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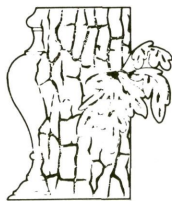
FINE COLONIAL FURNITURE



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with a single drawer and two dummy drawers
original patina circa 1850.

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I, Paul Gregson, wish to advise that I have been involved with the conservation/restoration work, both major and minor on many if not most of the important pieces of Australian Colonial Furniture for many years including the Lord McAlpine Collection as well as all antique and fine furniture.

I further advise that I am as always the principal of an independent, private conservation/restoration business (covering facets of furniture, interiors, wooden objects, etc.) able to serve particularly the discerning private collector, fastidious dealer and corporate or public collection.

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The Hon. Secretary,
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PO Box 322,
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Phone: (02) 560 6022
Fax: (02) 569 7246

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 of *Australiana*.

Committee 1992/93:

President: Kenneth Cavill
Vice-Presidents: Michel Reymond,
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Secretary: Graham Cocks
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Members: David Bedford
Les Carlisle
Kevin Skelsey
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CONTENTS

32 SOCIETY PROGRAMME 1993

ARTICLES

- 33 Matches Strike a Light in Australia
— *Marjorie Graham*
- 39 Edward Hunt, Cabinetmaker, Sydney
Hunt's Workshop Structure 1820-1829
— *R.A. Crosbie*
- 43 The Twentieth Century: J.C. Taylor and the Harrises — A Foot in Both
Camps — *Dorothy Erickson*
- 44 Recent Museum Acquisitions of Australiana
- 38 Exhibitions
- 51 Book Reviews
- 52 Letter to the Editor
- 53 From the Editor's Desk

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Cover: Silver goblet originally owned by Sir James Martin (1820-96). Premier and later Chief Justice of NSW. Maker 'TS', London 1867. Collection Powerhouse Museum, Sydney. (Photo Jane Townsend.)

THE AUSTRALIANA SOCIETY

PO BOX 322 ROSEVILLE 2069



— SOCIETY PROGRAMME —

MEETINGS — 1993

**THURSDAY,
3 JUNE**

Dr James Broadbent of the Historic Houses Trust of NSW will speak on the India-China Trade with Australia during the early 19th century. His illustrated talk will discuss the importation into colonial New South Wales, from the East, of furniture, silver, ceramics, textiles and other items of domestic decoration.

**THURSDAY,
5 AUGUST**

ANNUAL GENERAL MEETING

PLEASE NOTE: The Annual General Meeting will be held at the Meeting Room of the Powerhouse Museum, Ultimo at 7.00pm. The entrance is located in Macarthur Street, near the parking boomgates.

The meeting will be preceded by a special lecture and conducted tour of the current exhibition 'The Australian Dream — Design and the Home in the 1950s' by the exhibition curator Judith O'Callaghan. A unique opportunity to view this significant exhibition.

A charge of \$10 a head will be made (supper included).

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).

Lectures will commence at 8.30 pm.

SPECIAL ANNOUNCEMENT

The Australiana Society and the Powerhouse Museum announce their joint promotion of a Literary Award sponsored by Simpsons Antiques. The Award will be called THE POWERHOUSE PRIZE FOR "AUSTRALIANA".

Articles to be eligible must relate to Australiana and been published or submitted to "AUSTRALIANA" prior to 1 December, 1993. Members and Non-Members of the Society are invited to submit entries.

The prize of \$250 will be presented at the AUSTRALIA DAY DINNER 1994. Further information and conditions applicable may be obtained from the Secretary, Australiana Society.

Matches Strike a Light in Australia

Marjorie Graham

Since the days of rubbing two sticks together, then battling with the tinder box, civilised man has come a long way – in the matter of making a flame for useful purposes, at least.

In 1826 John Walker, a chemist of Stockton-on-Tees, Co. Durham, invented the forerunner of the 'safety' match; in that his basic idea was right' but, at the time, not safe at all. Calling his invention 'Friction Lights', for one shilling the buyer received 100 matches and a piece of sandpaper. Fold paper over the match; grasp firmly; smartly pull the match through. It worked; the head ignited. Chemists knew that certain substances brought together, would ignite; and, as Walker did not patent his invention, others made their bids, but by using increasingly dangerous chemicals. There were accidents of course.

'Vestas' came next, and the stems were cotton threads covered in wax. The first to market under this name was Richard Bell of London, c.1833. Vestas ignited too easily; and, as wax vestas remained in the market, gentlemen's watch chains might carry a 'vesta case' – usually of metal. Wax matches went on and on, in spite of the fact that the 'safety' match had made its début in 1862.

In 1896 Fred. Gagliardi & Co., Sydney, marble and general importers, were agents for 'Half Moon Wax Vestas'. The writer has one of the small, cardboard cylinders, which once held 'Half Moons'. It is rather cute, but is later than 1896. The old song about the girl who can't strike a match on the side of her pants', has more than a grain of truth. As a child, the writer saw this done by a young chap whose mother was not amused. Wax

matches were used in Australia and especially in New Zealand, well into the 20th century, and some collectors specialise in these.

There were 'Congreves' and 'Lucifers'; the latter introduced in England by one Samuel Jones, about 1829; but this point is not clear. Anyone who thought he could make matches simply tried it out.

In Sydney in 1841, T. & M. Woolley listed their 'just arrived' china services, ornaments, candlesticks, and 'Match Boxes'; which, although among the china, were not necessarily made of china – but may have been so. If 'Match Boxes' were coming in, then some Sydneysiders had matches to put in the boxes. Were matches prestigious? In 1842, a Hungarian in Sydney was stated to be making 'Colonial Lucifer Matches', and that these were being exported. What happened next cannot be said; but it is certain that matches were already obtainable in Sydney, and possibly elsewhere in the colonies. All had heads of dangerous chemicals – apart from flaming heads falling off as the stems burnt through prematurely. The very real danger existed for factory workers, in England as well as in Australia. By the time Richmond, Victoria, was the centre of match making the main problems had been eradicated, but match factories were still not happy and enlightened work places.

In *David Copperfield*, first published in 1850 (page 95 in the Collins 1959 reprint), Dickens has the boys in the dark, after 'lights out', when the arrogant Steerforth is boasting just how he would deal with a certain schoolmaster: 'He dipped a match into his phosphorous box on purpose to shed a glare over his reply'. This passage was

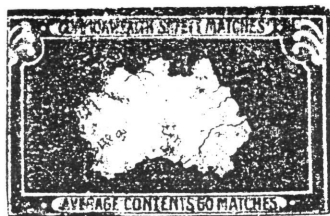
quoted in *Connoisseur*, September 1926; but, in the December issue the nobleman's statements were challenged by a gentleman who asserted that Dickens had been confused, and went on, 'It is a case of holding a bottle of sulphuric acid and tiny matches headed with chlorate of potash ... the latter, when dipped into the acid, ignited.' So there you have it: school boys spill sulphuric acid on their hands; match flares up: night shirts catch fire. That would light up the darkness at Mr Creakle's school – or an Australian school – where boys play with matches.

In Sydney, in 1851, a most uncomplimentary exchange of veiled insults were running in the press. The participants were jewellers and watchmakers. Flavelle may have been the culprit, but others cannot be ruled out. Without describing the run-up to this hit-hit-back literature, the addition to an advertisement placed by D. Davis & Co., Watchmakers and Jewellers, 475 George Street, gives us an idea of what our retailers were up to at the time. So ...

Sydney Morning Herald, 2 April 1851: 'N.B. In consequence of numerous inquiries made of late at the above establishment by hawkers and others for LUCIFER MATCHES, D.D. thus publicly informs the said parties (to save further annoyance) that he is not the jeweller that imported twenty cases of them.'

Out of this undignified spat, one certain point emerges – we had a good stock of Lucifers in Sydney in the early 1850s, and it is probable such were hawked around the streets. (Dull research if you like: but delightfully definitive.)

About 1871 in what is now North Melbourne, Barnes & Taylor



'Commonwealth Safety Matches'
c.1908 (Austrian).



'Southern Cross' Bryant & May:
Reg. in Aust., c.1908-9.
(English).



'Coo-ee': E.L. Bell & Co.,
c.1920. (Australian).



'The Kookaburra' - Prob. E.L. Bell
& Co., Burnley. About 1911; poss.
later; (Australian).



'Electric Lights': shows
'First Award 1897 Int. Exhib.,
Sydney, Early 20th Cent.
(Swedish).



'Strike Me Pink' - for self-
styled 'King of China' Reuben
Levy, whose basement shop at 646
George St., Sydney, sold masses
of cut-price china and glassware.
c.1920s. (Finnish).



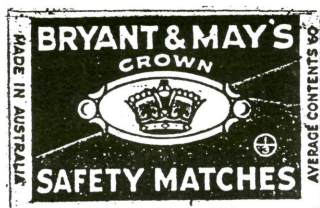
Bryant & May - 'Ark' and 'Security'
Reg. in Aust. 1921. (English).
Later made in Australia. Yellow
paper: black; some red printing).



'Pyramid': A. Hordern's Sale
1915, 2d. per box; reduced
from 3d. (Dutch).



'Drummer Boy': for Jas. F.
McKenzie & Co., grocery
suppliers, in three States:
design matched product packing.
c.1920s. (Swedish).



'Crown' - (B. & M.) In the 1932 'talkie' version of 'The Sentimental Bloke', the Bloke hands over a box of 'Crown' matches to another bloke who wants a light. (Australian).



A. & B. - 'Three Stars' - Swedish, then Aust. version. (Reproduced as a special, c.1986).



Definitive Federal. The two parts held together, as the W.W.II slogans are on the back panel. (Sydney).



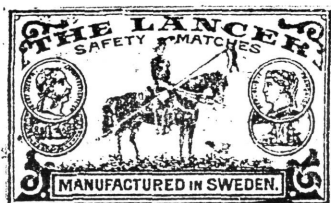
'Q'land Centenary - 1959. (Brymay). (Australian). (In sets).



A. & B. - 'The Stag' - Swedish and Aust. versions. (Latter were often smaller).



'Olympic Games' Melb. 1956. (Brymay). (Australian). (In sets).



A. & B. - 'The Lancer' - Swedish and Aust. versions. (Latter is smaller and paler).



Federal: 1970 Captain Cook Bicentenary: shows Landing at Botany Bay. (Australian). (In sets).



'The Indian-Pacific' - March 1970. This is a 'one off' design: on better paper, in full colour.



'Decimal Currency' - Feb. 1966. (Australian). (In sets).

set up a match factory. About a year later, at North Richmond, Taylor Bros did likewise. Who was first to make matches was subject to contention even then - a change of partnership? But whichever it was, Victoria was the first State in Australia to produce matches in a factory system. No labels are thought to exist for collectors. Now Sydney. In the NSW Court at the Calcutta Exhibition (1883-4) were 'Paragon Fire-kindlers', submitted by W. and H. Cook, 225 Elizabeth Street, Sydney. Now, matches were referred to as 'fire-kindlers' as late as 1915; but whether Messrs Cook sold their stock on the Indian market, is not known. Bryant & May were looking after India and Burma, so Australian matches could have been out of luck.

In December, 1909, no less than the Hon. Alfred Deakin, Prime Minister of Australia, opened a state-of-the-art match factory for Messrs Bryant & May, Bell & Co. It was at Richmond, Victoria, and a working class suburb fast becoming industrialised. Names and partnerships came and went; and today, Bryant & May (originally London-based) is still in business as 'Brymay' - makers of the well known 'Redheads'. But wait a moment - the match business has

turned the full circle, and now Brymay's Richmond factory is closed, and their matches are made in Sweden. Their labels of the 1960s, when many colourful sets were produced, are being collected. It is interesting that Rosella, Richmond, maker of pickles, etc, had Swedish matches to advertise Rosella products. Robur and Bushells tea, and other grocery lines also used Swedish matches, with the advertising on the glue-on labels. This was around WWI period and the 1920s. The same period saw Japanese matches - Nestlé's Milk used at least one such - and Finnish and English makes were also prominent. It was within this period that Swedish label designs were adopted in Australia, and the matches made here too.

In 1908-9 two labels were registered in Australia for the new Richmond factory, and one is illustrated here: 'Southern Cross'. The whole thing was made in England, probably to 'get started' until the factory came on stream. Most early Australian labels are rare; some dealers stock them, but the stock doesn't stay long.

In 1911 E.L. Bell & Co., at Burnley, near Richmond, registered 'The Platypus'; a highly regarded label with English collectors. Another 'Made in Australia' match box label, although carrying no maker's name, was likely to have also been for E.L. Bell & Co. And this one, 'The Kookaburra' has quite a history, and does explain what was happening as the local match business grew. 'The Kookaburra' was registered as the local match business grew. 'The Kookaburra' was registered in Australia in 1898, but by a Swedish maker. It was later adopted by arrangement no doubt - by the Australian maker, who used the identical design; but added, in red, 'Impregnated'. Paraffin was used for this purpose, which was a vast improvement, as the firmer wood in the stems was enabled to burn efficient-

ly, without the heads dropping off as the stem burned through and fell apart. The Swedish-Australian matches were all now 'safety' matches, and the labels generally stated this. Boxes were equipped with a 'striker strip' (usually two such – except during war time), and bottles of sulphuric acid were a thing of the bad past.

Edwardian Australian labels were rather plain; but no one minds that nowadays. Overseas labels used colours sooner than was done here. The Swedish-Australian examples were coloured, albeit in a limited range. Other European labels – for example 'The Commonwealth', c.1908, was made in Austria (no, not Australia), and carried a map of Australia (pink) set in the ocean (blue) with touches of cherry red. This, and other 'maps' are rare, but the fact that there is a map of Australia – some are very wobbly – makes this class of label desirable to Australian collectors. (One is illustrated.)

If you yearn for pre-1900 labels associated with this country, you may find a 'Tichborne Claimant' or one of the 'Arctic' set, showing the exploration made by Sir John Franklin, formerly Governor of Van Diemen's Land. These were issued in England.

Probably a favourite, and best known label in that issued as a 'standard' by Federal, in red and yellow, with the famous kangaroo on the map of Australia. There were many small variations, and these can be missed, if not closely scrutinised. Those with WWII slogans and bush fire warnings printed on the back panels seem popular;

but Federal labels are now history. The Federal Match Co. Ltd, was established by Carl Gustav Sundstrom (1882-1941), a Swedish chemist who settled in Australia in 1913. Sydney-based, his good matches had a rewarding share of the market, and branches were opened. In later years the company products bore the 'Redhead' name; but the 'Federal' name was continued for a while. You will find the Federal name on colour illustrated sets of Army Badges, followed by Navy Badges – both in the 1960s; the Captain Cook Bicentenary set, launched in December 1969, for 1970; sets for Metric Conversion, declared in January 1970; and, for the inception of Decimal Currency, both Brymay and Federal issued sets of labels. The two cent example is shown, and the set was on sale from 1965, ready for the start of the new coinage in February 1966.

One must not forget the Olympic Games – Melbourne Nov-Dec 1956, for which Brymay issued sets printed in red and blue, on the white paper: nor the Queensland Centenary 1859-1959, which has a bit more colour. Also issued by Brymay in the 1960s were Australian Wildflowers, a set of Mythology, and Costume. All have places in overseas collections.

There were other makers of matches; some not very long-lived; and, an interesting new factory set up late in 1969 at Strathpine, Queensland, which turned out some 'skillet' type box covers – the kind which wraps all around the box, and which you are advised not to cut apart. One Strathpine set was

on good paper, in full colour, and depicted Aboriginal activities, such as 'Bark Bucket', 'Fire Sticks', 'The Hunter' and so on. Three years ago single labels of this set were on offer at \$2 each. (48 makes the set – with one extra 'definitive').

All labels shown here are the glued-on type – they are mounted as separate entities. Modern Indonesian are 'skillet' type – leave them whole when mounting. The Ancient Egyptian set is very good, and accurate too.

Matches are part of household history in Australia, and labels were being collected before 1900. In fact, a VIP from the East, visiting Queen Victoria, horrified his minders who were escorting him on a stroll through London. His Serene Magnificence suddenly dived to the gutter. There was a match box with a label he did not have in his collection! That was the emergency response of a true phillumenist. A what? – phillumenist is the proper name for a student or collector of match box labels, although the word does not accurately describe its object; and is itself, a bit dubious. The study is called phillumeny; which, like philately, cartophily and cartology (but not cartography), are titles constructed for the benefit of students and collectors. Anyone, wanting to call themselves something individual, match box label collectors are now phillumenists.

Little, one-cheap scraps of paper, the writer sees in match box labels a mini-history; and have you ever thought how expensive to make was sandpaper? In one and another, matches did 'strike a light in Australia'!

CORRIGENDUM

Australiana Vol. 15 No. 1 page 23, col. 1, lines 13-16, delete.

To read:

"owner. The second of the brooches made by Lazarus, is very similar to one in a Levinson catalogue and presumably a Lazarus ...".

Exhibitions

The Historic Houses Trust of NSW will hold an exhibition at the Greenway Gallery, Hyde Park Barracks 25 May to 4 July 1993 an exhibition of "Poignant Regalia: 19th Century Aboriginal Images and Breastplates". This exhibition of breastplates and photographs of Aboriginal "Kings" and "Queens" marks the 1993 International Year of the World's Indigenous Peoples.

These brass, copper and even silver breastplates, derived from the 18th century military gorget or throat guard, were presented to various Aboriginal dignitaries from the time of Governor Macquarie until the present century.

This important exhibition will display a definitive number from collections throughout Australia and show their significance. While most were produced locally it would seem some were actually made in England.

Examples can be seen in a number of public collections.

This could well be the most important display of Australiana in 1993.

All members of the Australiana Society should make time to visit it.

The Berrima Branch of the National Trust of Australia (NSW) has arranged a retrospective exhibition "Rachel Roxburgh (1915-1991)", artist, potter, historian and environmental activist, whose dedication to Australiana through her work with the National Trust relating to Australia's early architectural heritage is well known by her several major publications.

The Exhibition opened in Harper's Mansion, Berrima 17-18 April, and will be on view 1-2 May. It will then remove to Cooma Cottage, Yass, 8-23 May and then to Riversdale, Goulburn 28-30 May and 4-6 June.

The importance of regional exhibitions of this kind cannot be

under-estimated and are long overdue. The world of "Australiana" does not reside in our capital cities. It is a part of a much wider community. Hopefully this Exhibition will encourage the National Trust to look beyond its obvious urban centre and realise the importance of exhibitions that can be achieved by its regional branches.

SYDNEY STYLE: Marion Hall Best, Interior Designer.

When Marion Hall Best (1905-1988), opened her shop in Queen Street, Woollahra in 1939, she had already accomplished several striking interiors and was one of the first independent decorators operating in Sydney. By 1974 when her business closed, her reputation as "high priestess of the avant-garde" had given her legendary status.

During the forty years of her working life, Marion Hall Best was the most significant and influential interior designer in New South Wales. Her work was characterised

by an adventurous and sophisticated use of colour in glazed walls and ceilings, Marimekko cottons and Thai silks, Japanese temple blinds and lights and avant-garde Italian, American, Scandinavian and Australian furniture.

Sydney Style is a chance to step inside the world of Marion Hall Best. Furniture, photographs, fabrics, lights, paintings and sculpture, drawn from the Historic Houses Trust and private collections form exciting installations in the exhibition space.

Sydney Style reviews Marion Hall Best's impact on Australia's post-war cultural identity, a stimulating and challenging chapter in our design history.

SYDNEY STYLE: Marion Hall Best, Interior Designer at the Greenway Gallery, Hyde Park Barracks from 31 July 1993 to 17 October 1993 is curated by Catriona Quinn. Fine Arts Press will launch the book *The Best Style* by Michaela Richards in July.



Marion Best Pty Ltd shop display, c.1956.

Edward Hunt, Cabinetmaker, Sydney

Hunt's Workshop Structure 1820–1829

R.A. Crosbie

This discussion is based on evidence regarding Hunt's business activities, and workforce. The conclusions are speculative but further research may place them in a wider context.

CEDAR

On the 6th November 1820 Edward Hunt petitioned Governor Macquarie for permission to purchase government cedar from Newcastle. The petition received the following reply:

5243
Bigge's Appendix
Vol. 129

J.T. Campbell to E. Hunt 9/12/20

B.T. Box 25
Secretary's Office, Sydney,
9 Dec 1820

Sir,
In answer to your petition to His Excellency the Governor received at my office the 6th instant. I have in command to inform you, that there is not at this time any Cedar to spare at Newcastle for a supply, permission will be given on your making proper application, and engaging to pay the customary Duties on its arrival at Sydney.

I am & Co.
(may send to northward for cedar)

Signed,
J.T. Campbell
Sec.y
Edw. Hunt, Cabinet Maker,
George St, Sydney.

In February 1821 Hunt sent a detailed account of his grievances to Commissioner Bigge.

Bigge's Appendix, Vol 129.
B.T. Box 26
pp 62736-7.

E. Hunt to J.T. Bigge 2/2/21

George St, Sydney
Friday, Feb 2, 1821

Sir,
Your Honour may not be thoroughly Acquainted with all the difficulties under which I at present labour through the want of suitable Cedar to carry on my business at a moderate price.

Difficult to obtain good Cedar.

His Excellency has kindly offered me a supply of Cedar from the Northward, by paying the customary Duties on its arrival in Sydney Cove.

I will endeavour to shew to your Honour the amount of the Duty on Cedar including the expenses attending it.

Viz. the Duty on 20,000 feet is £8/6/8. Measuring ditto at 2/- per 1,000 feet is £2/-/-, the sawing up and seasoning would take six months using 20,000 feet. Making two Years before all the money would be returned.

Amount of duty and expenses on it.

The Bank Interest of which, would be £16/16/-. Cedar generally arrives in logs or thick pieces — and requires additional sawing, not allowed in the measurement for which may be allowed an eighth, £10/8/4.

In the logs there are many shakes which do not appear until sawn into boards, and which causes a considerable waste at each end of the boards; there are also holes and rotten places that cannot be seen when measured.

The heart of the Cedar is soft and pithy, and do rend and twist so as to be unserviceable for which deduct one eighth, £10/8/4.

I should lose by the shrinking of the Cedar in seasoning, one 20th part, £4/3/4.

Making the total loss including Duty of nearly 24d per foot, which is, £127/2/8.

14,000 out of 20,000 feet remains clear.

The Cedar from the Northward, will cost me one penny per foot more than the Cedar from Illawarra will.

Since I have been in trade I have experienced great difficulty in procuring Cedar. I do not at present know where to obtain any suitable for my business and the Cedar grows in Abundance there is none to be purchased in Sydney at a fair Market Price.

None to be brought in Sydney at a fair price

I will remain with due respect;
Signed Edward Hunt

To His Honour,
The Commissioner of Inquiry.

By 1820 Hunt's business appears to have been well established. The following importation may reject the success of his business.

Bigge's Appendix. Vol 129
B.T. Box 24
p 5748

Manifest Cargo imported ship Surry 25/9/20

1 Punch n.
5 Cases
E. Hunt

Hunt may have experienced "cash flow" problems. The following letter reveals at least one large account which was outstanding:

W.C. Wentworth, Legal Letter
Book, 1825
A1440, p2
Macquarie Place
Jan 19, 1820

Sir,
I am directed by Mr Edward Hunt to request your immediate payment of his account some time ago furnished to you amounting to you to £26/- for which I am instructed to proceed forthwith against you in the event of your non compliance.

To Mr Robert Campbell,
George St

I am Sir Your obt. Sev't
for W.C. Wentworth
Chas. H. Chambers

19 Jan, 1825

Delivered this letter to Mr Campbell who promised to call this morning and settle the business.

FREE EMPLOYEES

In 1821 the Colonial government received the following petition:

Col. Sec. In-letters.
Bundle. 15 No. 50-81
1821.4/1749, p277

To His Excellency Major General Macquarie,
The Humble Petition of George Harrison,
Shewith,

That your Petitioner has Liberty to remain on shore from Capt Hunt of the ship *Eliza Providence* he obtains your Excellency to grant him leave to stay in the Colony.

and your Petitioner will ever pray,
George Harrison

The petition was supported by
Edward Hunt.

Col. Sec. In-letters.
Bundle. 15. No. 50-81.
1821. 4/1749, p 275
George St
January 18, 1821

Sir,
If you will be pleased to give the bearer George Harrison permission to remain with me

I will constantly employ him.
Yours,
Edw. Hunt

To J.T. Campbell Esq.
Secretary.

The following entry from the Constables note book shows this man employed by Hunt. His brother Fredrick was probably also in his workshop. One emigrant apprentice was employed. Three apprentices were colonial born. Two men were assigned convicts.

4/1219 District Constable's
Notebooks, Vol. 2. 1822

No. 5 District Constable Sydney
1822.

George Street

Edward Hunt CF, *Broxbornebury*
Hannah Hunt BC, wife
Maria, 4 months, child
Mary Ann Mason 12BC, sister to
Mrs Hunt
Frederick Hunt CF, *Broxbornebury*,
brother of Edward Hunt
Vincent Williams CF,
Broxbornebury, apprentice
Issac Mason CF, *Canada*, brother of
Mrs Hunt
Parsonage, Edward, apprentice
Dalton, William, apprentice
Chalker, Daniel, apprentice
George Harrison CF, *Eliza*, servant
Hazil Lynch C. *Grenada*, Life. GS.
John Sailey C. *Asia*. Life. GS.

CONVICTS

Hunt may have employed more than two assigned convicts. The following sources enumerate convicts who had been assigned to Hunt.

List of Defaulters in payment for assigned mechanics

A.O. NSW 3821.1.
30th Sept 1824
Hunt, Edward, George St.

James Carroll per *Dorothy*. Sawyer
Henry Cullen per *Minerva*. Sawyer
Edward Lewin. per *Coromandel*.
Sawyer Rich. Whitman. per *Baring*.
Sawyer

List of Artificers and others who have been overseas Men assigned in terms of General Order of 22 Dec 1821

Rich. Sparley. per *Atlas*. Sawyer.
Edw. Hunt, Sydney
Edwin Lewin, per *Cormandel*.
Sawyer. Edw. Hunt, Sydney
David Barry, per *Mary*. Sawyer.
Edw. Hunt, Sydney
Rich Bradley, per *Malabar*. Sawyer.
Edw. Hunt, Sydney
Henry Cullen, per *Minerva*. Sawyer.
Edw. Hunt, Sydney
Jas Butler, per *Larkins*. Sawyer. Edw. Hunt, Sydney
James Carroll, per *Dorothy*. Sawyer.
Edw. Hunt, Sydney
Thomas Robinson, per *Adamant*.
Sawyer. Edw. Hunt, Sydney
Richard Whitman, per *Baring*.
Sawyer. Edw. Hunt, Sydney
John Kelly, per *Providence*. Sawyer.
Edw. Hunt, Sydney
Jno Murphy, per *Hebe*. Carpenter.
Edw. Hunt, Sydney

Hunt may have had a large turnover of assigned servants. This may be reflected in the following request to the Superintendent of Convict's Office.

Co. Sec. In-letters.
Bundle 18. July-Sept.
1822. 4/1761, p127
22 Aug, 1822

Sir,
The man that was sent to me according to my application as a Cabinet Maker, not proving to be so in the smallest degree — I shall be necessitated to return him.

Unless I am allowed to retain him as a labourer, which I am willing to do as he seems industrious.

I am Sir with every respect
Yours obediently
Edward Hunt.
40 George St, Sydney

Another employee is listed in
AO. NSW. 4/1249
Population Books. 1820-26

McCroley, Roger, F. 81/4189. *Asia*. 1825.
Sawyer
Assigned to E. Hunt, Sydney

In 1825 Hunt had an assigned artisan, Craco, David 21, Joiner. N.P. Edinburgh Tr. Edinburgh, Life per *Ministed* 2. 1825. via *Mermain* from Hobart. AO. NSW 4/4013. p132. Craco absconded, was gazetted 7 February 1826, charged with Felony and sent to Norfolk Island.

Property

Hunt had purchased a house on Brickfield's Hill. Part of this property was surrendered for road improvement. A memorial to government in 1822 raised this matter.

4/1830
Memorials. H-Mc. 1822
p177 undated.

To His Excellency Major General Macquarie
The Humble Petition of Edward Hunt

Shewith ... that your Petitioner has given up a considerable part of his premises on the Brickfield Hill for the purpose of improving the road in compliance with Your Excellency's order.

Your Petitioner is desirous to obtain from Your Excellency an order that an allotment of building ground be given until him in Sydney.

And Your Petitioner will ever Pray

In the same year Hunt petitioned government for land as a free settler.

4/1830
Memorials H-Mc. 1822
p178

To His Excellency Sir Thomas Brisbane
The Humble Petition of Fredrick Hunt

Shewith,
That your Petitioner arrived in the Colony in the ship *Broxbornebury*

Captain Pikher 1814, your Petitioner most humbly request that Your Excellency will be pleased to give him a grant of Land with the Indulgences.

and in duty bound will ever pray,
at Mr Hunts. Cabinet Maker
40 George St, Sydney
Friday, July 19, 1822

4/1830
Col. Sec. In-letters.
Memorials. H-Mc. 1822
p176 undated

To His Excellency Sir Thomas Brisbane

Humbly Shewith,
That Memorialist came to this Colony as a free Settler by the ship *Broxbornebury* in the year 1814.

That Memorialist has ever been peaceable and obedient and his conduct will bear the strictest scrutiny.

Memorialist has taken several apprentices which he has endeavoured to lead in the way of truth.

Memorialist has taught the rising generation on the Lord's Day in Sydney for the last six years.

Memorialist has received considerable remittances from friends in England which he has laid out in trade and building his present premises the whole of which he has built.

Memorialist has to provide for a family and in past for an afflicted sister by the recent death of his wife's mother Mrs Maria Mason of Parramatta.

Memorialist solicits Your Excellency for the grant of one thousand acres of land which Memorialist has the means of stocking.

Memorialist in Duty Bound will ever Pray.

Land and Labour 1828

The 1828 Census reveals Hunt had achieved the status of land owner.

1828 Census Transcript
No. 2923
Hunt, Edward. 37. CF.
Broxbornebury 1814.

Prot. Upholsterer, Sydney
40 acres
20 acres cleared
10 acres cultivated
3 horses
30 horned cattle
Hannah 26 BC
Maria 6 BC
Mary 5 BC
Henrietta 2 BC

The 1828 Census also shows the success of the persons with Hunt in 1822. Vincent Williams his emigrant apprentice was a successful farmer. Issac Mason, Hunt's wife brother, was a shepherd in Bathurst. William Dalton a colonial born apprentice in 1822 was a cabinet maker in Princes Street and now married. The other apprentice Daniel Chalker was a carpenter in Parramatta probably beginning to establish a farm.

1828 Census Transcript

Men with Edward Hunt in 1822 District Constable's Notebook

Williams, Vincent George, 25, Free, *Broxbornebury* 1814.
Farmer, Brisbane Grove.
Paterson's Plains, 560 acres, 90 acres cleared, 50 acres cultivated.
28 horned cattle.

Mason, Issac, 35, CF, *Canada*
Shepherd. Wm Lane. Bathurst.

Dalton, William, 23, BC.
Cabinet Maker Princes St, Sydney.

Dalton, Mary Anne, 18, BC.
wife.

Chalker, Daniel, 22 BC.
Carpenter, Parramatta, 20 horned cattle.

Hunt, Fredr. 29, CR, *Broxbornebury*, 1814, Free.

The 1828 Census lists a large number of assigned convicts in Hunt's employ.

Bates, Thomas, 34 GS. *Hebe*, Sawyer

Calahan, John, 23, GS.

Cherry, Thomas, GS, M. *Hastings*, Upholsterer.

Const, James, 25, GS. M. *Hastings* 1828, Turner

Cullen, Henry, 30, G.S. Sawyer

Jones, Gwillim, 45, GS. *Competitor* 1828

Owen, William, 31, GS, M. Huntley 1828

Robinson, Robert, 22, GS, *Minerva* 1824, Upholsterer

Sims, Charles, 31, Gs, *Hercules* 1826, Cabinet Maker

Weatherstone, Roger, 41 GS, M. *Hastings*

A number of apprentices were employed:

Davis, William, 15, Born Colony

Kinsall, Thomas, 16, Born Colony

Kinsley, Charles, 15, Born Colony

Slight, John, 16, Came Free

Smith, Joseph, 17, Born Colony

Taylor, George, 15, Born Colony

Thompson, George, 16, Born Colony

Also present were:

Female servant

Hatton, William, Free by servitude

Female lodger

James Neal

Stack, John, 29, per *Recovery* 1824
Free Settler

A further assigned convict arrived in 1829:

Muster of Fergusson, Ireland

Sydney, 28 March 1829.

4/4014

Miller, Robert, 26

Painter & Glazier

NP. Armagh. Tr. Londonderry, Stealing Yarn, 7 years to Edwd. Hunt, Sydney.

The two upholsterers were run-aways in the 1830s.

In 1829 Hunt applied for fourteen assigned convicts:

NSW Governors Despatches

Vol. 17. ML. A1206

Return all applications for male convicts

1 Jan - 31 Dec 1829

Hunt, E. Sydney

No. applied for No. assigned

Feb 7

Sept 4

Nov 2

Dec 1

Total 14 4

Hunt, Fredrick, Sydney

2 1

His brother's application is included for comparison.

This discussion has ignored Edward Hunt's first six years in Sydney and ceased at 1829. Of course Hunt continued in business through the 1830s. The writer sees the period discussed as the formulative years in Hunt's career. The sources do not allow a detailed analysis of his business. In future additional sources may be located to make such a study possible. However enough is present to see Hunt's transition from a settler with capital into a leading tradesman in Sydney. His dependence on the labour of his unwilling emigrants should not be overlooked.

(See Kevin Fahy, 'The Hunts' - Sydney Cabinetmakers', *Australiana*, Vol. 10, No. 2, 1988, pp47-51.)

AUTHOR'S NOTE:

I have been attempting to find the time to write another article for the *Australiana* Society. Eventually I will finish research into the "work force" in the Sydney cabinet making shops in the 1820s. So far I have traced most of the assigned tradesmen and other workers. The picture emerging is in some ways unexpected. Anyway it will materialise one day.

A great deal of my spare time has been taken up with the mechanics of being actively involved in the formation of The Trade Tools Group.

Perhaps you would be as kind as to publish this in the journal as I am confident it will be of some interest to fellow members. Many of the TTTG members are involved in the decorative arts. Recently several elderly people have approached us to donate their ances-

tors' tools. Such donations and the associated knowledge, should add to our knowledge of colonial crafts.

I hope you will share my encouragement of this new association.

Regards,
Bob Crosbie

For further information contact:

T. Butcher
The President — TTTG
56 Pitt Street
Redfern NSW 2016

The Twentieth Century: J.C. Taylor and the Harrises – A foot in both camps

Dorothy Erickson

Early in the twentieth century in Western Australia there was a trade jeweller, James Coates Taylor, whose work was interestingly different. It tended to be individual and hand-made, with at times the inclusion of repoussé. It appeared to be a more commercial version of the local art master JWR Linton's. His oeuvre included delightful enamelled-magpie serviette-rings (Fig. 1), spoons with modelled Aborigines as the stems (Fig. 2) or with still gumnut and gumleaf finials. (Fig. 3), carved pearl-shell brooches (Fig. 4), repoussé trophies and large silver platters.¹ The magpie serviette-ring and a similar spoon are some of the rare pieces of enamel fabricated in the State not made by Linton or Gordon Holdsworth. Being a commercial enterprise, the J.C. Taylor company probably had a range of this type of Australian imagery but little has so far been located.

James Coates Taylor was born on 6 November 1866 to Edward Harry Taylor, dealer, and his wife Pamela nee Coates at Springwood in the Blue Mountains, NSW, where he was raised. His father was reputed to have a goldmine called "Araluen". His training is unknown but it seems possible that this was undertaken in Hobart, Tasmania, where by 1895 he was a partner in "Taylor and Sharp" having premises in Murray and Elizabeth Streets. The firm, manufacturing goldsmiths, watchmakers and jewellers, diamond setters and engravers, also imported silver, electroplate and souvenirs. Although Taylor's early training is obscure it is interesting to speculate on whether it was taken with someone like Joseph Quarmby (1867-1944), a trade jew-

eller who was also part of the flourishing art fraternity there, and perhaps also the enamellist and architect Alan Cameron Walker (1864-1931).

Legend varies about his life at this time but it appears Taylor was quite a character, sailing his yacht to Melbourne for supplies of findings, stones and metal, as well as sailing off to New Zealand to sell the work made. One story has it that in New Zealand he met his future wife, Ann Venn. The Taylor and Sharpe partnership broke up and the couple moved to Western Australia by 1902.² They had three sons, all trained as jewellers, none of whom went into the business,



Figure 1: J.C. Taylor: serviette ring c.1910-30 sterling silver and vitreous enamel, private collection, Perth. Photograph courtesy Douglas Elford, WA Museum.

and one daughter, Amy.

Taylor's first premises were above the Literary Institute in Pier Street, Perth. From there he moved to the Mechanics Buildings at 355 Hay Street and by the 1930s to Padbury Buildings in Forrest Place. In 1906 he advertised in the Society of Arts exhibition catalogue and obviously had some connection with the art world of Perth.

Taylor made a series of silver and gold jewel-beetle brooches with ruby eyes (Fig. 5). These are accurate and attractive versions of the insect contrasting the two colours of metal. They are similar to some other pieces by an unknown maker which incorporate the actual jewel-beetle's wings in the brooches. Like the magpies in the serviette ring, they are naturalistically rendered. They have a certain quality born from close observation of nature, possibly honed by art education of the type Linton dispensed — which trained the eye and the visual memory. He appears to have been interested in nature being involved with J.J. Simons in establishing the Young Australia League camp in lovely gardens at Araluen in the hills near Perth.

Taylor also made the Perth Flying Squadron Powerboat Trophy 1911-13 which has a silver repoussé plaque of a powerboat confined within the circle of a silver life-buoy. This is surrounded by a circlet of three-dimensional propeller blades which are mounted on a wooden steering-wheel applied to a large wooden shield. Other trophies usually had this type of detail engraved and the use of repoussé makes this piece stand out from the mass. J.C. Taylor also combined with well known woodcarver,

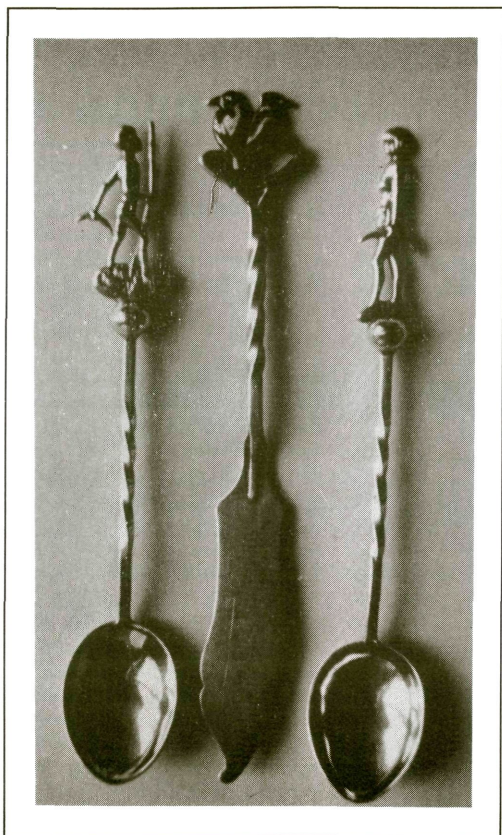


Figure 2: J.C. Taylor: spoon, butterknife and breakfork, sterling silver, Hall Collection, Perth. Photo DE.

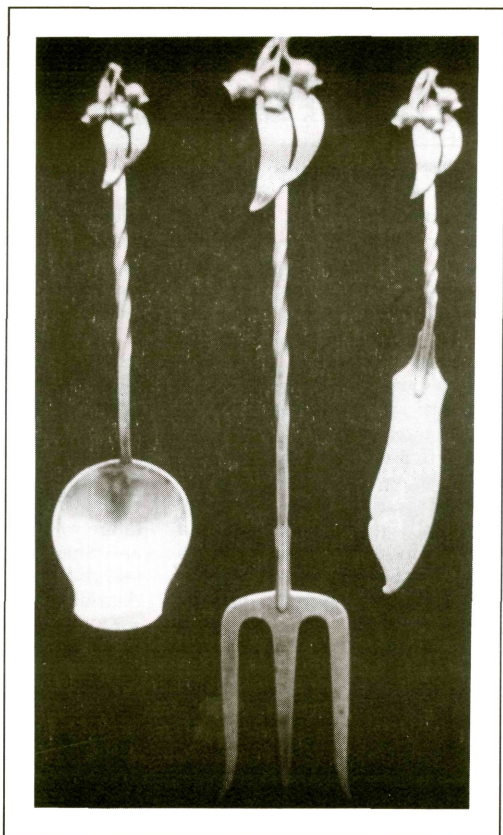


Figure 3: J.C. Taylor: spoons and butterknife c.1910-30s, sterling silver and vitreous enamel, private collection, Perth. Photo DE.

William Howitt, on trophies such as that presented by the Marist Brothers to St Ildephonsus College, New Norcia, in 1913. This is illustrated in the school's annual report and shows that the work was restricted to silver plaques on Howitt's caved wooden shield.³

The firm made numerous presentation medals, many contrasting silver and gold in the one piece. A variation of this was an interesting two-colour brooch made in 1929 for the State's centenary⁴ (Fig. 6). In this an engraved nine-carat gold swan is silhouetted against the silver cockade of a rising sun placed between pierced dates 1829 and 1929. All are mounted on a silver

bar beneath which is a silver swag engraved "W.A. Centenary".

According to local-history authority Judy Hamersley, J.C. Taylor's were the poor man's Linton,⁵ patronised particularly during the depression by the poorer of the top-echelon families who could no longer afford to give Linton objects as wedding gifts. An interesting comment by her on this period was that the new poor also recycled some of their own presents at this time, leaving fewer commissions available for the Lintons, Holdsworth, Taylor and others.

It was at this time that J.C. Taylor's career came to an abrupt halt (about 1934) when his dog bit

him on the right thumb, enforcing amputation. Jewellers cannot function without thumbs and so the firm was sold to C. Harold Harris and Taylor retired to develop land he owned in Nedlands-Dalkeith. In the 1940s he married a Mrs Prosser and moved for a time to live in Sydney with daughter Amy.⁶ He died in the 1950s.

Harris, who arrived from England in 1921 with his father had other jewellery interests and continued trading this business as J.C. Taylor. After the war (c.1946) Harris sold the Hay Street shop to the Perry family and in 1974 the Perrys sold to Charles Devenish, B.Ag.Sc. NZ. Devenish recruited



Figure 4: J.C. Taylor: brooch, 9ct gold, blister pearls, marked JCTAYLOR 9ct, private collection, Perth. Photo courtesy Douglas Elford, WA Museum.

Clive Carrington from Hardy Bros in Sydney to act as foreman. The manager was WAIT-trained⁷ John McDiven. McDiven designed a

beautiful bishop's ring for John Hazelwood when he became Bishop of Ballarat in 1975. It was made by the manufacturing arm of the firm, Western Goldsmiths. Devenish also owned "Charles Edward", a jewellery boutique in the new City Arcade.

From its opening until the mid-1980s "Charles Edward" was the place for unusual and artist-jewellery. The boutique, its sculpted copper windows quite a feature, stocked spectacular German work and that commissioned from local artist-jewellers while the J.C. Taylor firm handled most of the more commercial work. Today both are combined and the firm continues as Charles Edward and J.C. Taylor (the latter in small type). In the seventies Devenish flew exhibitions around the State in a six-seater plane. Innovative Christmas exhibitions were also held at

Allendale Square in conjunction with "Charles Edward". Known marks are "T&S" (till 1904), in Tasmania. "JC TAYLOR" and quality mark. "STERLING", "15ct", "18ct" etc. in Perth. The firm makes and sells high quality jewellery.

The second owner was C. Harold Harris, son of Charles, of Harris and Son, which was founded in Western Australia in 1922 as a wholesale ring-making firm supplying Levinsons. Charles Harold Harris was born in Birmingham in 1901 to Charles and Anne Elizabeth nee Allen. Harris senior was a ringmaker and foreman at Baker and Hinks. The family, including Mrs Harris, also made piecework at home.

In 1914 C.H. Harris commenced work in the brass factory of Blankensee and Son but apparently was not satisfied with that for by 1915

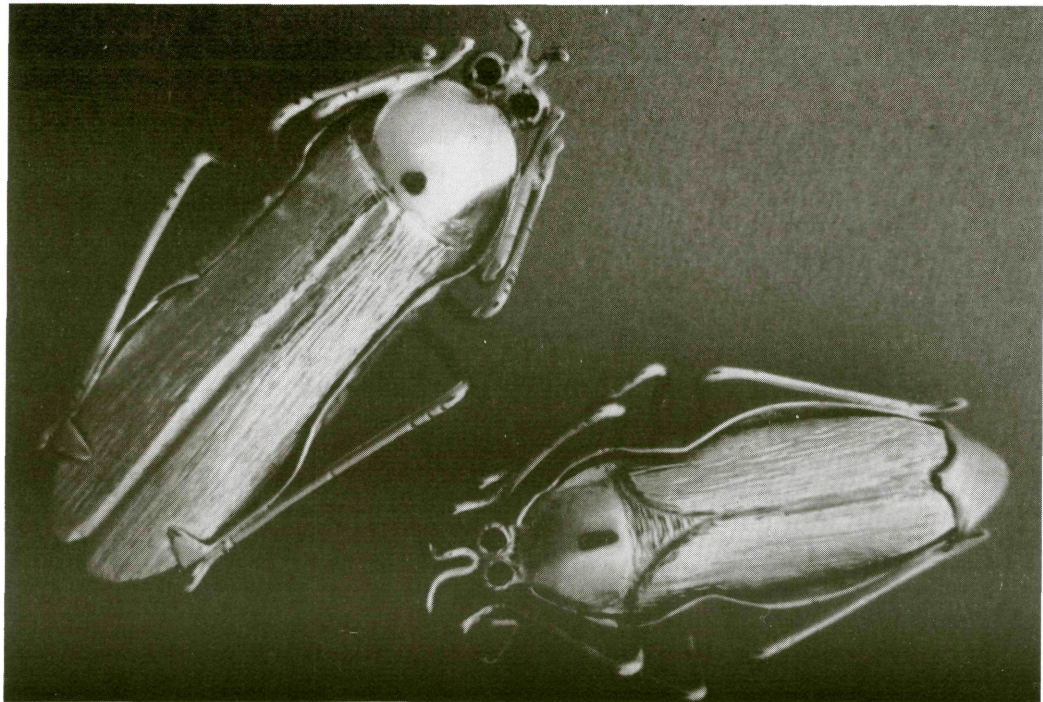


Figure 5: J.C. Taylor: brooches, sterling silver, 18ct gold, 15ct gold, rubies, private collection, Perth. Photo courtesy Douglas Elford WA Museum.



Figure 6: J.C. Taylor: centenary brooch, sterling silver 9ct gold, collection WA Museum, H88.476, Perth. Photo courtesy Douglas Elford, WA Museum.

he was apprenticed as a gemsetter at Baker and Hinks. In 1911 Reece Jones, his cousin, also a jeweller at Baker and Hinks, had been sponsored by Levinsons to migrate to Australia where he became foreman of the jewellery workshop. In 1921, after the First World War, he persuaded his uncle and family to join him in Australia. The eager family came to take up land and farm but soon saw that this was not feasible. Instead when Jones went to Melbourne Charles Harris became foreman at Levinsons. Apparently he had trouble working for Eugene Levinson who was in charge of production and was sacked after a year.

Charles and Harold then set up the firm of Harris and Son, wholesale ringmakers, at 158 Murray Street. The premises, in the Empire Building on the corner of Hay and Murray Street above Mase¹⁸ their landlord, had previously been used by a jeweller called Glick. Even though they purchased other businesses this remained the headquarters until 1977. The firm began by supplying firms such as Falk and

Co, Hoopers, Cox, Greif and Dobsons. According to employees who are still alive they had very good years until about 1940 — their Depression only lasted three weeks in 1929.⁹ Their mark was “H&S”.

In 1932 they opened a shop in Bridgetown which was run by an associate, Reg Pound. In 1933 this was sold and another opened in Narrogin, run by Keith Reynolds. Pound ran J.C. Taylor in Forrest Place when this was purchased and moved with J.C. Taylor to the Murray Street end of Piccadilly Arcade when that was built in 1937. In 1938 the firm purchased the Hay Street end of Piccadilly Arcade and a third shop inside the arcade but in 1940 all the staff was either enlisted or manpowered to other services occasioning shortage of labour and stock so they closed the arcade shop and Murray Street.¹⁰ After the war the Hay Street frontage was sold to George Perry in exchange for his London Court shop which they called “La Cameo”. Stock was very difficult to get into the 1950s and about 1954

La Cameo was sold to Philip Rosenberg. Charles Harris senior retired about 1960 after making his grand-daughter’s engagement ring and died in 1961.

Meanwhile, about 1952, C.H. Harris began to spend his time modelling three-dimensional wildflowers for the handles of silver spoons. (Fig. 7) This began as a hobby triggered by a customer bringing in a Swiss eidelweiss souvenir spoon. Harris’ spoons were used as presentation gifts on many occasions. One set was presented by the Society of Friends of St George’s Chapel, to the Queen in 1954 during the royal visit to Western Australia. Others were sent to Princess Anne and to the Prince and Princess of Wales as wedding gifts from the Western Australian Government. The first of these sets had Australian animal finials. The work is popular but considered “commercial” in some Western Australian circles, where Linton spoons are preferred.

The original patterns were modelled in wax by Harris, then they were cast and fabricated into spoons, pendants and other objects. The patterns included boronia, leschenaultia, geraldton wax, spider orchid, kangaroopaw, hovea, sturt pea and qualup bell. Despite Harris’ claim that the fragile spiky handles were designed “so that all corners and angles were unbreakable”¹¹, they were fairly impractical for regular use. Nonetheless they made excellent presentation gifts or souvenirs and were soon well known and in considerable demand as souvenirs. Making them became a full-time occupation for John Harris his son.

In 1975 John Harris opened a shop, “The Squatters”, in Albany and a workshop in Monument Arcade. His sister, Nola Porter, joined the firm in Albany, making spoons. It was about 1975 that the state government began presenting Harris spoons as official gifts. In

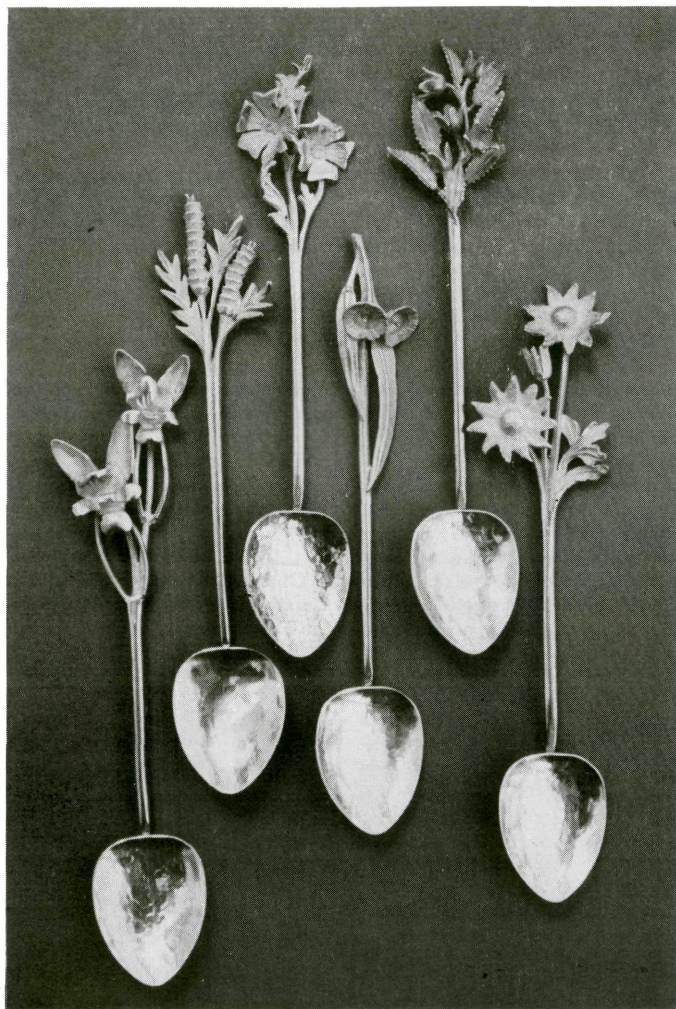


Figure 7: C.H. Harris: spoons: 1960s, sterling silver, private collection, Perth. Photo DE.

1977 Harris and Son opened a Perth business at 167 St George's Terrace, John closed the Albany shop to concentrate on manufacturing for the Perth outlet and Nola came up to assist in Perth. Harold Harris retired fully about 1980 when he lost his sight and died in 1987. In 1990 Nola Porter, who bought the business, moved the showroom to Wesley Arcade.

The 1988 brochure featured a choice of fourteen bowl-types and fifty handles as well as a range of butter-knives, pendants and brooches. The firm has work in the collection of the National Gallery in Canberra as well as those of public and private persons worldwide.

This concludes the articles on trade jewellers in Western Australia. A new series on the artist-jew-

ellers and metalsmiths will be presented in due course. This will cover the Domestic Art Movement at the turn of the century and the involvement of women such as Bessie Rischbeith who gave up hammering metal to help Emily Pankhurst achieve the vote for English women and Mattie Furphy, daughter-in-law of Tom Collins (Joseph Furphy) who made the large quantity of door furniture on display at Tom Collins House in Swanbourne. Also covered will be JWR Linton, the teacher and silversmith, his son Jamie, JAB Linton the professional silversmith and Gordon Holdsworth, the ecclesiastical metalsmith, who worked out of rural Hester yet exhibited round Australia and in England.

Footnotes

1. The mark on the back of the aboriginal spoon is "J.C. TAYLOR STERLING". The gumnut spoons are marked "J.C. TAYLOR Reg 7108". This was known to have been made in the 1930s when it was received as a wedding present.
2. This information is a composite of two conversations with Clive Carrington, a former J.C. Taylor employee who helped to compile a history of the firm (in possession of Charles Devenish current owner but not sighted) and Taylor's great granddaughter.
3. The school closed and the shield is now reputedly in the possession of a prominent Marist boys school in Sydney.
4. WA Museum H88.476.
5. Conversation with Judy Hamersley 1988.
6. Pamela died in 1943.
7. Now Curtin University.
8. Tailor, diamond merchant and owner of a jewellery shop, *Australiana*, Nov 1988.
9. Conversations with Nola, daughter of Harold Harris, in 1989.
10. This was later opened by another jeweller who committed suicide there.
11. *West Australian* 28 July 1983.

An Early Sydney Silver Tobacco Box Acquired by the Art Gallery of South Australia

This elegant circular *Tobacco box* by Jacob Josephson, is one of the most significant and beautiful surviving examples of early colonial Australian silver. The *Tobacco box* has been purchased with funds generously donated by Lady Porter in memory of her husband Sir Robert Porter (Lord Mayor of Adelaide 1968-71) through the Art Gallery of South Australia Foundation. It adds substantially to the Gallery's fine collection of 19th century Australian silver. The cover of the *Tobacco box* is decorated with engraved elegant neo-classical swags of leaves within a circular reeded border. There is also reeded decoration around the sides, which is where the inscription is engraved.

Silver objects made in Sydney prior to Macquarie's departure in 1822 are extremely rare and most of what survives is table flatware such as spoons and forks. There were only a few silversmiths working in Sydney during this period. Several examples of Josephson's work survive; the *Tobacco box*, however, is the most impressive and has the most interesting historical association.

The *Tobacco box* was originally presented to Commissioner Bigge in January 1921 and bears the inscription "To John Thomas Bigge in memory of a pleasant journey to Parramatta from E.W. Jan. 1821". "EW" possibly stands Elizabeth Wylde, wife of deputy Judge-advocate John Wylde and the *Tobacco box* was probably a bribe. Elizabeth Wylde was a land-holding emancipist. John Thomas Bigge was appointed by Lord Bathurst in London as Commissioner of Inquiry into the affairs of the colony of

New South Wales which had come under criticism during Lachlan Macquarie's period as Lieutenant-Governor (1810-1822). It therefore has an important historical provenance.

The silversmith Jacob Josephson was born in Breslau, Prussia in 1774 and worked as a silversmith in Hamburg and later emigrated to London. A Jew, he converted to Christianity, becoming a teacher of scripture to members of the Society for Promoting Christianity among Jews. He was sentenced to fourteen years transportation after being convicted in 1817 of passing and possessing forged bank notes. Many of Australia's first artists and craftsmen were convicts, usually con-

victed for forgery. Josephson arrived in Sydney in 1818 and soon after received a ticket of leave. By October 1818 he was running one of Sydney's first jewellery businesses in Pitt Street. He was granted a conditional pardon in 1820 and expanded his business. By 1823 he seems to have stopped making silver objects.

The *Tobacco box* is displayed along with other examples of early Sydney silver in the M.J.M. Carter Gallery.

Christopher Menz, Associate Curator of European and Australian Decorative Arts, Art Gallery of South Australia. (Reprinted from AGSA News, Feb/March 1993.)



J. Josephson, Australia 1774-1845, *Tobacco box*, c.1821, Sydney, silver gilt interior, 2.8 x 11.5cm diameter; Gift of Lady Porter in memory of her husband Sir Robert Porter (Lord Mayor of Adelaide, 1968-71) through the Art Gallery of South Australia Foundation 1992. Engraved on base 'J. JOSEPHSON SYDNEY'.

Classic and Aesthetic — Two English Silver Cups with Australian Stories

Acquired by the Powerhouse Museum

David Dolan

The figure of the politician as would-be tastemaker does not begin in Australia with the state and federal arts ministries of recent decades, nor even with Menzies' efforts to establish an Australian academy in the late 1930s. Politicians and other public figures often took sides in the battles of the styles which raged throughout the last century, as the relative merits of gothic revival, neo-classical, and other styles were hotly debated.

Among the keenest advocates of the neo-classical style was Sir James Martin (1820-96). Premier and later Chief Justice of NSW, who is commemorated by Martin Place in central Sydney. His personal taste, related to his love of classical languages and literature, is embodied in one of two small pieces of English silver recently acquired by the Powerhouse. Both with interesting direct links to 19th century Australian political figures, these two items represent two quite different late 19th century stylistic directions.

Although Martin's father was a poor Irish immigrant groom, he rose to the highest positions in the colony, using his brilliant mind trained in law and the classics. In Sydney he was active in cultural matters as a keen advocate of the neo-classical style for public architecture. He carried his love of Greek forms into his domestic life as well, commissioning a replica of Lysicrates' monument (built 335BC in Athens) in the garden of his house at Potts Point. When the property was sub-divided, the replica monument was moved to its present loca-



Plate 1. Photo: Jane Townsend.

tion in the Royal Botanic Gardens.

One of Martin's personal treasures was an English silver goblet, with his crest and Latin motto "Aut viam invenio aut faciam". Appropriately for a self-made man, this translates as "Either I will find a path or I will make one". With acanthus leaves decorating its base and stem, and around the bowl a frieze of horses and riders copied from the north side of the Parthenon, the goblet perfectly expresses Martin's love of the Greek style, which he always sought to encourage in Australia. Hallmarked for London 1867, it bears the maker's mark "TS". James Martin's cup, which was donated anonymously by a descendant, is now on view in the "Style" exhibition at the Powerhouse.

Frederick Thomas Humphery (1841-1908), member for Shoalhaven in the NSW Parliament from 1882-87, was and is considerably less famous than Martin. Humphery (ADB volume 4, p445) was a prominent regional businessman, who served for some years as a

director of MLC. Humphery was the original purchaser of a silver trophy cup with gold embellishment, made by Thomas Marsh & Co., Birmingham, hallmarked for 1882, recently acquired by the Powerhouse from a London dealer.

The gold trim is in the form of wire edging and small applied details. The trophy is decorated with gothic shapes including foliate design on the base, and decidedly Japanese influenced "aesthetic" patterns. A suitably languid cricketing scene dominates one side, and the other declares: "CRICKET TROPHY Presented by the Member for Shoalhaven 1883".

Design reform, the aesthetic movement, and Japonisme grew in popularity as people rejected or simply grew tired of historicist styles and particularly neo-classicism. I have not yet found evidence that Humphery had any strong aesthetic passions, but his very fashionable trophy is an interesting example of how the aesthetic taste for Japonisme was brought to Australia in the 1880s.

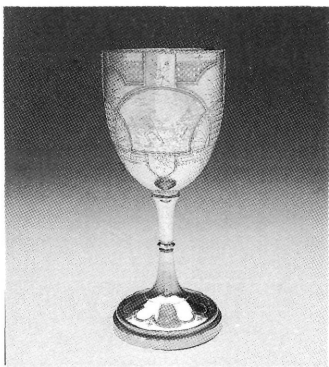


Plate 2. Photo: Leonie Starr.

Governor Macquarie's Holey Dollar and Dump

Acquired by the Australian National Maritime Museum

On 11 July 1816 Governor Lachlan Macquarie laid two of Australia's first coins — a Holey Dollar and Dump — beneath the foundation stone of Australia's first lighthouse.

The coins have now resurfaced and following their presentation will be on view at the Museum at Darling Harbour.

Governor Macquarie introduced the crudely-minted Holey Dollar and Dump in 1814 to deal with the problems of rum currency and the constant drain of English coinage away from the colony.

He imported 40,000 Spanish silver dollars and cut a circular disc about the size of a modern 5c piece from their centre. The outer ring, known as the Colonial (or Holey) Dollar, was given the value of five shillings and the central disc, the Dump, was fifteen pence. They remained in use until 1829.

The 278 Holey Dollars still surviving are highly prized by collec-

tors, and the coin being presented to the National Maritime Museum is considered one of the most valuable because of its quality and its direct links with Macquarie.

The new lighthouse on South Head was the first public commission in the colony for Francis Greenway, the convict architect. Macquarie emancipated Greenway on the morning of the building's opening, 16 December 1817, so that he could join distinguished guests at breakfast as a free man.

The *Sydney Gazette* prophesied the lighthouse "... opens the prospect of a monument for future ages to contemplate with pride ... and when considered with a view to the commercial interests and foreign intercourse of this Colony, it cannot fail of proving a most valuable and important acquisition."

By the 1870s the sandstone of the lighthouse was crumbling badly, and in 1881-2 a new and

slightly taller building was constructed immediately behind it.

The old building was demolished in 1883 and Macquarie's Holey Dollar and Dump retrieved from beneath its foundation stone. Since then, these historic coins have been held by the NSW and Commonwealth agencies responsible for lighthouses.

For several decades they were displayed in the new lighthouse tower, only to be withdrawn in 1966 as their value increased.

"We are fortunate to have this direct link with the early years of European settlement," Dr Kevin Fewster, Director of the National Maritime Museum, says.

"These coins' association with Australia's first lighthouse makes them an invaluable part of our maritime heritage, and we are delighted that they will now be displayed in the National Maritime Museum."



Dump and Holey Dollar, National Maritime acquisitions. Photo: Jenni Carter.

Book Reviews

Australiana Jewellers, Gold & Silversmiths — Makers & Marks, by Kenneth Cavill, Graham Cocks and Jack Grace, C.G.C. Gold Pty Limited, Sydney 1992. Hardback, 336 pages, illustrated, B&W and colour, indexed. ISBN 0 646 11042 RRP \$225.

The result of many years research into the Australian jewellery industry has been gathered together in the magnificent work of Cavill, Cocks and Grace — their book, *Australiana Jewellers, Gold & Silversmiths — Makers & Marks*. Profusely illustrated, in both colour and black and white, the trio has succeeded in identifying the previously unidentifiable by listing 750 jewellers and 500 of attributable marks from the 1820s to the 1950s.

Reaching into many previously untapped archival sources, the research has tried to answer or correct old questions about the manufacturing and distribution of Australian jewellery. Was the mark on

a given piece that of the maker or the retailer? Unlike the registered and regulated marks used on English items, Australia had no continuing system and the chapter "marks on Australian Jewellery and Related Wares — A Survey", helps to sort out the confused use of Australian marks since early settlement.

The early chapters start with the known colonial jewellers prior to the 1850s, then the discovery of gold which caused a great upsurge in wealth and prosperity leading to an increase of locally-made adornment pieces, while the Exhibitions were a showcase for the artisans and their wares. All these influences are well documented. Biographies of over 200 jewellers are then given — alphabetically arranged, showing their main geographical location and what is most important, the period in which they were active in the jewellery trade. Here are also found examples

of their work marks, clearly photographed or annotated.

The valuable indexes cross-reference the makers, their marks and symbols. Jewellers with no biography are also in the comprehensive index which will lead to further research and information. This publication will be used as a reference book and for this reason, impressive as the beautiful binding is, constant use may cause some concern in keeping it in pristine condition. A dust cover would have been an advantage.

Like all works of such magnitude, the unanswered will always leave room for continued research. The listing of "Unascribed Marks" in this impressive and professional work will lead to discussions wherever students of the subject meet, as will the definition of "fob", "badge" or "medal".

L. Carlisle

The Australian Dream: Design of the Fifties, Powerhouse Publishing, Sydney 1993; Soft cover, 180 pages, 130 B&W and colour illustrations (RRP \$39.95), edited by Judith O'Callaghan, senior curator of decorative arts and design at the Powerhouse Museum, Sydney, has been released to coincide with their exhibition "The Australian Dream: design and the home of the 1950s". Ten contributors, including Powerhouse curators, provide a multi-faceted well researched view of this important decade.

They both present not only the "high" design but the experiences of ordinary people as they struggled to achieve the ultimate Australian dream of a home of one's own. The former is comprehensive and the latter curatorially refined, omitting the juxtaposed eclecticism of

numerous established householders who eagerly embraced the latest functional household appliances but were more reluctant to accept "modern" decoration and design into their domestic arrangements.

This publication/exhibition is particularly important. They are highly evocative and representative of a stylistic period of our history, which for many is well within memory, although its nuances may have been already forgotten. Both provide us with a structured examination to remind us of an Australia "critically poised at the cultural, social, political and economic threshold of change".

In an aesthetic sense the 1950s produced some of the best work from a number of Australia's established artists, sculptors, architects, designers and photographers, as well

as then little known student figures. Much of the artistic, literary and social history of the period has been encapsulated in other publications.

The Australian Dream, both publication and exhibition, capture the halcyon years of an immediate past for many of its readers and viewers. The more youthful should view them already as like Proust's *A la recherche du temps perdu*, gone but now remembered.

Everyone interested in Australia's social and decorative arts history should purchase this handsome and informative publication and visit the exhibition which runs until the end of October 1993 at the Powerhouse Museum.

Kevin Fahy

A Practical Guide: Plaster Work: Styles, History, Materials, Suppliers by Joanna Capon

A Complete Guide to Lighting: Styles, History, Planning, Suppliers by Mandy Jean

Random House Australia, NSW 1991, RRP \$14.95

These two publications provide significant reading for all Australiana collectors. While their production quality may be queried their actual value is inestimable. Judicious purchasers may find them at a lesser price, making them a complete bargain buy. Capon's work, based on

her university thesis, is a unique study of a little known aspect of Australian decorative arts.

Jean's publication provides an important exploratory examination of lighting in Australia. While she illustrates some two dozen examples from the private collection of a

prominent Sydney antique dealer, her text makes no reference to the rare, but important chapter of Thomas Webster's, *An Encyclopaedia of Domestic Economy* (London 1847) which devotes some 65 pages to the subject.

Letter to the Editor

Members might be interested to know about a major Loan Exhibition to be held in Melbourne. Beginning with a Gala Opening on Sunday 5 September, the exhibition will run 6-12 September. There will be a Connoisseurs evening on Wednesday 8 when curators from the NGV and other experts will be available for discussion.

The Exhibition covers Decorative Arts of the highest quality from Europe, with very interesting Russian/Polish and Swedish sections.

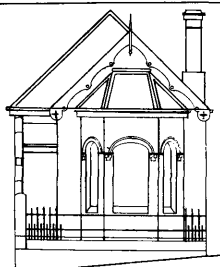
There will be an extensive Aus-

traliana section, with some very fine early Colonial furniture, 'Desperation', and primitive furniture and some later high-Victorian pieces with interesting provenances and probably the largest collection of Australian jewellery ever to have been brought together. (Catalogues will be available.)

We feel that Australiana has, on the whole, been much more appreciated in New South Wales, so that this will be a chance to show Victorians what they have been missing! We are very glad to have been

able to borrow some items of special relevance to Victoria from interstate collections, and if any of your members are able to lend or suggest items of particular interest, especially if they relate to Victoria, we should be glad to hear about them.

Diana Morgan, President,
The National Gallery Women's
Association,
The National Gallery of Victoria,
180 St Kilda Road,
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From the Editor's Desk

The Editor of *Australiana* receives a surprising amount of correspondence. Alas, too few articles, but numerous letters containing valuable information, of a paragraph or two, that I know would be of interest to all members of our Society.

I intend to occasionally publish an edited version of those that I think make a contribution to the subject of *Australiana*. Many members, deterred from writing a lengthy article, may well find that just a few lines will be of importance to fellow readers of *Australiana*.

The purpose of our Society is to share knowledge. Hopefully this occasional column may be a further means to that end. I will be interested to hear from members what they think, accompanied by relevant snippets of information. The success of our Society depends on all its members, not just the contributions by a few.

The Australiana Society would like to congratulate Dr Dorothy Erickson (WA) and Dr David Dolan (NSW), two members and contributors to our Journal, on recently obtaining their doctorates.

A special word of thanks to Dick Phillips (SA) for his generous donation to our Society of a subscription membership to "Friends of the Art Gallery of South Australia".

The last issue of the Society's Journal illustrated Sir James Martin's replica of the Choragic Monument, now in the Royal Botanic Gardens, Sydney. (Our present issue describes an English silver cup once in Sir James Martin's personal possession). Sir James Martin was a politician, Chief Justice and a Premier of NSW. His memorial is Martin Place, Sydney.

A similar replica of the Choragic Monument marks the grave of the

Rev William McIntyre (1805-1870) of Macleay Street, Potts Point in the old Presbyterian section of Rookwood Cemetery. He was Moderator of the Synod of Eastern Australia. It carries inscriptions in both Gaelic and Latin. The latter was composed by Dr Badham, professor of Classics at Sydney University, a close friend of Sir James Martin. Its construction was the work of D. McNab, Rookwood, a stone mason, whose name is inscribed on the base of that monument.

Feedback on our Journal's previously published articles, unfortunately rare, is always welcome. Society members should realise that any comment, no matter how brief, can be significant. "Roller Skating in Australia", by Marjorie Graham, *Australiana*, Vol. 14, No. 4 (1992) has produced additional information.

I have been told that the current Features Editor of the *Queensland Times* (Ipswich) has written that the 1888 trophy (illustrated) is still in Ipswich, but with another family owner and that the skating rink Assembly Rooms were demolished about twelve months ago.

On the same subject as interested reader, quoting a South Australian source, *History of Gawler 1837 to 1908*, compiled by E.H. Coombe (1908), notes that following a fancy dress carnival at the Gawler Skating Rink attended by 200 persons "Mr E. Lucas was presented with a miniature gold skate with ivory wheels for having, during the winter, placed a large room over his shop at the disposal of the skaters".

Attention was also drawn to a brooch depicting a lady's bootee with roller skates attached. Of simple form, outlined in wire, it was likely to have been plated. Brooches made in the form of golf clubs, hockey sticks, tennis racquets and

bicycles are known but the above is the first roller skating brooch to come to notice.

This year's guest speaker at the Society's Australia Day Dinner was Peter Watts, Director of the Historic Houses Trust of NSW. With great wit and éclat he described the variety of beds to be found in the collection of that organisation. English and American beds of the Queen Elizabeth or George Washington "slept here" variety have often aroused both the historically curious and prurient. In an Australian context those of Governor Macquarie and Lady Mary FitzRoy are the local equivalent. Several beds associated with Governor Macquarie are known. Even more, to the wife of Governor FitzRoy whose brief stay in Australia was little more than twelve months as she died in a carriage accident at Government House, Parramatta in 1847. If one was to believe the diatribes of Governor FitzRoy's nocturnal activities by the Rev John Dunmore Lang some credence could be given to a FitzRoy provenance for a number of colonial beds by His Excellency himself.

While Peter Watts' talk did not dwell on gubernatorial places of repose, the collection of the HHTNSW is said to contain one. He was able to entertain his listeners with both historical fact and anecdote. His casual erudition will provide a hard task for our Committee to find an equally gifted Guest Speaker in the future.

The lecturer at the Australiana Society's last meeting was Ann Watson, curator of International Decorative Arts & Design at the Powerhouse Museum, a recent recipient of a British Council Scholarship which enabled her to spend some time at the Victoria and Al-

bert Museum, London. Ann has spoken to the Society previously. On this occasion she shared with our members her experiences at that illustrious institution. Her research interests were concentrated on the prominent English, late 19th century, furniture designers/makers J.G. Crace and E.W. Godwin whose work is represented in the MAAS and may have direct stylistic connections with Australian furniture styles. She took her listeners behind the public galleries of the V&A into its offices and store-rooms and opened our eyes to a number of public and private collections in England and Europe.

A knowledge of English, European and later American furniture styles and fashions is essential for anyone who wishes to discover the story of Australian furniture and its design from the late 18th century to the present.

While the Editor laments that he has received few articles relating to early colonial furniture, Dick Richards (SA) has contributed the following newspaper extract relating to the "Gothic style" in South Australian furniture that appeared in the *Register* (SA), 13 May 1848.

"On Tuesday we inspected a piece of furniture, of which the maker may be justly proud, and the future owner contemplate with entire satisfaction, as the perfect realisation of his own beautiful design. It is a bookcase of noble dimensions (fifteen feet in length by eleven feet in height), composed entirely of colonial cedar; and the design, being purely Gothic, the massive appearance is exactly commensurate with the very ample proportions. Indeed we never saw anything more magnificent in the libraries of the nobility at home; and in this opinion we are borne out by persons who have been more than twenty years in the trade. The six upper doors, which close upon fifteen bookshelves, and are to be handsomely glazed, will

be in perfect keeping with the whole; and each of the panels in the doors of the lower compartments is enriched by heraldic shields in bold relief. Within these doors are thirty cabinet drawers, doubtless intended to be severally furnished by G.S. Kingston, Esq., the architect, who has designed this very chased and handsome piece of furniture for his own use, with choice specimens of the varied productions of South Australia. Mr Bell, of Rundle Street, the maker, kindly allowed us to see another specimen of his superior workmanship, as displayed in a chest of drawers of beautifully grained 'Huon pine', with knob handles of rich 'blackwood', a blending of material admirably adapted for furniture and requisites of the bed-room, dressing-room and toilet. We are quite sure that a proper encouragement of talents, such as Mr Bell's, would in a great measure supersede the importation of costly furniture, to which the expense of freight, packages, duty, etc., must necessarily be superadded."

Americana Down Under: English furniture was imported into Australia from the beginning of European settlement in 1788. Other sources were soon to appear, including India and China. Dr James Broadbent will discuss this aspect of colonial furniture and furnishing in his lecture to the Society, 3rd June 1993.

Little research has been undertaken into the importation of furniture from the United States of America. American entrepreneurs found Australia an occasional whistle stop on their trade with the East. South Sea whalers were also advantaged. Trading commodities could be despatched as ballast and sold in the Antipodes or East, providing room for a return cargo readily marketable in America. Profit was achieved in both directions.

Furniture was a relatively rare

component of their merchandise. However the manifest of the *Philadelphia*, an American brig, which arrived at Sydney, November 1792 from the USA included "1 pair Mahogany Card Tables" (J. Wade, "Young America and Young Australia ...", *Australiana*, Vol. 14, No. 4, 1992).

The *Sydney Gazette*, 30 December 1804 offered for sale per the *Aeolus*, "of and from New York" a variety of American goods including "A few Patent Clocks".

"An Inventory and valuation of the personal Estate of John Harris late of Shanes Park in the Colony of New South Wales surgeon deceased" (1838) must be regarded with considerable interest particularly with his ownership of Experiment Farm Cottage, Parramatta, now a property of the National Trust of Australia (NSW). It included – Dining Room – 12 Cane bottomed Chairs – American £3.; 1 couch (American) – £2.; Small Parlour – 1 Picture Clock – £1.5.0.

The chairs were most likely "Hitcock" chairs. Painted timber with stencilled decoration. Similar examples can be seen in the Heber Chapel, Cobbity, NSW. The couch, mahogany, would likely to have been somewhat flamboyant in its carved woodwork. The clock would have been a rectangular mantel clock with its glazed lower section decorated with a painted panel – typical of American clocks of this period. The importation of American furniture into the Colony of New South Wales must have been considerable. The depression of the 1840s caused cabinet-makers and journeymen alike to protest at the free trade policy which allowed cheap American and even New Zealand furniture to flood the market. It was even alleged that the former were the products of American gaols.

The subject deserves further research. For someone a doctorate could await!



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Sydney Cedar		
Native Peach	(South Australia)	
" Box	"	"
" Cherry	"	"
" White Holly	"	"
" Myall	"	"
Blue Gum	"	"
Red Gum	"	"
Yellow Wood from Northern Territory		
Fig tree		
Four pieces more unknown		
Singapore Cedar		