

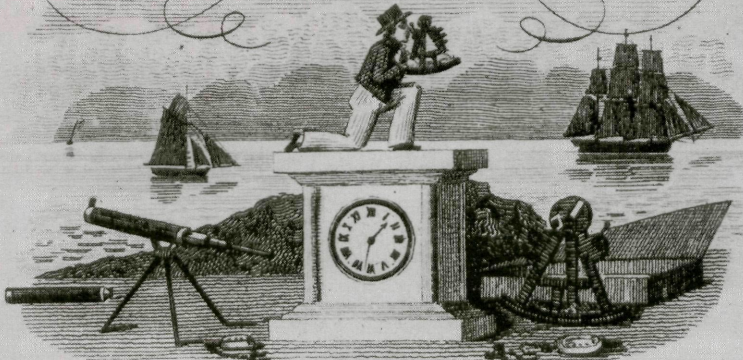
AUSTRALIANA

NOVEMBER 1995

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Vol 17 No. 4

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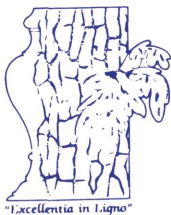


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The Hon. Secretary,
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PO Box 643,
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All editorial correspondence including the submission of material for publication in *Australiana* to be sent to:

The Editor,
Australiana Society,
PO Box 322,
Roseville NSW 2069
Fax (02) 416 7143

Committee 1995/96:

President: Michel Reymond

Vice-Presidents: John Morris

Roslyn Maguire

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Treasurer: Andrew Simpson

Editor: Kevin Fahy

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THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



— SOCIETY PROGRAMME —

MEETINGS — 1995

Thursday
7 December 1995

Christmas Party
Bring along a plate for general sustenance.
Preceded by an illustrated talk by Dr Noris Ioannou

The Barossa Folk: Germanic Furniture and Craft Traditions in Australia

Dr Noris Ioannou's illustrated talk will be based on his recently-released cultural history of Germanic-Australian decorative arts *The Barossa Folk*. Renowned for its wines, good food and music, the Barossa Valley is also the undisputed heartland of Germanic folk traditions such as furniture-making, pottery and textile art in Australia. The talk will focus on the work of migrant European craftsmen in the Barossa Valley, examining furniture styles such as Barossa Biedermeier, and matching their form and appearance to the conservative Lutheran cultural values which pervaded all aspects of community folklife.

A limited number of copies of *The Barossa Folk* will be available to members on the evening of the talk at a special price (\$125, normally \$140).

Dr Noris Ioannou is an independent historian and consultant specialising in the decorative and applied arts. His books include *Ceramics in South Australia 1836-1986*, a history which won the Australian Heritage Award; *The Culture Brokers*, and *Australian Studio Glass: The Movement, its Makers and Their Art*. He has been a visual arts critic for the *Adelaide Advertiser* since 1989. Dr Noris Ioannou was awarded a Churchill Fellowship for 1996, and is the current president of the Association of Professional Historians Inc. SA.

AUSTRALIA DAY DINNER 1996

Friday
26 January 1996

The Australia Day Dinner to be held in the Refectory, the Holme Building, Science Road – Sydney University. Guest speaker will be Clive Lucas OBE, the distinguished heritage architect. His topic will be Leslie Wilkinson, Artist Architect and Tastemaker. Following the great success of last year's Australia Day Dinner early bookings are advised. Full particulars on separately enclosed form.

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

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

Lectures will commence at 8.30pm.

(See Important Notice, p.89 for details of our new venue in 1996).

Important Notice

From 22 February 1996 meetings of the Australiana Society will be held at the K Mart Learning Centre of the Powerhouse Museum, Harris street, Ultimo (level 3) at 7.30pm. Access to the Powerhouse Museum is off its Macarthur Street entrance.

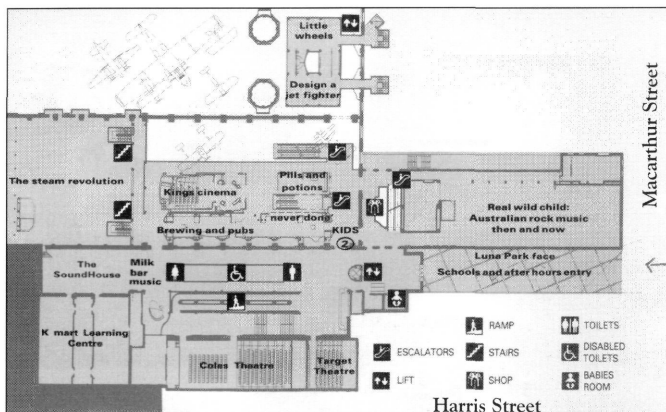
Parking is generally available at the rear of the Museum, through the boom gate at the end of Macarthur Street and is also readily available nearby.

From the Haymarket monorail station, which also serves the Sydney Entertainment Centre, a walkway (mostly covered) links to the Powerhouse Museum in Harris Street and its side entrance in Macarthur Street. There are no stairs but the walk is quite steep and long.

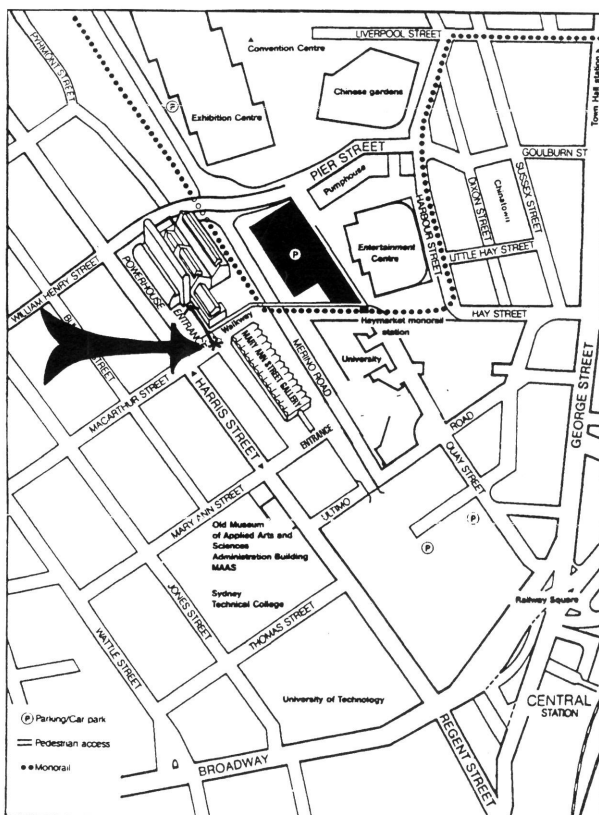
The Australiana Society is grateful to the Powerhouse Museum, with which it is an affiliated society member, for providing it with such a central and well appointed venue.

The Australiana Society's first meeting at its new venue will be held on Thursday 22 February 1996. Our guest speaker will be Geoff Ford who, with his wife, have just opened the National Museum of Australia Pottery at Wodonga, on the New South Wales and Victorian border (open Sundays between 10am and 4pm, or by appointment. PO Box 928 Wodonga VIC 3689 or by Telephone (060) 56 3152.

His recent publication 'Australian Pottery: The First 100 Years', is essential reading for all Australian pottery buffs.



Museum Plan (Level 3)



Australia Day Dinner

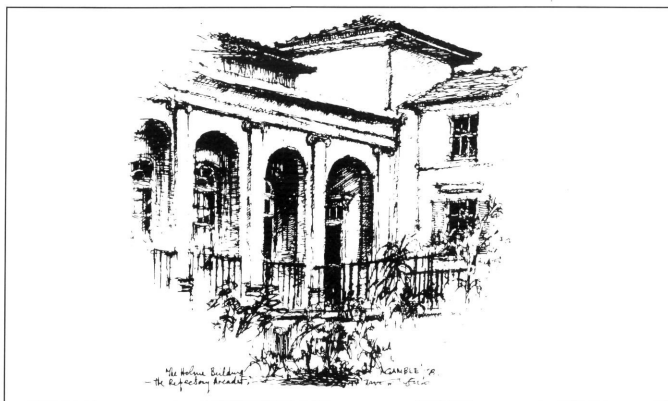
26 January 1996

Your Committee have negotiated another Exceptional Venue, Fine Catering and a Special Guest Speaker, Clive Lucas OBE, for our Annual Dinner.

PLEASE KEEP FRIDAY 26th JANUARY 1996 FOR THIS EVENT to be held in the Refectory, the Holme Building, Science Road – Sydney University.

A gathering of members and friends in the Grand Style.

The Refectory is entered through delightful gardens and a colonnade designed by Leslie Wilkinson (1882-1973), Sydney University's inaugural professor of architecture an institution he enriched with his classical Mediterranean style buildings as well as completing Edmund Blacket's



Gothic style quadrangle and installing the Italian palazzo facade of John Hilly's mid-nineteenth century Commercial Banking Company that originally stood in George Street.

A unique feature of the Refectory is the impressive mural 'Mankind' painted by Virgil Lo Schiavo.

RESPOND EARLY on separately enclosed booking form.

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From the Editor's Desk Early Australian Pottery

An October 1995 house-auction sale in the Hunter Valley included several marked salt glazed stoneware wine jars from James King's Irrawang Pottery, c. 1835-55. They were arguably the most significant examples of early Australian pottery to appear on the open market in recent years.

From archaeological excavations of the site only sackfuls of sherds or fragments have been located. Marjorie Graham's seminal publication *Australian Pottery of the 19th & early 20 Century* (Sydney 1979) illustrated a solitary example, a unique salt glazed jug with elaborate moulded decoration, that carries the impressed mark of this early colonial pottery. While no examples of Samuel Skinner's pottery, that was advertised in the *Sydney Gazette* as early as 1803, have survived or been identified a salt glazed bust by Anson Moreton, a Sydney potter, signed and dated 1822 is recorded.

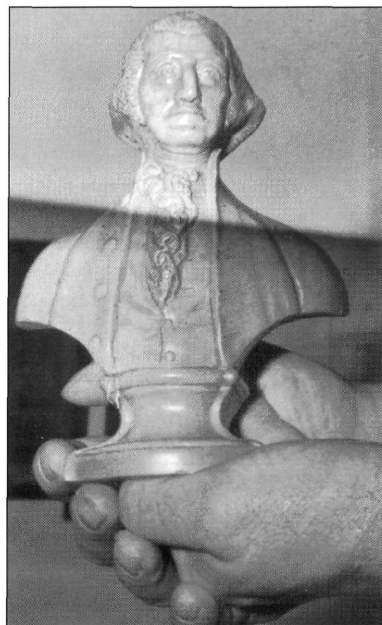
John Moreton, a Staffordshire potter, was transported to Sydney in about 1822 where he was joined by his wife and children.

Illustrated is a small glazed earthenware bust, signed by their son Anson and dated July 12, 1822, Said to depict Captain Cook, the likeness is that of George Washington!

While Anson Moreton was only a teenager on his arrival in Australia he was to follow the craft of potter in Sydney for several decades.

The present whereabouts of this bust is unknown. It was last reported in the *Macleay Argus* (Kempsey NSW), 4 April 1970, and illustrated.

This information should inspire all Australian pottery buffs to locate it.



Book Note

The Whitesides of Birralea, by Joan Graney (100p., ill.). Privately published; copies available from J. Graney, 19 Balmoral Road, Kingston Beach, TAS 7050. (Soft cover \$18, hardback \$28, plus \$3 postage).

Joan Graney's family history of the Whitesides in Tasmania will be of great interest to all Australiana collectors. Her great-grandfather was James Whitesides, a prominent Hobart furniture manufacturer and dealer. He was connected both by business and marriage with William Hamilton, an equally prominent fig-

ure in Tasmania's early colonial furniture history. James Whiteside's granddaughter Vera Whitesides was to make an important contribution to the Arts and Crafts Movement in Tasmania together with the author's great aunt Ellen Nora Payne, the noted woodcarver, and several of her

Field sisters.

The work of members of the Whitesides, Hamilton, Field-Payne families is recorded in a number of publications and exhibition catalogues. This volume explains their connection and contribution to the history of Australian decorative arts.

Corrigenda

The article by Jane Lennon, 'Art and Science: Early Australian Natural History Drawings and Engravings' in the last issue of *Australiana* (Vol.

17, No. 3, August 1995) contained several typographical errors and the inadvertent interchange of the images of Plates 3 and 4 (pp. 74 & 75). The Editor expresses his contrition to both author and readers.

Early Colonial Furniture The Irish Connection

The major design influence on early Australian colonial furniture was provided by a number of cabinetmakers, upholsterers, furniture dealers, etc, together with settlers themselves who came to Australia, convict and free, from the British Isles. Stylistic parallels are generally related to English furniture and illustrations in contemporary English furniture pattern books and catalogues. Imported English furniture often originated in provincial centres of manufacture in the British Isles – somewhat removed from current London fashion.

The Australian furniture trade received a considerable input from

its Irish born practitioners. Australia's first cabinetmaker of note was Laurence Butler (c. 1750-1820). Convicted at Wexford, Ireland for his part in the Irish Uprising of 1798 he arrived at Sydney in 1802 where he was to establish a successful furniture workshop that employed a number of journeymen and apprentices. Similarly, Thomas Shaughnessy (c. 1779-1837), a native of Galway, who was transported to Sydney in 1806.

James Templeton, a merchant and free settler, arrived at Sydney in 1835 and commenced business as a cabinetmaker. Templeton had a family connection with the Dublin fur-

niture trade. In 1841 he sold his business to Andrew Lenehan (c. 1815-1886), a native of Sligo, Ireland, who had accompanied him to Australia. Lenehan was to become a major figure in the Sydney furniture trade and was to receive vice-regal patronage for his furnishing of the New Government House.

In Tasmania the arrival of three Irishmen in 1832 marked an important chapter in the history of Hobart's furniture trade. Both William Hamilton (c. 1796-1835) and James Whitesides (1803-1890) were from Sligo, Ireland and John McLoughlin from Co. Mayo, Ireland.

Yes-No-Reid

Numerous painted and unpainted cast iron figurines of this subject are known (one is bronze).

Said to depict Sir George Reid (1845-1918) politician, Premier of New South Wales (1894-99) and Prime Minister of Australia (1904). Yes-No Reid was an astute, articulate and witty parliamentarian whose political allegiances vacillated. Appointed P. C. in 1897, K. M. G. in 1909 and G. C. M. G. in 1911.

He claimed he could never say no to a lady! I doubt if Queen Victoria would have been amused by such apocryphal comment. He was a male chauvinist of the first order. Sir Henry Parkes, of similar persuasion, was once to comment on the iden-

tity of an attractive female visitor in the Parliamentary Gallery – 'Well I don't know myself, I've asked George Reid and (George) Wise, and they don't know from which I conclude that she must be a woman of good reputation'.

The cast iron figurine captures his almost ludicrously obese figure, and droopy moustache – a cartoonist's delight. 'All piss and wind' was his answer to one heckler who made an obvious comment of his physique.

The question remains as to what was the purpose of these figurines – were they merely an election give-away by Reid and his supporters or possibly, but unlikely, provided by his political opponents?



Engraved Horns with Australian Associations

John Houstone



Fig. 1. (Private Coll.)

Australiana, 4/1992 contained an interesting article by Dr Stuart M. Frank on C. H. Wood who produced numerous pieces of engraved sea shell, horn and whalebone in the mid 19th Century. Illustrated was "The Horn of Australia" which is presently on loan to the Australian National Maritime Museum.

This impressively engraved cow horn features a pseudo Australian coat of arms as well as other decorations and has two verses of inscribed doggerel:-

The Horn of Australia

*"It's now in your hand,
Let's all drink a health to our native land,
May the land that we live in flourish with
plenty,
That the Horn of Australia may never
be empty.
Arouse jolly Bacchus the Horn to*

embrace

*Twill cheer up the spirits to follow the
case,*

*It will brace up the nerves the game to
pursue,*

*And cause the blood huntsman to sound
the Hulloo".*

Animal horns have been used to make receptacles for many centuries. Being hollow, of regular shape and readily and cheaply obtained, they

lend themselves particularly to the making of drinking vessels and containers for storing gunpowder. In Scotland ram's horns were used to make snuff mulls from the late 16th century. During the 18th & 19th centuries powder horns used by soldiers were frequently decorated by engraving. Often with earlier examples the decoration is confined to regimental umber and emblem.

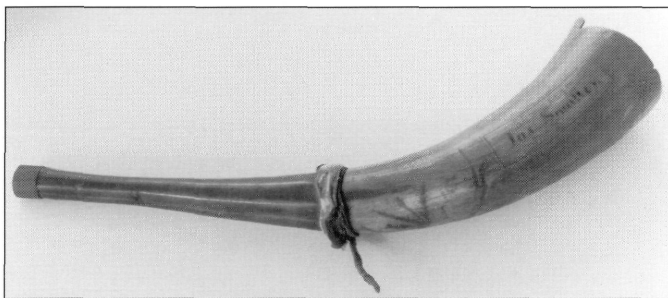


Fig. 2. (Private Coll.)

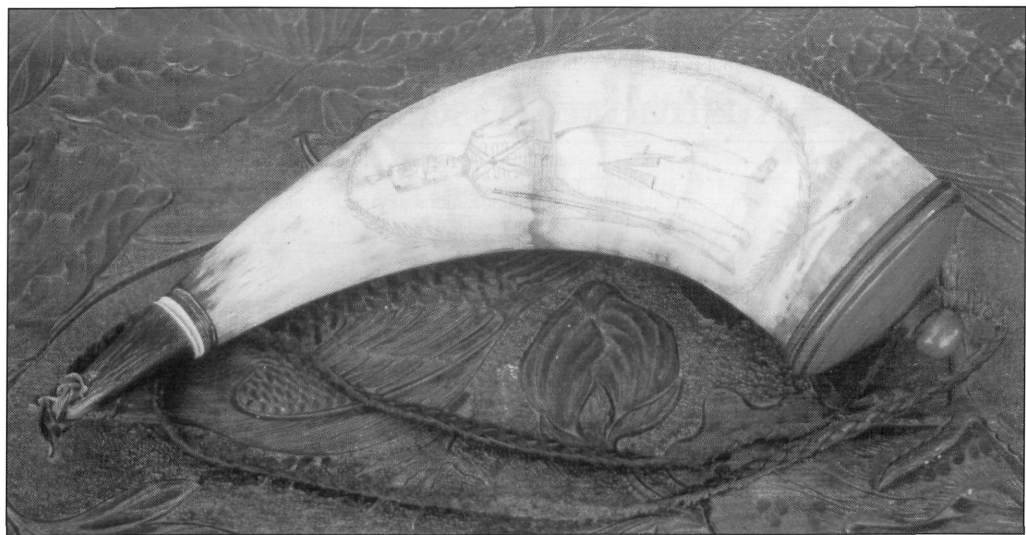


Fig. 3. (Private Coll.)

Engraved cow horns as powder horns were extremely popular in Colonial America by the mid 18th Century, a form of folk art which is thought to have been borrowed from the scrimshaw engraving and carving of the seafarers of the whaling ships.

A considerable number of engraved horns with Australian associations exist and appear to have been made throughout the 19th Century. Some later examples relate to Federation.

Those discussed here are numbered to identify with the illustrations.

The horns numbered 1 and 2 are the earliest the writer has seen, apparently dating to 1802 and 1805 respectively.

Horn No. 1 (32cm long) incorporates a stylised map of Sydney showing "road to Parramatta" and building, a flag pole, gallows and a ship in the harbour. Also engraved are a native head, a kangaroo, a bandi-

coot and a British Coat of Arms, with "GRIII" and the words "Jacob Winter 1802".

Scratched on the brass powder dispenser is "MDS No. 7," believed to mean "Middle Deck Starboard, gun No. 7", referring to a gun position on a man-o-war.

Horn No. 2 (37cm long) is engraved with the name "Jas. Smalley, Parramatta," the figures of a convict with a spade and a soldier, a dingo, a platypus and a leaping kangaroo.



Fig. 4. (Private Coll.)

There is also a woman's head labelled "Mary" and the inscriptions:-

"Turned brow and bloody back 1805."

"Do not despair

God will help

Tho is seem

but chance

to Thee"

Horn No. 3 (38cm long) comes from the collection of Len Barton. He acquired it in the 1950s from Gordon Triffett, a Hobart collector and dealer. There is no written inscription and the naive engraving depicts on one side a soldier carrying a rifle and on the other an aborigine with a dog pursuing a kangaroo. The uniform of the soldier appears to be that of the 73rd Regiment, which was stationed in NSW and Tasmania during the years 1810-14.

Horn No. 4 (35cm long) is undated but once again has a stylish map of Sydney which would seem to date it to about the 1820s. It also features a spouting whale, a ship, a na-



Fig. 5. (Coll. Australian National Gallery)

tive head, a kangaroo and a possum. There are also a variety of masonic symbols: the sun, a mason's square and dividers, an eye and a beehive (In this regard compare with No. 6). It is inscribed:-

"A large loafe for a shilling

or damne King & Country".

It is interesting that all the preceding horns are truly powder horns.

Horn No. 5 (37cm long) is in the collection of the Australian National Gallery and appears to date to about



Fig. 6. (Coll. Tasmanian Museum and Art Gallery)



Fig. 7. (Private Coll.)

1825. It is engraved with various scenes relating to Mr Donald Rankin to whom the lengthy doggerel inscription is addressed. The images include a three storied house, a church, a lighthouse and a signal station. A man carrying a gun stalks a kangaroo and emus.

The doggerel verse emphasises the alternate uses of horn – for gunpowder or alcohol! It reads:-

*"A horn put your powder in, or if
you like rum wine or gin. shot you
can put in if you please. on pur-
pose the wild blacks to seize sider
ale or brandy meed or any kind.
you may in this*

*safe keep confin.d but never mind
the times take that you like, and
take a sip both day and night.*

*you know whats good as well as
I. put something in that nice my
boy. by chance I come that way
again. with you I'll stop and take
a drane.*

*it might be soon or late or never.
but you can drink yourself how-
ever, and all that keep thee com-
pany. when I come let them meny
be you have a house there is no*

*doubt. but keep you all bad peo-
ple out. or they will in your seller
sneak. when in bed. you are fast
a sleep you have a ship but badly
made. there was no man under-
stood the trade. but never mind
so as she sales. the stormy otion
to catch the wales thy lighthouse
on the head doth stand to guide
thy vessells safe to land. also they
flagstaff on the hill. thy servants
do obay they will*

*a horse I see thou that to ride. will
never flinch what will betide. a
very large estate you have a por-*

*tion of it I would crave but let me
no more to thee. of what thou hast
so its not me. a house of call I think
you keep. to robb a stranger
awake or sleep but of thy doings I
will not speak. take thou a wife a
whore dont seek. for you will wish
that you.d been dead. and obliged
to work for a peace of bread*

*if love be true it is always new and
close it keeps with its owne mate
thou all the world them both
should hate"*

Horn No. 6 (42cm long) was presented to Archibald Muir. It has a



Fig. 8. (Coll. Art Gallery of South Australia)

silver mount (unmarked), a naive British coat of arms and a pseudo Tasmanian coat of arms with the words: Advance Tasmania". There are a number of masonic motifs as well as a ship and two children playing with a hoop and a top. It carries the words "Tasmanian Operative Lodge No. CCCXLV".

The inscribed verse of doggerel reads:-

*"Some praise the glasses of the rich
Their liquor rare and fire
The humble horn I'll sing its praise
When fill'd with Ale and Wine".*

This horn turned up in a Christies Sale in Edinburgh in 1992.

Member Bryan O'Driscoll, with some painstaking research, has established that Archibald Muir arrived in Hobart on 28th February 1831 on the "Drummore" and carried on business as a butcher in Liverpool Street Hobart. The Tasmanian Operative Lodge No. 347 was founded in 1834 by Robert Lathrop Murray, a mem-



Fig. 9. (Private Coll.)

ber of an aristocratic family who was sentenced in London to seven years transportation for bigamy, but granted a pardon soon after arrival. The Lodge records show that Archibald Muir joined in 1834. He appears to have left Launceston for Portland Bay on board the "Lowestoft" on 1st November 1843.

It seems very probably from the masonic emblems on the horn that it

was given Muir by his fellow masons on his departure.

Horn No. 7 (48cm long) bears considerable similarities to No. 6. It is probably dates to the 1830s also. It is engraved with a British Coat of Arms. A kangaroo, an emu, a shag and a sphinx, ships and cargo, a wolf's head with the word "Nolo". It also bears the words: "England with all thy faults I love thee still" and "Et



Fig. 10. (Private Coll.)



Fig. 11. (Private Coll.)

Avant". It also has a typical verse of doggerel:-

*"Some praise the golden cup
filled up with ruby wine
Give me the horn with Brandy filled
All other pleasures I'll resign"*

It also has the words "Ed. Batchelor/Corpl/The Kings Own/Regiment". The 4th Kings Own Regiment was stationed in Australia from 1832-1837.

Horn No. 8 is in the Art Gallery of South Australia and is believed to date to about 1844. It is 39cm long. It carries engravings of a soldier on horseback another at a table and a kilted figure drinking. The name George F. Belcher appears in a box, which would seem to indicate that he was the presentee. Also engraved are the words "Willie brewed a peck o maut" and the word "Egypt", and once again a verse of doggerel:-
"Health to the sick

*Honour to the brave
Success to the lover
Freedom to the slave".*

It came to the Gallery as the bequest of Edward Norman Belcher in 1954. No doubt he was descendant of George Belcher.

Horns No. 9 and No. 10 are by the same craftsman, Louis M. F. Govin, the former having been made in 1863 and the latter in 1870.

Horn No. 9 is 23cm long and is inscribed as being presented to K. J. Morison of Cadargah, Queensland.

Horn No. 10 is 37cm long, was presented to P. W. Mulalley, Tambo Inn, Barcoo River, February 15th 1870. On this horn, the markers name is Louis M. F. Gauvin. Perhaps he was not fully literate and spelt his name phonetically on the first horn and correctly on the second.

Both horns feature sailing ships and were possibly given to the donees

on their departure overseas. Horn No. 9 features masonic motifs similar to those seen on the earlier examples.

The last six horns do not appear to have been designed for practical use in dispensing drinks or storing gun powder. They appear to be rather souvenir or presentation objects.

Quite often one sees engraved cow horns which are simply designed as decorative pieces and fairly recently made. Frequently the engraving suggests a Southern European origin. Such a horn is No. 11.

Certainly like scrimshaw, engraved horns can be very easily produced today and it is quite likely that latter day reproductions with early Australian images will appear on the market. It is very much a "caveat emptor" field for the collector and provenance is all important.

A Christmas 1829 Medal for John William Chisholm

The story of a recently identified medal, part of a schoolboy's coin collection faithfully kept in the family home and rediscovered after 25 years.

Penny Williams in collaboration with Les Carlisle

John William Chisholm was born in Sydney to James and Mary Chisholm in 1818. The eldest of the seven Chisholm children from his father's second marriage, recorded as John William, Alexander, Mary Anne, Maria and Eliza, with the last two boys Frederick and Edwin both born after 1829. Imagine how pleased this ten year old lad would have been when, as a result of his exams, he was awarded his personal medal.

Engraved on the obverse:-

MERCANTILE & NAVAL ACADEMY
SYDNEY

John Beveridge
Master
(Fig. 1)

and on the reverse:-

AWARDED
TO Jn William Chisholm
for Superior Improvement
in Reading, Writing
Arithmetic & Grammer(sic)
Xmas 1829
(Fig. 2)

The Chisholm family was well established in the colony. His Scottish father James had arrived in Sydney on 14 October 1791 on board the transport *Britannia* with a detachment of the New South Wales Corps. On 26 January 1806 he married his first wife, Mary Brown, their only son James being born in the November of that year. When the Corps, at this point identified as the 102nd, was recalled to England in 1810 he elected to remain in Australia. He obtained a licence permitting him to sell spirits and developed a flourish-

ing business as a general merchant. He conducted this business from a property on the corner of Wynyard and George street. To purchase this prime Sydney real estate he made a "noble bargain" in the form of "1 gross port wine, 6 gallons of Hollands, 2 pieces of broad cloth, 25lbs. of American tobacco, 1 chest of tea, 2 bags sugar, 1 set harness for a gig, 1 saddle and bridle, 1 single barrelled fowling piece, 2 canisters of powder, and 4 bags of shot."

His wife Mary died in 1817 and in August 1818 James Chisholm married his second wife, also a Mary, Mary Bowman. Interestingly, the records show that James Chisholm had previously been one of the 17 trustees or governors who had paid 50 pounds to the infamous Dr Halloran's Sydney Free Grammar School (see Footnote). As a governor he would have been able to "procure a liberal Education for several chil-



Fig 1.

dren, successively, at an Expense, comparatively inconsiderable indeed". Confirmation that his eldest son James did attend the Sydney Free Grammar School is found in a letter from the students to the head master, the Rev. Dr Halloran, dated 22nd April 1822:-

Dear Sir, Tomorrow being appointed for the celebration of King George the Fourth's Birthday, your pupils earnestly entreat that you will be pleased to allow them to be absent from their studies on that day. We are

Dear Sir, Your Dutiful pupils,

John Terry, J. C. Bayley, James Chisholm, John Piper*, S. Lord*, R. Campbell*.*

* [N. B. the four known "Halloran" Sydney Grammar School medal winners.]

Not surprisingly Halloran's unsatisfactory behaviour, (he was extravagant and litigious), was of great concern to the trustees, who in October 1826 decided to temporarily close the school at the end of the year. This was indeed fortuitous as the headmaster was imprisoned for debt the following month.

James Chisholm (junior) had completed his studies several previous to this, but following this debacle John William was sent to the Mercantile and Naval Academy. So the medal awarded to John William from this educational establishment would have been very satisfying if not somewhat of a relief for both his parents, knowing that their son was making good progress with his education "due to the unwearied Attention to his Instruction and Morals" by his school-

master John Beveridge. [Appendix 1: Advertisement in *Sydney Gazette*, 27.12.1826.]

(Footnote:- Halloran was transported to Sydney for 7 years, indicated on the charge of forging a frank worth tenpence, the authorities not wishing to draw attention to the details of his imposture as an Anglican clergyman. He had performed 41 marriages in two parishes alone, and he had unashamedly held short lived curacies in at least 17 parishes before he was transported. He was described as a wild and notorious character, a liar, forger and impostor, and he had even spent time in Exeter gaol on a charge of murder in 1783.)

The Mercantile & Naval Academy

Captain John Beveridge, the headmaster of the academy, arrived free in Sydney on the *Harriet* in 1816, and a notice in the *Sydney Gazette* announced his marriage to Mary Suter on 21 June 1817. Through numerous notices in the *Sydney Gazette* it seems apparent he was periodically commanding ships on relatively short voyages from 1817 until 1825 when his last voyage appears to be as commander of the ship *St Michael* in November 1825. In the following year he advertised in the *Sydney Gazette* as the Principal of the Mercantile and Naval Academy, which was located at 16 Princes Street. [To put Princes Street in context, the southern approaches to the Sydney Harbour Bridge are constructed over it].

There is some evidence to suggest that the end of the academic year coincided with the calendar year for the schools in New South Wales even at that time (*Sydney Gazette*, 8.1.1829 & 29.12.1829), whereas in England it coincided with summer harvesting. The *Sydney Gazette*, 29 December 1829 reports on the Christmas Examinations for the Mercantile and Naval Academy:-



Fig.2.

On Monday, the 21st instant, and two following days, The examinations were in reading, writing, English grammar, arithmetic, geography, use of the globes, &c. &c; and the premiums were thus awarded:- To Master Michael Fitzpatrick, the **large** silver medal; to Master John Howell, the **silver Pen**, for superior excellence in writing; to Master John Chisholm, the **2nd** silver medal (this young gentleman and Master John Nicholson were on a par, in consequence of which the premium was decided by lot); and to Master Wm (sic) Nicholson, the **3rd** silver medal

John William Chisholm was thus the recipient of the second of the three silver medals commissioned by the Academy in 1829. If the actual medals were awarded on Thursday 24 December they must have been prepared in advance and the names of the recipients engraved within hours of the final results being known.

The Engraving of the Medal

There are no maker's or engravers' marks on the medal and so the search focuses on comparative workmanship amongst the recorded work of the contemporary silversmiths. The strongest clue is that it seems probable that Dr Laurence Hines Halloran who opened his first school in Sydney in 1819 engaged Samuel Clayton to engrave presentation medals to his designs. These closely resemble medals presented when he was headmaster of his school in Exeter England. There are at least 5 of these colonial school medals still in existence all known to have been engraved by Clayton.

The present medal is believed to be the only medal which has so far come to light for the Mercantile and Naval Academy. On the obverse is a well executed wharf scene with, on left mercantile stores including bar-

rels and anchor. In the centre background a ship under full sail. On the right, a student of the Academy surrounded by a terrestrial globe; sextant; book on navigation; maps; telescope; hour glass etc.

Unlike some of the Halloran

medals the inscription on this medal is not in Latin and the detail of the wharf scene appears more likely to be an original composition, rather than a masterful copy of a classically sculpted engraved scene. This probably reflects the individual specifica-

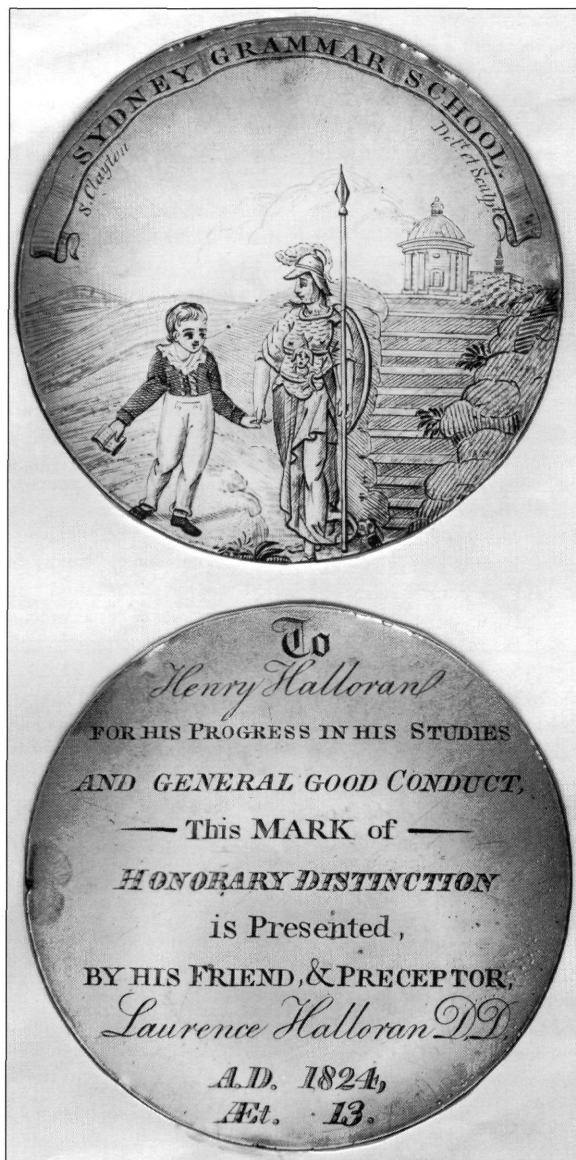


Fig. 3.

tions of the commissionees and would also probably account for the less refined detailing on this medal. However there is a strong resemblance to known engraved work by Samuel Clayton and in particular the style and diversity of the script which Clayton used. This similarity of script is well illustrated by the inscriptions on both Governor Lachlan Macquarie's and Lt Governor Erskine's presentation Trowels 1821 & 1823. (Coll. Mitchell Library).

The Colonial silver Trade in 1829

Samuel Clayton had arrived in Sydney in 1816 as a convict on board the *Surrey*, but by 14 January 1817 was advertising his skills as a painter and engraver in the *Sydney Gazette*, and in that year was commissioned to engrave the first pound sterling bank notes for the Bank of Australia, an indication that as a newcomer his skills were preferable to the few other established engravers/silversmiths. By October 1824 he had received his ticket of leave and established a business and residence at 23 Pitt Street where he lived until 1834.

There are indications of some professional connections between Clayton and contemporary Sydney silversmiths, but in particular he was known to engrave silver for Alexander Dick. Did Dick make the medal and Clayton engrave it? This is improbable since the *Sydney Gazette*, 28 May 1829 reports that Clayton was testifying favourably at Dick's trial "I am a silversmith, jeweller and engraver residing in Pitt Street; I never worked as a silversmith but having benn brought up to the business of engraver, so many spoons pass through my hands that I could almost tell the various makers ..."

Dick was indicted for receiving 12 stolen spoons and duly shipped off to Norfolk Island. It is unlikely that Dick had, previous to his departure, made some blank medals for Clayton since silver was in such short supply

in the colony at this time, hence we can almost certainly discount Dick as the maker. However during his absence Dick's wife Charlotte kept his business open so the assigned silversmiths cannot be discounted as potential "medal" makers. {The 1828 Census lists Dick as employing silversmiths Thomas Butler and Alexander Robertson and jewellers Charles John Jones and Richard Nicholls}.

By comparative assessment of known Samuel Clayton engraving and by a process of elimination using known information of the early colonial silversmiths, Clayton would appear to be the most likely engraver of this medal.

Manufacture of the Medal

Commissioned silver at this period was for presentation purposes and there was a certain immediacy in completing such orders. It was a lengthy process to order silver articles from England and it would appear that there was not a ready supply of sheet silver in the colony and as a consequence other closer trade links developed. Early in the nineteenth century, silver was imported from Calcutta through such Anglo-Indian firms as William Henry Twentyman. The first reference to importation of Canton Silver into Australia occurs in a trade advertisement for James Robertson in the *Sydney Gazette*, 7 July 1825, where he lists items of "China Plate".

Could the medal blank have been made offshore? This is thought to be unlikely, primarily because there are no known engraved medals of this period made from imported blanks. Researches show that silver for silversmiths to work was in short supply and silver ore deposits had not yet been discovered in the colony. There were therefore two immediate methods of acquiring silver, A: melting down currency or B: recycling dam-

aged or unwanted items.

a) After melting silver there would have been limitations as to what the colonial silversmith could make with larger amount of reclaimed silver because there was no flattening mill in the colony making it impossible to produce large flat pieces of silver e.g. for trays. However smaller amounts of molten silver could have been used, amongst other things, to make small thin flat disc. It is worth considering that something must have been happening to the currency as there is calculated to be quite a short fall from the final recall figures in 1829 of at least 10,000 holey dollars from the original 40,000 made, and since the holes in the holey dollar would have prevented any easy coin conversion options, their fate for the most part was probably to have been melted down.

b) If a less than scrupulous silversmith needed a small flat blank, a relatively easy solution would probably have been to convert an existing silver coin such as a whole Spanish Dollar. Firstly the coin surface would have needed to be cut back and smoothed off and then, if a larger diameter was required, it would have been quite within the capabilities of the colonial silversmiths to hand roll such a small piece of silver or it could have been alternatively heat softened and hammered to make a relatively larger and but thinner disc to which an edge would then be applied.

[There is an interesting example of a three shilling bank token with one face simply cut back and smoothed and subsequently engraved as a foundation coin for the "Wesleyan Sunday School, Parramatta, 1825"].

Clayton's claim not to have ever practiced "silversmithing", should not be taken too literally, and he was probably quite skilful with silver techniques. He advertised in the *Sydney*

Gazette, 17 May 1820 "N.B. Best price for old gold and silver; diamonds, pearls, etc. etc. Gold and silver work repaired." So well before he set up his own business and received his ticket of leave it was apparent apart from his ability to repair silver we learn that he was probably reworking the silver.

Consideration of the physical properties of the medal generates some interesting points. The Samuel Clayton "Henry Halloran" medal which is 1.27mm thick. Figure 3. has lost the original edge trim which facilitates detailed observation of the edges of the silver: there are definite irregularities across the two faces of the medal and the edges appear stressed or fractured suggesting that the silver has been hand rolled. The diameter of the Halloran medals is in the vicinity of 70mm which is too large for them to have been made from simply reworking the faces of coins. So it is quite logical to speculate that the 70mm Halloran medals have been hand rolled.

The actual diameter of the Mercantile medal is only 40mm which probably reflects the fact that John William Chisholm won the second medal and not the larger first medal. The average thickness is relatively thin gauge at 16.7mm. This medal has a raised rim which is thought to be "U" shape in cross section or slotted for the disc edge to fit inside. The rim is soldered together and strengthened by the attachment of a fixed loop at the top of the medal. This method of construction and the quality of the craftsmanship of the medal compares most favourably with known Clayton medals. Significantly the inside rim measurement of the medal is 38.5mm which is the same diameter of an 1820 George III silver crown. The thickness of the crown on the random edge of field is 2.5mm which would easily accommodate reworking to the thickness of this

medal, and although there are small variations in thickness across the medal, (with a central high spot), there is no visible sign to suggest that the medal has been hand rolled and scribed out; it is more logical to speculate that the Mercantile medal has been made in the simplest way by reworking an existing silver crown.

It would be interesting to test the medal for fineness and attempt to identify the silver source and to conduct comparative weight tests, but for now the last comment on the medal rests with Les Carlisle, who has made dedicated studies of colonial medals, "It is fully hand engraved and is an outstanding example of early colonial engraving. It bears strong resemblance to known works of Samuel Clayton, but it is not signed".

The Chisholms and New South Wales

And what became of the medal recipient after Christmas 1829? Records show that his father James was firmly established as a respected citizen in the colony. On 10 December 1828 he was elected and remained a long term director of the Bank of New South Wales. He continued to acquire property in Sydney and obtained purchase grants in the rural districts of Argyle, Upper Minto, Melville and Parramatta. By the time his son John William was 15 the family possessed about 13,800 acres. The management and development of this acreage was to have a strong influence on the teenager. His father died three years later in 1837. His half brother James was well established on a property in Narellan called *Gledswood* and had received, as a marriage settlement, a property called *Kippilaw* consisting of 1,250 acres in Bredalbane, Goulburn. This branch of the Chisholm family has continued to live at *Kippilaw* since 1837. James Chisholm being identified with the early development of Goulburn.

He was one of the first magistrates and a trustee of the Goulburn Savings Bank in 1838.

John William Chisholm met and in 1843 married Rebecca Stuckey of *Longreach*, Argyle near Goulburn. From a letter belonging to a *Kippilaw* Chisholm relative it seems that John William Chisholm acquired extra acreage which adjoined his existing holding when he bought *Wollogorang*, Goulburn in 1854. At this time he was living two miles from *Kippilaw*, at the property known as *Mummell*. John preferred to live in the *Wollogorang* homestead which was by all accounts a well appointed period house, and his descendants continued to live in *Wollogorang* until the 1920s breeding sheep, shorthorn cattle and horses. It appears that John William Chisholm continued with his medal winning ways. A silver medal was presented to John Chisholm Esquire in 1883 by the Goulburn A P & H Society for a Champion Bull.

A true pioneering success story

I am indebted to Majorie Hall for insisting that I research this fruitful topic. I owe Les Carlisle a huge debt of gratitude for his guidance and for sharing his expert knowledge in the area of early colonial medals, and I sincerely thank Kevin Fahy for his invaluable suggestions on reference material.

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Appendix I

Sydney Gazette, Wednesday,
 December 27, 1826.

Mercantile and Naval Academy

Captain John Beveridge, respectfully offers his Thanks to those Parents, Guardians, and Others, who have intrusted him with the Care and Education of their Children, and flatters himself that, from unwearied Attention to their Instruction and Morals, he will continue to merit a Share of that Public Patronage which he has already experienced. The Christmas Vacation will terminate on Monday, the 8th of January, 1827, when the Pupils will again resume their Studies.

Situation

The School House is situated on a healthy and picturesque spot, No. 16, Princes Street, Nearly opposite the Military Hospital, commanding a View of the

Town and Harbour, and affording to the Pupils every Accommodation, with commodious Apartments, &c.

Instruction

Young Gentlemen are Boarded and Educated, at the above Establishment, in the English Language, Writing, Arithmetic, Mensuration of Solids and Superficies, Book-keeping by Single and Double Entry, Geography, Geometry, Navigation, and Nautical Astronomy.

Terms

Boarders instructed in any, or all of the following Branches, per Annum, with Board and Lodging.

	£	s	d
Ten Years of Age, and upwards	35	0	0
Under Ten Years	30	0	0

Subject to and Extra Charge of 5 for Washing.

Day Scholars instructed in Spelling, Reading & writing, for 3 Calendar Months

	1	10	0
The above, with the addition of English Grammar & Arithmetic	2	0	0

The above, with the addition of Geography & Book-keeping

Additional terms

Navigation, Keeping a Journal at Sea, with Meridian and Double Altitudes	3	3	0
Finding the Longitude, by Lunar Observations & Timekeepers	3	3	0

As the Money is to be paid at Entrance, Persons who cannot stay to be completed, may return as often as they please, without any additional Expence (sic).

Hours of study, in the Summer Season, from 6 to 8 o'Clock in the Morning, and from 9 to 12; and from 2 to 5 in the Afternoon; Winter Season, from 9 to 12;

and from 2 to 5 in the Evenings.

Vacations

The usual Vacations are a Fortnight at Christmas, a Week at Easter, and the same at Whitsuntide. No Engagements entered into for Boarders, for a less Term than Six months, nor for Day Scholars for less than Three Months. Three Month's Notice, in Writing, will be required, previous to the Removal of any Boarder, and One Month previous to that any Day Scholar.

Appendix II

Summary of the Chisholm family genealogy

James Chisholm (pioneer), b. 24 Jan. 1772, at Calder, Near Edinburgh; m. first, 26 Jan. 1806, at St Philip's Church, Sydney, Mary, dau. of David Brown and by her, who, d. 1817, had issue.

1.1 James (Hon), of *Gledswood*, Narellan and *Kippilaw*, Goulburn; M. L. C. (NSW). 1846-88; b. 5 Nov. 1806, at Sydney.

He James (pioneer), m. secondly, 29 Aug. 1818 at Richmond, NSW Mary, dau. of John Bowman (pioneer, 1798), of *Archerfield*, Richmond, and d. 31 March 1837, at *Calder House*, Sydney, having by her, who d. 1 May 1878, had further issue.

1.2 John William. of *Wollogorang*, Goulburn; b. 9 Oct. 1819; m. 27 June 1843. Rebecca, dau. of Peter Stuckey, of *Lingreach*, Argyle, and d. 28 April 1899, Having by her, who d. 1 May 1890, had issue.

1.3 Alexander (Rev), b. 27 June 1821.

1.4 Frederick b. 7 March 1831.

1.5 Edwin, M.R.C.S. L.S.A. M.D. b. 30 July 1836.

1.1 Mary Anne, b. 31 March 1823.

1.2 Maria, b. 13 April 1825.

1.3 Eliza, b. 21 Oct. 1827.

Contributions Please ...

We require articles urgently for our *Australiana* journal.

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Please forward your submissions to: The Editor, *Australiana*, PO Box 322, Roseville NSW 2069.
 Fax (02) 416 7143.



The Despard Snuff Box

John Houstone

Robert Broad is thought to have arrived in Sydney in 1831. He is listed in directories as a watchmaker, working jeweller and silversmith in George Street between 1833 and 1839. Like most of the commercial community, he experienced financial difficulties in the depression of the 1840s and in 1842 his estate was sequestered. In 1844 his city properties and furniture were auctioned.

It is thought that he did not return to the jewellery trade and in 1844 is listed as proprietor of the Town Hall Tavern on the corner of George and King Street.

Examples of his work as a silversmith are not common. However spoons of various sizes appear from time to time. It was suggested recently in an article in a suburban newspa-

per that less than a dozen of his spoons have survived. This is not correct. In the writer's collection there are eighteen, and at least another dozen are known of.

His most common mark was a pseudo English hallmark with the letter RB, a monarch head, an uncrowned leopard, the date letter W and a lion passant travelling left to right (rather than as found traditionally on English silver right to left). Two other hallmarks used by him have been identified, each using the date letter T. They probably precede his common mark in date.

The 17th Regiment (Leicestershire) had been stationed in Australia since 1830 and was scheduled for recall in early 1836. The commanding officer, Colonel Despard was a Ma-

son, and it was proposed that the Masonic Body present him with a silver snuff box.

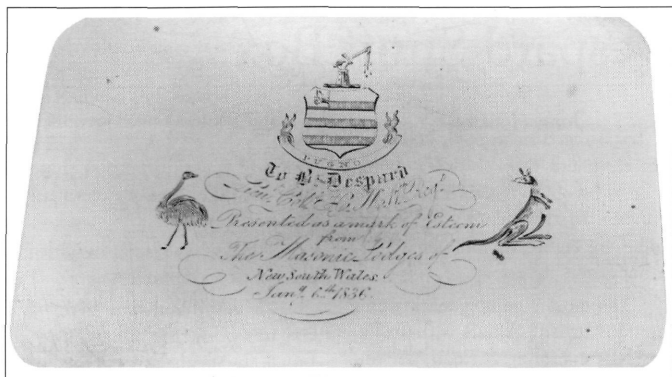
The *Sydney Herald* of 28th December 1835 reported:-

"A very handsome silver snuff box has been manufactured by Mr Broad, the silversmith. For the Lodges of 820, 260 and 266 for the purpose of presentation this day to Colonel Despard of the 17th Regiment for his highly gentlemanly conduct in always permitting the attendance of the fine band of his regiment when required of Masonic Processions, Dinners etc".

On 11th January the *Herald* further reported that the presentation had been made. "The box bore a suitable inscription; and was received by the gallant Colonel from the hands of Mr John Stephen, with appropri-



The Despard Snuff Box.



Engraved inscription on the Despard Snuff Box.

ate acknowledgments for the goodwill manifested towards him by his Brother Masons in Australia”.

However all was not sweetness and light in the Masonic Order with regard to the snuff box.

Only this year has the Mitchell Library been able to obtain microfilm copies of archival material held by the Grand Lodge of Ireland in Dublin relating to Masonic Lodges formed in Australia from 1820 (FM4/10585-10589).

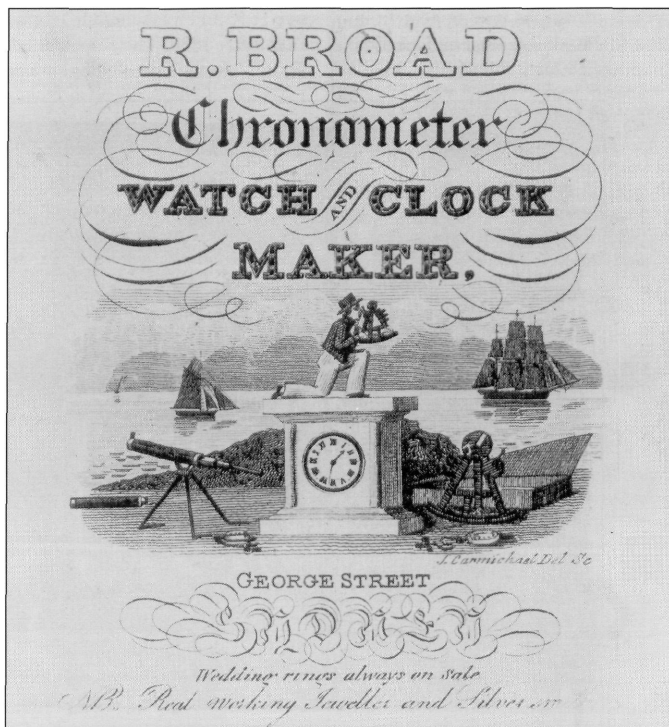
In July 1836 the Royal Arch Lodge reported to the Supreme Grand Chapter in Ireland that after the decision to present a snuff box to Col. Despard was made, a committee was appointed to arrange for manufacture of the box.

“Application was made to Companions Cohen and Broad, both carrying on the trade of Silversmiths, for a design of the same. The Committee being desirous that the work shall be done by either of them determined that it would be the most impartial way for them to draw Lots, when Companion Broad proved successful. His created the jealousy of Companion Cohen, he immediately accused Companion Pashley with unfairness towards him and reported to several persons in a most unmasonic manner that Companion Pashley had robbed and defrauded him”.

Mosely Moss Cohen was summoned by letter to attend the next Quarterly Meeting of the Lodge to explain his conduct. Cohen did not attend and “wrote a very insolent letter”. The meeting determined that “he be expelled from the Chapter for ever”.

There have been doubts as to whether Broad made the snuff box himself. John Hawkins has suggested that it was made by Joseph Forrester, an employee of David Barclay in Hobart. In the light of the above, and having regard to the time constraints of Col. Despard’s imminent departure, and the difficulties and delays in communicating with Hobart, it seems unlikely that a design would have been sought from Barclay, approved in Sydney, an order placed, and the box then made and sent to Sydney. It is also significant that Broad is described in the Lodge’s membership list as “Goldsmith & Silversmith”.

The box is presently on display at the Exhibition of Australian Gold and Silver at the Mint Museum, Sydney.



Advertisement by R. Broad, c.1835.

Edward Bangs (1823-1902) an early Melbourne Silversmith

Kevin Fahy

Published studies and catalogues of early Australian silversmiths and jewellers provide little information on the work and career of Edward Bangs.

The catalogue of the *Kozminsky Bicentennial Exhibition: Australian Silver, Gold & Jewellery* (Melbourne 1988) included an unusual silver decanter label depicting two exotic birds supporting the word 'Gin' with further scroll decoration, suspended on a silver link chain, marked 'E. Bangs, Collingwood. St. Sil.'. Biographical information states he worked at 136 Cambridge Street, Fitzroy, 1867-73, moving premises to 197 King Street, Melbourne 1874-75.

In *Australian Jewellers, Gold & Silversmiths makers and marks* by K. Cavill, G. Cocks & J. Grace (Sydney 1992) he is listed at Cambridge Street, Fitzroy 1863-67 and at King Street 1874-75.

J. B. Hawkins' *Nineteenth Century Australian Silver* (U.K. 1990) illustrates a silver goblet by Edward Bangs inscribed 'Palman Qui Meruit Ferat/ Presented to/John McBean/BY/J. G. Caught/as memento of/his gallant conduct/in rescuing him/from drowning/in Lonsdale Bay/On the 13th April 1859'. It carries the mark 'E B, a kangaroo, V, a kangaroo'. The author also mentions that Edward Bangs, manufacturer, of Cambridge Street, Collingwood exhibited a silver gilt cup and a silver cup at the Victorian Industrial Society's 8th Annual Exhibition, Melbourne, 11th February 1858.

A fortuitous sighting of the second mentioned publication prompted Edward Bangs' great-great-grand-

daughter to write to Graham Cocks enclosing the following previously unknown documentation of this early Australian silversmith.

Edward Bangs (1823-1902) of Clerkenwell, London came to Australia as an unassisted passenger on the *Lord Delaval* which arrived at Port Phillip in February 1853. His occu-

pation was given as silversmith. (Fig. 1).

He was accompanied by his wife Maria Caroline and their children, Harriet (aged 6) and Samuel (aged 3). His English background in the gold and silver trade is evidenced by his 'Plate Licence' from the Office of Inland Revenue in 151. (Fig.2).



Fig. 1. Photographic portrait of Edward Bangs.

Office of Inland Revenue,



PLATE LICENCE.

Town.—£2 6s.

I, the undersigned, being duly appointed and authorized by the
COMMISSIONERS OF INLAND REVENUE, in that behalf,
do hereby in pursuance of the Statutes in that case made and provided,
grant Licence and Authority to _____

Edward Bangs
of *22 Baber Street Goswell Road*

in the _____ of _____

to trade in, vend, and sell, Gold Plate under two ounces in weight,
and Silver Plate under thirty ounces in weight, from the day of the
date hereof, until the Thirty-first day of July. One Thousand Eight
Hundred and Fifty *two* both inclusive, and no longer.

Given under my Hand and Seal, this *First*
day of *August* in the Year of our Lord One
Thousand Eight Hundred and Fifty *one*

Fig. 2. Edward Bangs' 'Plate Licence', England 1851.

Within a few years of his arrival in Melbourne he had commenced business as a silversmith in the Collingwood area.

In 1859 his address was 36 Cambridge Street, moving to 36 Oxford Street in 1862. By 1867 he was in larger premises at 134 Cambridge

Street. In 1870 his address was given as 136 Cambridge Street. His trade card at that address describes him as a "Watch Case Polisher". (Fig. 3).

In 1876 he moved to the city of Melbourne at 197 King Street where he established a newsagency and a gold and silver polishing business.

From 1889 his address was 277 King Street.

Edward Bangs was an exhibitor of a "Goblet Cream Ewer and Child's Can" at the Victoria Industrial Society's Exhibition, Melbourne, November 1856, for which he was awarded a medal (Fig. 4). The medal, exam-

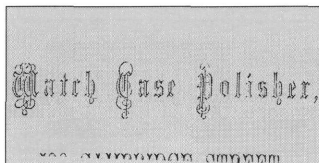


Fig. 3. Trade card of Edward Bangs

ples of his work (Fig. 5) remain in the possession of his descendants, together with a number of his working drawings. (Fig. 6).

The Melbourne *Argus*, 29 November 1856, reported that a 'Silver Goblet, plated within with gold; and a plated cream ewer, manufactured by Mr E. Bangs of 136 Cambridge St., Collingwood', received 'The silver Medal'. The address given is contradictory to family record.

Edward Bangs died on 22nd July 1902, at the age of 79.



Fig. 4. Medal awarded to Edward Bangs, Victoria Industrial Society Exhibition, Melbourne, 1856



Fig. 5. Silver cup, by Edward Bangs, circa 1856

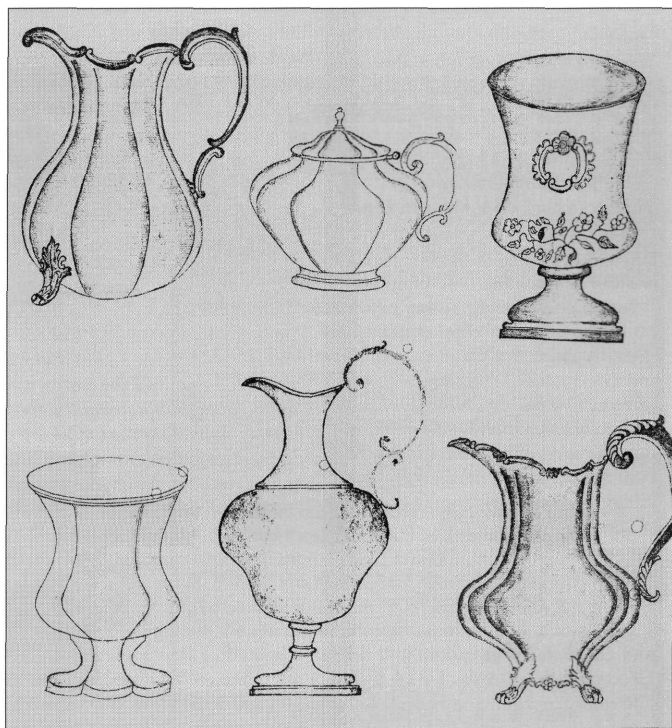


Fig. 6. Working drawings by Edward Bangs

Book Review

Geoff Ford

Australian Pottery: The First 100 Years
Salt Glaze Press 1995
Wodonga VIC Australia
416 pp. R.R.P. \$145.00
Australian Society Members price
\$130.50
Packing and post \$10
ISBN 0 464 12501 X

In his article "Potters and Potteries in Sydney and NSW, 1803-1900" published in the *Australiana Society Newsletter* No. 1. January 1983, Kevin Fahy provided an extensive list of potters and their workplace. He concluded by declaring 'It is hoped that photographs of marked pieces and their description can be collected to serve as a basis for a definitive study of these early Australian mechanics and their work'.

A recently published volume "Australian Pottery: The First 100 Years" by Geoff Ford admirably addresses this hope in a presentation of images, biographies, contemporary records, identifying marks, research and resource material that this reviewer found compelling reading. Pleasing to browse through as it is, there is a greater dimension to the content that will assure its place in the libraries and collections of enthusiasts and researchers. It represents an excellent study of the craft and business of clay product manufacture since European settlement of Australia. Further, the book is extremely valuable to the enquirer into early colonial social, commercial, industrial, and political life, because Mr Ford has introduced elements of appreciation and understanding of the people behind the product. He chronicles the opportunities and limitations that such people experienced in 19th and early 20th century Australia.

Physically the volume is attractive, and comfortable to handle and use. Good paper housed in a strong green and gold blocked, case bound, hard cover with a laminated and illustrated dust jacket, it invites use and enquiry.

Contents page, bibliography, glossary of terms (an education in itself), general index and pottery index facilitate research. The foreword and introduction should be read to understand the philosophy behind the work.

The entries are extensive, and it is here that the careful judgement of the author can be seen. Some of the minor NSW potters noted in the Kevin Fahy listing many not appear in the index, but based on available evidence, and the all important samples surviving, those who are indexed fulfil the requirement for an Australia wide representation very well.

There are 78 chapters on individual potters or companies ranging from Samuel Skinner (1801) through to the early 20th century. Potteries that survived longer are tracked to their natural conclusion mid 20th century, while a few, such as Fowler's Pottery is surveyed right up to the present day. Coverage varies in length. For example the Calyx Pottery WA covers one page, while the Bendigo Pottery VIC covers over forty. However all entries have textual evidence and diagrams and photographs.

This is not Mr Ford's first publication on the topic. His last book "19th Century South Australian Pottery: Guide for Historians and Collectors" was self published in Adelaide in 1985 and at the time was the first account of this period of South Australia's domestic potters. This current book is the result of eight years of research and writing, without any grant or subsidy, and is wholly published and printed in Australia, – a tribute by itself. During the preparation of the book Mr Ford and his wife Kerrie, (to whom the book is dedicated), have been developing and have now opened the National Museum of Australia Pottery – 66 South Street, Wodonga, Victoria 3689 (Tel 060 56 3152). It is from this Museum, as well as from many private and public collections that the photo-

graphed samples come.

I find particular pleasure in scanning the 60 pages of original catalogues and the 800 photographs of ceramic ware and potters with their work. I have learned, practised, and taught the skills of hand building, slip casting, throwing, and pressing of ceramic articles and can appreciate the "Sharing" nature of this craft and industry. Apprentices became Journeymen, Journeymen became Masters, Masters became Businessmen, and the shapes and the techniques, and the moulds, and the glaze formulas were very portable. It has always been thus with potters. I invite the readers of this book to discover the recurring Leaf Shaped Bread Platters bearing the words 'Give Us This Day Our Daily Bread', gloriously glazed here, variously speckled there, and utilitarian salt glazed elsewhere. Such imitation can be seen in other items and makes an interesting study in itself.

This book is crammed with such thought provoking examples, and full of catalogues, press clippings, letterheads, advertisements of the day, potter's marks, diagrams, and evocative photographic information. The colour presentation is realistic and of very high standard.

My advice is to access this book, bring out your early pottery pieces, search for the identifiers provided, think about the enterprise so well recorded here, look into the eyes of the portraits of the potters, workers and families that fill the pages beside their creations, and again as I did, a new and appreciative understanding of this field of Australiana.

In all, – a generous, attractive, informative, and valuable publication, that can be recommended.

Kevin Skelsey

Lecturer/Course Coord, (Retired)
School of Adult Education
Faculty of Education
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