in Waymouth Street, next to the Shakespeare Hotel. At this time he was still at Tynte Street, North Adelaide. This retail establishment was short-lived, as it ceases to appear in 1882, with his home address listed as Margaret Street, North Adelaide. In 1883 there is no listing for him, 1884 shows him at Archer Street, North Adelaide and there is no listing in 1886 and 1887.

In 1888 he opened his business at Murray Street, Gawler, which remained open until 1894. Identifiable pieces of this period have

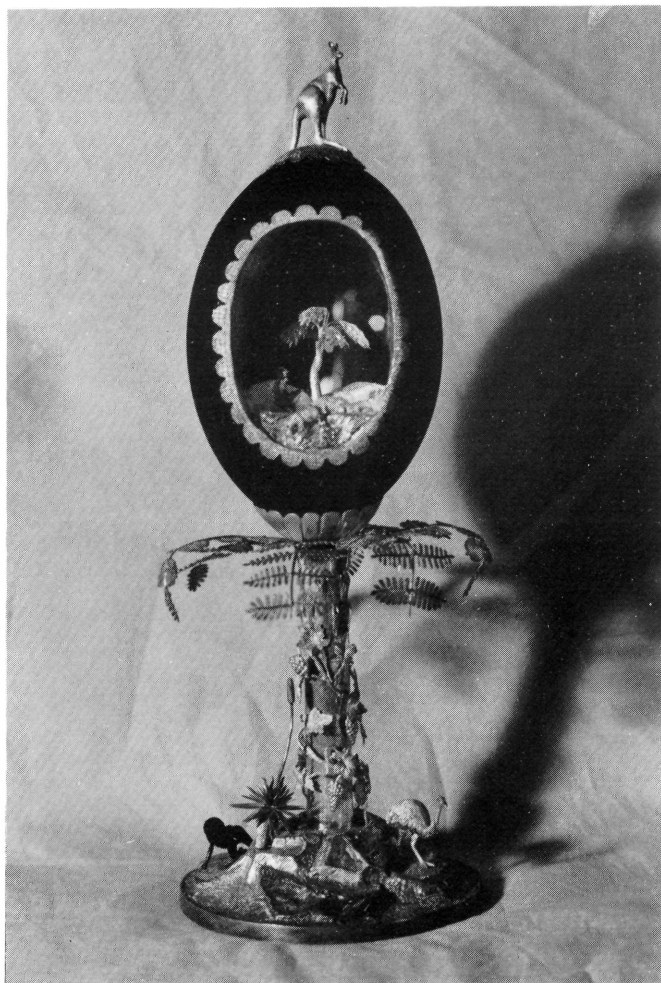


Plate 1.

surfaced on the market, including a pair of serviette rings with the Gawler mark. (Plate 5) This is the period of the photographic evidence of his work. In 1895 he disappeared again, surfacing in

1896 at 15 Cardwell Street, Adelaide, and in 1897 at 49 Hindmarsh Square (Hindmarsh Buildings). By 1898 he was living at Tennant Street, Fullarton Estate, and 1900 sees him disappear again.

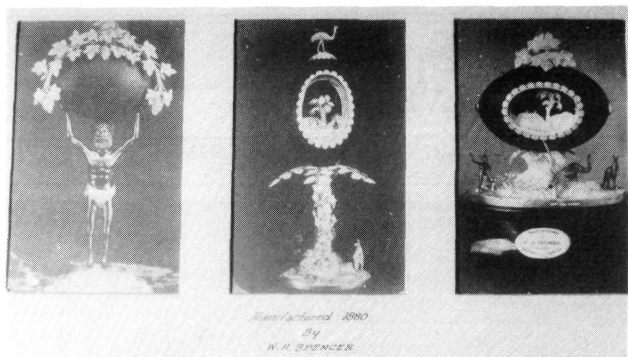


Plate 2.



Plate 3.



Plate 4.



Plate 5.

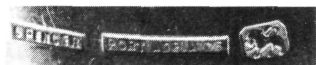


Plate 6.



Plate 8.

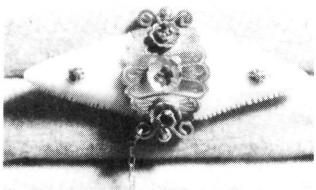


Plate 9.

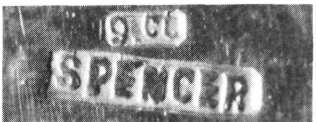


Plate 10.

In 1903 he opened his second successful business, at St Vincent Street, Port Adelaide, lasting 20 years until 1923. Further items of this period are identifiable. (Plate 6)

Along with the photographs from the family came some anecdotal history of his life. The most important is him being a foreman at Wendts and at Bassé & Co. at some time during his career. There are some sound arguments for the Wendt connection. The mounted



Plate 7.

emu eggs of the photographs are very similar to some Wendt examples.² Spencer's examples seem to have a certain uniqueness; the mount surrounding the cameo, and

the foliage climbing the tree trunk. Either Spencer was a silversmith making mounted emu eggs at Wendts, and continued while at Gawler, or he purchased examples

from Wendt to embellish as he wished. Jewellery of his that I have seen is of a good quality, for example the cameo, (Plates 7 & 8) and the double shark's tooth brooch, (Plates 9 & 10) which is possibly of the Port Adelaide era.

William H. Spencer worked as a jeweller and silversmith for almost half a century, sometimes in his own workshops, and in between for other firms. The photographs which have come to light, probably show us not to draw too many definitive conclusions of attributions. We will probably never know the talents of the individual silversmiths and jewellers in the workshops of large jewellers such as Wendt, or perhaps how much was purchased in by firms such as Wendt.

His son, Frank Spencer, was also a jeweller, who had his own business in Koorling and later in Burra.

Acknowledgments

Thank you to Mrs G. Nettle and the Spencer family for bringing the photographs to my attention.

References

- SA Directories 1875 to 1925
Mortlock Library
- J.B.Hawkins *Nineteenth Century Australian Silver*.
- 1 Subsequently sold at a sensible price – Christies Melbourne.
- 2 J.B. Hawkins. *Nineteenth Century Australian Silver* Plate 332/333, p.74, Plate 350, p.93, Colour plate 57, p.89.



EDITOR'S NOTE: The illustrated advertisement of an eight day Kangaroo Clock from Junghans Clock & Watch Factories (Australiana, November 1991, page 110) omitted its actual date and reference. It originally appeared in the *Australian Manufacturing Jewellers', Watchmakers' and Opticians' Gazette*, 1 July 1929. Hopefully members did not attempt to contact the advertiser with orders! Readers of our journal are directed to the article 'Dating the Kangaroo Clock' by David Dolan, *Australiana*, November 1983.

Australian Icons

By Peter Luck (Heinemann 1992)

This publication includes a wide variety of Australian 'sacred images' from the distant past to the near present, totalling some 100 objects. Drawn from national and private collections they include the historic, the humble, the poignant as well as the bizarre. Mrs

Macquarie's earrings, Henry Lawson's pen, Dame Nellie Melba's head-dress, Ned Kelly's Armour, Mawson's Antarctic sledge, Premier Lang's scissors for the opening of the Sydney Harbour Bridge, the Hills Hoist, Don Bradman's cricket bat, the original Victa Lawnmower,

Paula Stafford's Bikini and Dame Edna Everidge's Spectacles are to be found in its entries. The book was launched at the 'Australian Icons Exhibition', at the Hyde Park Barracks, Sydney which runs through to 23 August 1992.

The Crafts Movement in Australia: A History

By Grace Cochrane

(New South Wales University Press 1992. R.R.P. \$79.95)

A landmark publication in the history of contemporary Australian crafts. The place of craft in Australian culture is well documented and illustrated. It explores not only

the work of its creators but also the way in which the burgeoning crafts movement has altered and enriched our society. This important work is the result of more than six years

research and writing by its author, who is a curator of Contemporary Arts and Design at Sydney's Powerhouse Museum.

FORTHCOMING PUBLICATIONS

Australian Jewellers, Gold and Silversmiths — Makers and Marks

By Kenneth Cavill, Graham Cocks and Jack Grace

This long awaited publication provides collectors with an illustrated account of over 200 makers of Australian jewellery from the early colonial era, from the gold rush era of the 1850s in the eastern colonies to that of the 1890s in Western Australia. Particular attention has been paid to the manufacturers and merchants who produced most of our early twentieth century jewellery. Furthermore craft jewellers who were manufacturers, specialist

masonic jewellers, chain manufacturers, medallists, fob and badge makers are well represented in *Australian Jewellers*.

More than 500 photographed and illustrated marks accompany the 300 colour plates. More than 1,000 pieces of jewellery are shown. A select list of Australian jewellers from the 1820s to the 1950s contains over 1,000 entries. It includes the many individuals and businesses whose histories are presented

in the biographical section. The alphabetical directory also contains the names of jewellers likely to be the subjects of future biographies. There are three indexes, the first contains the makers and their marks, the second lists symbols, the third initials and trade marks.

Limited to an edition of 2,000 copies, this comprehensive publication is destined to become the leading reference on Australian jewellers and their marks.

Terracotta Australis: Potters and Brickmakers 1833-1981

By Scott Carlin.

Edited by David Wells. Published by The Newcastle Regional Museum 1992.
50 pages, illustrated. R.R.P. \$5 plus \$1.50 postage.

John Wade, Australian National Maritime Museum

This interesting new regional study of 150 years of Australian craft production accompanies an exhibition of the work of Hunter Valley (NSW) potters and brickmakers, which opened at the Newcastle Regional Museum in March.

The first Hunter pottery seems to have been James King's Irrawang Pottery established on his 1827 land grant north of Raymond Terrace. First advertised for sale in 1835, Irrawang pottery was made by potters imported from Staffordshire, using clay brought from as far afield as Stroud. Both earthenware and stoneware were produced during its 20 years of operation. Irrawang pottery is becoming better documented through the archaeological excavations of the 1960s and 1970s, although few whole pieces survive.

King's 1,920 acre Irrawang estate was best known for its vineyard. His venture into local manufacture of pottery and glassware was at least partly because of the need for cheap and plentiful containers for his wine. In 1851, the two gallon, salt glazed stoneware bottle illustrated would have cost five shillings filled with Irrawang wine.

The Irrawang Pottery closed down in 1855. In that year King

exhibited his wine at the Paris International Exhibition, and returned to England.

One of King's former employees, Samuel Welham, opened his own pottery at Merewether in 1849. Other Newcastle district potteries producing domestic wares were the Waratah Pottery of Robert Turton (founded 1865) and later James Silcock (general manager from 1882, and part owner from 1886), and the East Maitland Pottery begun by Anthony Hillcoat in 1872.

Domestic pottery was only a small part of Hunter Valley ceramic production. The industry mainstays were pipes and bricks for the expanding city of Newcastle, the surrounding colliery towns and agricultural districts. As a result, salt glazed stoneware is prominent in the range of domestic production – storage jars, "ginger beer" bottles, industrial containers, water filters, flower pots and idiosyncratic foreign orders crafted by the workmen in their own time.

When the Water Board approved the substitute material, PVC pipe, for stormwater and waste in the 1970s, the stoneware pipe industry collapsed. The potteries closed soon after.

Among the 32 photographs reproduced is a well-chosen range including kiln furniture from Irrawang, moulds, jars, bottles, garden edging tiles, spaniels, and old photographs of potteries, potters and a pipe-laying team.

The booklet includes a useful chronological chart of Hunter potteries and brickworks, and summary descriptions of them for quick reference. A notable omission from the bibliography is David S. Baker's *From Yeomen to Brickmakers*, about the brickmaking dynasty established by John Baker who settled at Morpeth in 1852.

Pagination and a more logical structure of the text would have made it easier to use. The booklet's modest appearance results from the publisher's decision to keep production costs low and sell it at cost price, to make it accessible to a wide audience. It lays the groundwork for further research and leaves room for a more comprehensive publication in the future.

The exhibition, *Terracotta Australis: Hunter Potters & Brickmakers 1833-1981*, is a new long-term display at the Newcastle Regional Museum, corner Hunter and Wood Streets, Newcastle NSW, telephone (049) 62 2001, fax 62 2135.

Australian Made ... Australian Played

By Michael Atherton (New South Wales University Press 1990. R.R.P. \$44.95).

A unique study of musical instrument making in Australia. It has already achieved some critical

acclaim. Musicians and collectors of Australiana would not be mistaken in devoting attention to this

publication which includes an historical background to musical instrument making in Australia.

A Voyage Around the World (1795)

By Mary Ann Parker.

Reissued with a commentary by **Gavin Fry**. Dedicated with permission to: **HRH The Princess of Wales**. Edited by: **Hordern House (Sydney 1992)** for the Australian National Maritime Museum. Illust. 215 pages, limited to 750 copies.

R.R.P. \$93 plus \$6 postage. (Available from Hordern House, 77 Victoria Street, Potts Point 2011. Tel. 02 356 4411)

Kevin Fahy

An impressive limited edition, beautifully designed and hand bound, that recently received the Galley Club of Sydney Award. Mary Parker who accompanied her husband, Captain of HMS *Gorgon*, on his 14 month circumnavigation of the globe 1791-2, published the earliest known account of a visit to

Australia by a private traveller or 'tourist'. It is also the first written by a woman.

Her some three-month stay at Port Jackson in 1791 provides us with an important insight into everyday life in Sydney and Parramatta at that time. Captain Parker

died at sea in 1794. The above publication was 'performed and written by his widow; for the advantage of a numerous family'. The original dedication was to the then HRH The Princess of Wales. It is therefore appropriate that this second edition is to Diana, Princess of Wales.

The Japanese Midget Submarine Attack on Sydney Harbour, 31 May 1942

John Wade

Though Australians have been involved in many wars since 1788, we had no direct experience of war at home until 1942.

Darwin came under air attack on 19 February for the first of 64 times. Then in May, a major population centre came under enemy attack for the first time. People still remember vividly this terrifying experience.

Ever since the British established a colony at Sydney Cove, the Navy has been defending Australia. From 1788, defence of Sydney's inner harbour relied on the ships in port, soon supplemented by artillery at Fort Macquarie on Bennelong Point, at Fort Phillip on Observatory Hill, and at shore batteries on prominent headlands such as Dawes Point, Mrs Macquarie's Point and Obelisk Point.

The arrival of an American squadron in 1839 surprised Sydney's would-be defenders. It did not matter that Commodore Wilkes and his ships were friendly and on a scientific expedition; they had sailed into the harbour undetected at night. Next morning, Wilkes said that if he had wished to, his ships could have burned the ships, bombarded the town, and escaped "in perfect safety". Governor Gipps put in train the building of Fort Denison to add to the Harbour defences. Work soon stopped, although construction of his new Government House went ahead.

The outbreak of war in the Crimea in 1854 brought on an improbable fear of naval attack by Russian ships based at Vladivostok. Fort Denison was resuscitated

and artillery defences upgraded in the inner harbour at Kirribilli, Dawes Battery, Bradley's Head and Mrs Macquarie's Point. The naval base was transferred to Garden Island in 1857.

Later in the century, big gun emplacements were constructed on prominent headlands to guard the harbour mouth, at North Head, Middle Head, South Head, Dover Heights, and Coogee. Some of these "disappearing guns", which retracted into the hillside after firing, are still there.

These defences were designed to protect the city against attack by warships. After Pearl Harbour, machine gun emplacements and barbed wire entanglements were built along the shores. A boom net stretched across the Harbour mouth, magnetic loop detectors,



World War II dolls, an ambulance driver and another woman member of the National Emergency Services, Private Bill Redgum and a toy rabbit. (Lent by the Australian War Memorial.) [Photograph by Jenni Carter.]

shore lookout stations and patrol vessels were put in place in the event of submarine attack.

Garden Island was Australia's main naval base. Some major targets lay at anchor: the heavy cruiser USS *Chicago* was in port undergoing repairs, with units of the Australian fleet, such as HMAS *Canberra*.

The Imperial Japanese Navy decided on an unconventional attack, using midget submarines. Five parent submarines, two fitted with seaplanes for reconnaissance, and three with midget submarines, made a rendezvous off Sydney in late May.

Although the Allies had warnings of Midget Submarine attack at Pearl Harbour, although Darwin and Townsville had been bombed by enemy aircraft, Sydney's defenders were unprepared for the raid on Sunday, 31 May, 1942.

An enemy spotter plane flew over the city unchallenged. In spite of the brown out, lights were left on all over the city – including floodlights at the Captain Cook Graving Dock at Garden Island. The Passage of two vessels through the boom net, at least one in the wake of a ferry, went unnoticed. Inexperienced officers refused to believe early sightings of the submarines.

Communications between the defenders were primitive. The alarm was finally sounded three hours after the first of the three

midget submarines entered the Harbour.

The main combatants in the Battle of Sydney Harbour were the three two-man submarines, and a group of pleasure launches converted for channel patrols and fitted with depth charges.

At the end of a night of confusion, 21 sailors asleep on the former ferry HMAS *Kuttubul* lay dead or dying. Four of the Japanese submariners had committed suicide, and the other two were missing presumed dead.

That was not the end of the danger. A week later on June 8, submarines off the coast began shelling Sydney and Newcastle. Few shells exploded, and there were no casualties.

In the meantime, the Imperial Japanese Navy had run out of luck at Midway. Trying to tempt the Americans into a major pitched battle, Admiral Yamamoto's fleet lost four heavy aircraft carriers. Japanese expansion had ceased.

Sydney's defenders had luck on their side. The midget sub raid on Sydney was tactically ineffective. For all the bravery and all the effort, its main result was to make Australians aware of the war, and provide a major boost to the Government's war efforts. After the raid, the submarine went on a 4,000 km road tour, raising money and morale in south-eastern Australia.

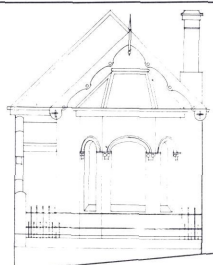
The Navy's Commanding officer

in Sydney, Rear Admiral Muirhead-Gould RN may not have acted as quickly, decisively and effectively as he might have. But after the raid, he arranged for the four Japanese bodies recovered from the submarines to be cremated with full naval honours. Perhaps this was a gesture to encourage the Japanese to improve their treatment of Allied prisoners of war. Foremost, it was chivalrous recognition of the bravery of fellow seamen, regardless of nationality.

"Hitting Home!", an Exhibition at the Australian National Maritime Museum at Darling Harbour, marks the 50th anniversary of the midget submarine raid. For the first time since 1942, the Midget Submarine is displayed in Sydney, on loan from the Australian War Memorial which recently had it restored.

Other relics of the submarines, the defenders, photographs and propaganda support the exhibition storyline. The four themes in the exhibition are: Wartime Sydney, life at home and the precautions people took, the action of the night of 31 May-1 June 1942 when three midget submarines entered Sydney Harbour, Japanese submariners, their training and traditions; and the submarine's 4,000 km trek by road around south eastern Australia, raising money for the King George V Sailors' Fund and War Bonds.

The exhibition will run until January 1993.



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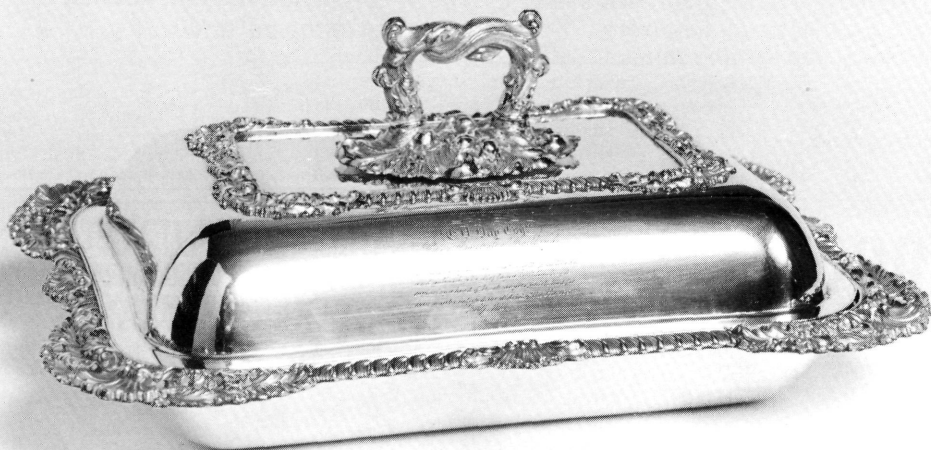


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by some residents of the district of Scone, as a testimonial of their admiration of the promptitude and gallantry he displayed in following and capturing a band of Busbrangers, which had for some months infested the district of the Hunter.

Feby 1841

Edward Denny Day is remembered for his exploits in capturing and prosecuting the murderers of 28 Aborigines on the Dangar's Station at Myall Creek. This was the first time white settlers had been prosecuted for such offences, seven of them being executed in 1839.

The above presentation was for the capture of "Davis The Jew Boy" and his gang of Busbrangers by Edward Denny Day in 1840. Davis and his gang were hanged on Gallows Hill in Sydney on February 27th, 1841.