

GEELONG'S COLONIAL SILVERSMITHS

February 26 - April 24 1988



GEELONG ART GALLERY INC.

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This exhibition has been indemnified
through the Victorian State Government
Indemnification Scheme.



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Front cover: Cat.no. 17. EDWARD FISCHER
Covered trophy cup
On loan from the Ballarat City Fire Brigade.

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FOREWORD

The origin of this exhibition *Geelong's Colonial Silversmiths* took the form of a slim file which had been started in the late 1970s. From time to time, as information came to light - often biographical details of the silversmiths, or auction records - these were added to the file.

Information thus gathered also coincided with the Gallery's first acquisition of colonial silver; in June 1979, Mr. and Mrs. Alan David presented to the Gallery a silver trophy, forming the basis for further acquisitions in this area. Two pieces by Edward Fischer were subsequently given to the Gallery by Mrs. Dorothy McAllister, and were followed in December of that year by John Hammerton's silver-mounted emu egg, also given by Mr. and Mrs. David.

These acquisitions established Geelong's interest in colonial silver, and in particular, those wonderful pieces made here after the gold rushes. In the intervening decade, the collection has developed considerably, and thanks to other donors and lenders, a comprehensive body of colonial silver is now on permanent display.

It is a source of much satisfaction to the Gallery that the exhibition, with this publication, has been realized. It is our intention that the Gallery's collection of 19th century silver will continue to be further enriched, through the Dorothy McAllister Bequest.

SUSIE SHEARS
Director.

ACKNOWLEDGEMENTS

I would like to thank the many people who have made valuable contributions to the exhibition. In particular, the descendants of the silversmiths, including the Fleet, Hammerton, Blashki and Stott families, and the avid collectors, whose knowledge of the craftsmen and their work, have brought the era alive.

Acknowledgements are also due to the private lenders and institutions for their generosity in making available the works that comprise this exhibition:

Australian National Gallery
Ballarat City Fire Brigade
Barwon Rowing Club
The Bulletin Centenary Collection
Bernard Caillard
Edward Clark
Geelong City Council
Geelong City Fire Brigade
Geelong Historical Society
Morongo Girls' College
National Gallery of Victoria
Royal Geelong Yacht Club
St. Paul's Church, Geelong
The Geelong College
Werribee Park Metropolitan Park

I would also like to thank Susie Shears for her support and direction and Heather Lord for her patient typing.

VERONICA FILMER
Curator.

INTRODUCTION

Prior to the gold rush of the 1850s Victoria was a young colony, struggling to survive. The coastal townships of Melbourne and Geelong were slowly developing into major commercial centres with steady import and export trades. With the discovery of gold, however, the situation changed dramatically. Suddenly the world's attention was turned to the colonies, and goldfields, such as those of Ballarat and Bendigo, attracted thousands of immigrants from Asia and Europe who came to "try their luck" and find personal fortunes.

Those who undertook the long voyage to Australia came from all walks of life. Amongst their number there arrived several British and German silversmiths who brought with them a long tradition of metalcraft. Some of these men immediately opened premises in Melbourne and Geelong. Others initially worked on the gold fields, either as prospectors or as gold brokers, before making the move to more stable business communities where they established themselves as watch and clockmakers, manufacturing jewellers and opticians.

From the early days of the gold rush until well into the second half of the nineteenth century, the well-established business centre of Geelong attracted many of these craftsmen. The exhibition *Geelong's Colonial Silversmiths* brings together the work of some of the major and minor silversmiths who settled in Geelong and whose work helped to build a thriving silversmithing industry in the young town. Included in the exhibition are a variety of objects that were manufactured in the workshops of these men. Not only do they indicate the nature and extent of the output from particular workshops, but pieces such as the ever-popular jewellery items and the often extravagant trophies, also reflect the needs and tastes of a rapidly expanding community, proud of its civic achievements.

The gold rush to Ballarat had affected the township of Geelong at a very early stage. Geelong became a place of some renown with its early links to the Ballarat gold rush. In July 1851, James Esmond found what he believed to be specimens of gold in rocks at Clunes, near Ballarat. Esmond brought the specimens to William Paterson, watchmaker of Kardinia Street, Geelong. Before a company of informed witnesses and an excited newspaper reporter, Paterson performed rigid tests on the specimens, declared them to be pure gold and thereby helped launch the Ballarat gold rush.

Paterson's reputation as a gold broker quickly spread. By 1855 he was referred to, by the *London Times*, as the "highly intelligent broker of Geelong", and was an extensive buyer of gold for the Bank of Australasia. As well as buying and selling gold, however, Paterson also manufactured small items, specializing in "exquisite brooches and rings made to order from Ballarat gold". As more successful diggers, gold brokers and silversmiths arrived in Geelong, each attracting the other, the number of locally-produced gold objects soon increased.

At the same time, the manufacture of Geelong silverware began to develop. The discovery of gold initiated a search for other precious metals beneath Australian soils. The result was the discovery of new sources of silver which became readily available to local silversmiths. Previously the silversmith had turned to unfashionable imported silverware or old currency which he would then melt down and reshape into his own designs. As the supply was generally limited and dependant on the arrival of slow ships carrying the necessary goods, the manufacture of local silverware remained at a low level. Major workshops were mainly

centred in the larger towns such as Melbourne, Adelaide and Sydney while smaller areas, such as Geelong, had very few jewellers who actually manufactured any of their own goods.

Indeed, during the 1840s, Geelong had very few resident jewellers with a quick changeover rate amongst them. Charles Brentani & Co. of Melbourne, for example, bought the watchmaking business of J. Winstanley at North Corio, presumably as an outlet for his own large manufacturing concerns and David H. Fleming, an associate of Brentani, succeeded William Halbert of Moorabool Street upon the latter's retirement while T. & D. Hill, who once made fortnightly deliveries of jewellery items from Melbourne to Geelong, opened their own premises in Moorabool Street. Several other names appear and disappear during this decade but, together with those mentioned, all had established themselves as retailers rather than manufacturers. Their shops stocked mainly imported silverware and, to a much lesser extent, goods manufactured in the large workshops of Melbourne. Most of the jewellers also practised as watchmakers, fitting, repairing and installing imported timepieces. Some also offered their services as opticians.

With the increasing availability of silver, however, the number of jewellers in Geelong also increased. In 1851 only 6 watchmakers and jewellers were listed in the trade directory. By 1854 the number had grown to 15 and in 1858 had leaped to 21. Most of these jewellers did manufacture silverware but the output was still limited and localized. The time had not yet arrived for the establishment of the large workshops that could be found in Melbourne.

The jewellers who had settled in Geelong prior to the gold rush did not pursue the manufacturing side of the business to any great extent. Indeed, most of them had left Geelong by the 1850s with the exception of William Paterson, who made small items on demand only until he too left Geelong in 1857. Jewellers who arrived in Geelong during the early years of the gold rush and left only a few years later also had only a small output of locally-manufactured pieces.

There were, however, other jewellers who had also arrived in the early 1850s but who stayed for a considerably longer period and made a greater contribution to the development of the silversmithing industry in Geelong. Amongst their number were Louis Kitz, who appears variously in the local trade directories from 1854 as watch and clockmaker and jeweller at Moorabool Street until his departure for Melbourne in 1870 to open wine cellars; Henry D. Gant of Lt. Rynie Street also appears in the 1854 directory as a working jeweller and continued to work as such until his death in 1868. Henry Over was another who practised as watchmaker and jeweller in Moorabool Street, before moving to Union Street where he continued the business until the early 1870s. Most of the objects demanded from and made by these early silversmiths were presentation pieces or jewellery items. With the growth of the town there was a corresponding increase in clubs and social organizations that were involved in a variety of activities. Often it became necessary to have a trophy or a medallion or some such presentation piece made for a certain day and available within a limited time. Rather than order imported pieces through the jeweller, it was speedier and more convenient to have a local silversmith manufacture according to the desired requirements and specifications. Although very few known works by these early silversmiths survive, written evidence indicates that their businesses were more attuned to the new needs of the community. Henry Gant, for example, refers to himself specifically as a manufacturing

jeweller, while the *Geelong Advertiser* refers to and describes presentation pieces such as three silver cups made by Kitz for the Comunn Na Feinne Society in 1860 and a M.S. Levy masonic presentation by Over in 1861.

As the decade of the 1850s drew to a close, more manufacturing jewellers arrived in Geelong, attracted by both the excitement of the gold rush and the opportunity to establish themselves in a town that had the beginnings of a silversmithing industry. Philip Blashki, for example, left England to arrive on the Victorian goldfields in 1857. There he operated as hawker and gold broker before establishing a watchmaking and jewellery shop in Moorabool Street. Here he manufactured a number of items until he left for Melbourne in 1866, where he expanded the silversmithing side of his trade and manufactured many significant objects including the Sheffield Shield and the Hawdon Shield for the Melbourne and Sydney Cricket Associations respectively.

There were however, others who arrived in the late 1850s to open workshops that were to firmly establish Geelong as one of the major centres of silversmithing in nineteenth-century Victoria. The most prominent of these was Edward Fischer who almost monopolized the trade for the next thirty years. Born in Vienna in 1828, Fischer arrived in Victoria in the early 1850s. Fischer's name first appears in the Geelong trade directory in 1858, but an article in the *Geelong Advertiser* of December 1857, referring to a Geelong Volunteer Fire Brigade medallion made by Fischer, indicates that he had set up his business in 1857. From the very beginning Fischer's business, located at Kirk's Place, had promoted itself as a manufacturing concern, although subsequent trade directories have him listed as watchmaker as well as jeweller. Although demand for his work was initially slow, by the 1860s Fischer's reputation had grown and he received an increasing amount of orders for a diversity of items including jewellery, ecclesiastical pieces, tableware and a variety of presentation pieces.

One of the most important of Fischer's early commissions was that for the Melbourne Racing Club. When the first Melbourne Cup had been raced in 1861 the Club had been content to present the winner with a trophy that had been imported from England. About this time, however, a strong sense of pride in all things Australian was emerging throughout the colonies. With the increase in both the population and the circulation of money created by the gold boom, Australian towns were developing into significant civic centres and, as such, sought to establish their own identity, one which was distinct from their British origins. In 1865, therefore, prompted by this patriotic spirit, the Melbourne Racing Club decided that a locally-manufactured trophy would be more appropriate for a major Australian sporting event. Fischer received the commission to design and to manufacture this, the first locally-produced Melbourne Cup.

The honour and prestige accorded to Fischer with this commission was but the beginning of Fischer's highly successful business. He received many more requests for trophies from various sporting clubs throughout Geelong. The most significant of these, in regard to the reputation of his work was that of the Geelong Racing Club. The Geelong Cup was first run in 1872 but it was not until the following year that the Club decided to present the winner with a locally manufactured trophy. The commission to produce this cup was given to Fischer. In 1874 a competition was set in motion calling for design for the proposed 1875 Geelong Cup. A number of designs were submitted, one by Fischer and three by another leading silversmith, Charles K. Pearson.

The success with which Fischer's 1874 Cup was met led the Club to again offer him the commission to make the Cup and Fischer responded with one made of 2½ ounces of 18 carat gold. For more than a decade Fischer designed and manufactured the Geelong Gold Cup, with shapes varying from richly engraved claret jugs and champagne glasses to more plainly decorated urns, all proving extremely popular with the public.

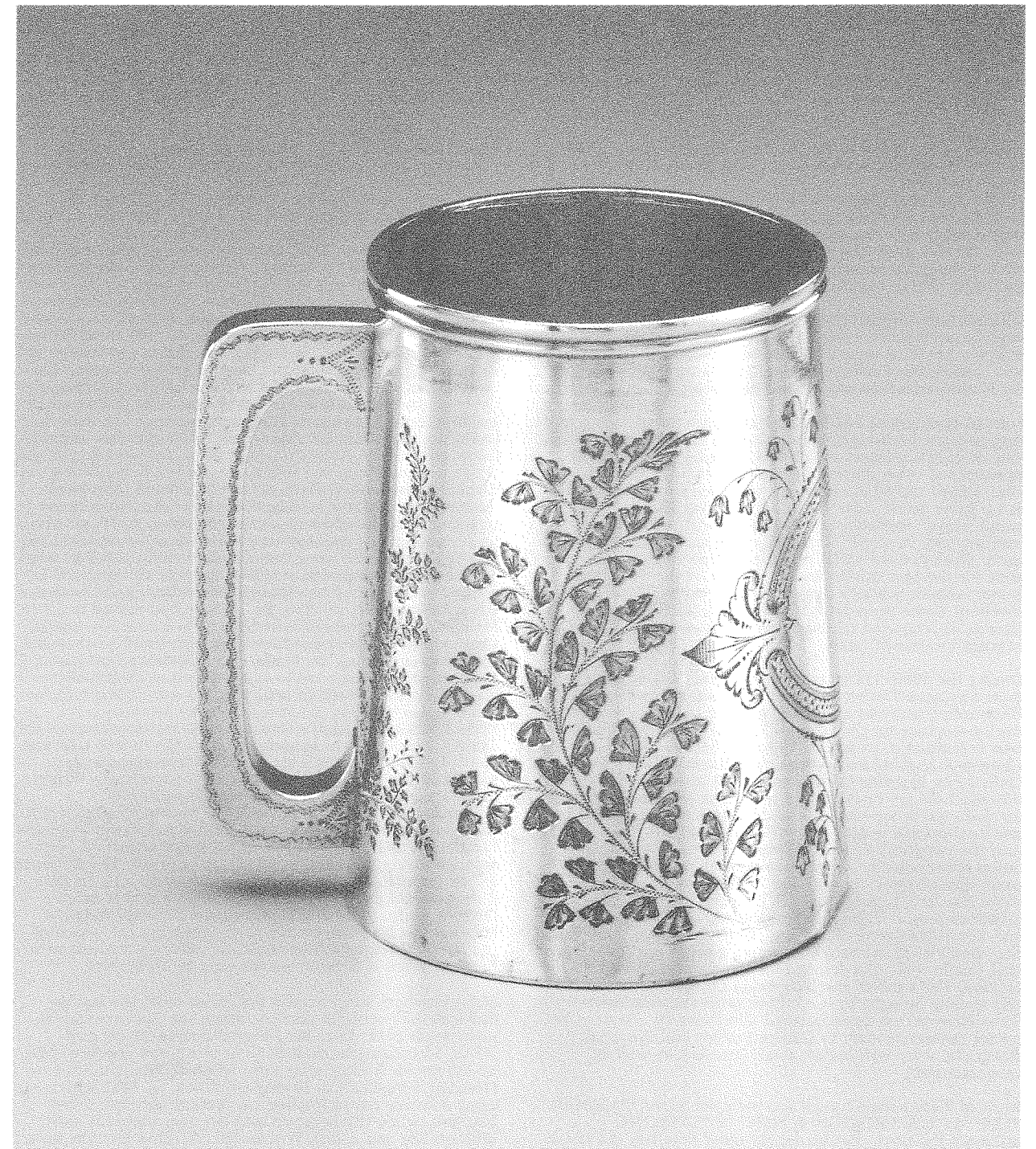
Apart from marking the beginning of his long association with the Geelong Cup, the 1870s also saw the expansion of Fischer's silversmithing business. Orders came in not only from all over Victoria but also from interstate, as well as some overseas countries such as New Zealand and Fiji. The *Geelong Advertiser* also frequently contained descriptions of many of the presentation pieces made by Fischer, thereby further enhancing his reputation and drawing even more custom.

Fischer's workshop was well able to meet the large demand for his work. It was divided into two shop sections, each dealing with separate manufacturing stages. Eight men and two boys were employed in the first shop, which contained the furnace rooms, and three men and four boys worked in the second. These craftsmen worked from Fischer's designs, melting down the precious metals into ingots which were then shaped, cut, carved and chased in accordance with the design and finally given a good polish to bring out the shine. Fischer's stamp was usually applied during the procedure. The name "E. FISCHER" or "FISCHER" of "GEE-LONG", stamped on a work, not only identified the maker of the piece but also, in effect, guaranteed that work as being of the highest quality. In some cases, Fischer's stamp was also applied to pieces that were originally made in Europe but were embellished in his workshop. This was a fairly common procedure which would take place, for example, if a customer desired a trophy for a particular occasion within a short period of time but was unable to afford one fully manufactured by Fischer. As with all jewellers at the time, Fischer would have kept a ready stock of imported goods, still popular with the public, from which either he or his client would choose a plain cup to which handles and appropriate decorations would be added. The original maker's name would be discretely hidden and Fischer's mark applied more openly. This would still guarantee the quality of the work.

As well as manufacturing goods, Fischer's shop also functioned as a watchmaker's with "every description of repairing done to all articles which come under the notice of the goldsmith". The public were also invited to come in and inspect the premises if they so desired and his business achieved such local fame that his name "became a household word around Geelong". In 1891, however, Fischer sold the business and moved to Melbourne and by 1895 had opened a shop in Collins Street together with his son Harry. In 1904 Fischer seems to have left the business which was then run by Harry until about 1916. Fischer himself died around 1911.

Fischer's dominance of the silversmithing industry in Geelong overshadowed the work of his contemporaries. Charles K. Pearson, for example, also manufactured a significant number of works which were often described in the *Geelong Advertiser*, but his business has excited little attention.

Originally from London, Pearson moved from Avoca to Geelong in 1868, opening a shop in Moorabool Street where he advertised as watchmaker, manufacturing jeweller and optician as well as successor to Louis Kitz. Pearson's shop was



Cat. no. 26
EDWARD FISCHER
Christening mug
On loan from a private collection.

SELECTED BIBLIOGRAPHY

at its peak during the 1870s. Although he specialized in the manufacture of jewellery, Pearson also made several presentation pieces and trophies. These trophies, made for a number of local clubs, included the 1873 silver Casterton Hunt Club Cup, the Canary, Pigeon and Poultry Society's Challenge Cup, cups for the Riverina Pastoral Society and a number of trophies for rowing clubs with which he was closely associated.

By 1882 he was joined by his son, Albert, and a few years later another two sons entered the business which then became Pearson and Sons. In 1886 Pearson transferred his business to his sons A. & E. Pearson, from which time it gradually faded into obscurity.

John Hammerton was another silversmith working in Geelong during the late nineteenth century. Unlike Pearson, however, his local reputation increased with the passing years and, when Fischer left Geelong, Hammerton became the leading manufacturer of gold and silverware.

Born in Sheffield in 1840, John Hammerton arrived in Geelong in 1859. Little is known about his early years in Geelong or of his business which specialized in jewellery, trophies and other presentation pieces. In 1879 his son, John, joined the business which was then firmly established in Lt. Ryrie Street, advertising as "working jewellers, diamond setters, engravers and designers, with watches and jewellery etc. in stock". Only 15 at the time, John Jr. had already developed the skills of the manufacturer, winning the prize for the best exhibit in any section of the 1879 Yarra Street Sabbath School's flower show for manufactured jewellery. Some years later Hammerton's second son, Horace, also entered the business and it remained a family concern for over 40 years.

During the 1880s Hammerton's shop gradually attracted more business. Fischer was still the main silversmith but Hammerton received a growing number of orders, including rowing trophies for the Barwon Regatta of 1881, a presentation communion set for the Reverend Sproula of the Trinity Church of England and several medallions for the 1884 United Fire Brigades Demonstration. With Fischer's departure the field lay open for the remaining silversmiths. Hammerton's workshop was able to deal with a larger clientele and his business quickly grew. Toward the late 1890s and into the twentieth century, Hammerton was even receiving orders from other local jewellers who manufactured on a more limited level. As well as stocking imported goods these jewellers began to take in a greater stock of locally produced pieces. The year of Federation was close at hand and Australians were distancing themselves even more from the "homeland". Although imported goods were cheaper and still sought after, the demand for locally-made goods increased. The smaller jewellers could not meet the demand and usually brought in stock from other manufacturers. Thus Hammerton manufactured silverware on a regular basis for customers such as George Bradley and Frederick Band who were well-known retail jewellers as well as manufacturers.

Most of Hammerton's work was stamped with "HAMMERTON" or "HAMMERTON & SON" of "GEELONG", although the work that he did for other jewellers did not always carry his stamp. These works were usually stamped with the retailer's own stamp. Therefore it is difficult to gauge how much of Hammerton's work actually survives.

The majority of the pieces that have survived are post-1900, a period of great productivity for the firm of Hammerton

and Sons. Although the elder John Hammerton remained at work until his death in 1909, his two sons were running the business by the turn of the century. Horace left in 1916 to establish his own jewellery shop in Mildura but the younger John continued in Geelong until his death in 1927, at which time his long-term employee, Charles Fleet, purchased the business and continued to run it for several years.

Unlike Fischer, who received orders from far afield, the demand for the work of Hammerton and Sons was predominantly local. Many fine trophies and jewellery items were manufactured by the firm. The most notable pieces made included the gold Geelong City mayoral chain and medallions for the Commun Na Feinne Society. Hammerton was also commissioned to design and manufacture presentation pieces for Geelong's royal visitors. In 1919 he made a gold presentation letter weight for the Prince of Wales, and in 1927 made a gold correspondence clip and a boomerang mounted in gold for the Duke and Duchess of York respectively. Although many of his works have disappeared, photographs taken by Hammerton Jr, a keen amateur photographer, provide a valuable record of a number of his finest pieces.

Although Fischer and Hammerton dominated the silversmithing industry in Geelong, there were numerous other manufacturing jewellers who ran workshops that were also well able to meet the large demand for locally-produced silverware. One of the most significant of these jewellers was Thomas Wright. Arriving in Geelong in 1853, Wright worked for William Paterson before purchasing the business when Paterson left in 1856. By 1858 he had moved to 12 Malop Street. Initially Wright referred to himself as a goldsmith and then appears variously as watch and clockmaker and jeweller, moving his business to 73 Malop Street in 1909 where he continued to run his shop with his son, Walter, until his death in 1912.

Wright was a leading watchmaker who was in charge of the Town Clock, and had helped to install the Austin Clock at South Geelong and the King Edward Memorial Clock located in the Post Office Tower. As a silversmith Wright made a variety of objects, both of gold and silver. Unfortunately, very few examples of his work have survived, but references in the *Geelong Advertiser* to pieces made by Wright, indicate the broad scope of his manufacturing business. In 1868, for example, Wright made a "testimonial necktie clip of colonial gold" and, in 1878, a "neat silver cup" made for the Geelong and Western District Agricultural and Horticultural Society. Wright's business spanned some sixty years, covering the period of the rise of Geelong's silversmithing industry through to its heights, when it became second only to Melbourne.

Many jewellers, however, did not arrive until the last decades of the twentieth century, when the industry was already at its peak. Fritz Bengelstorff arrived in the mid 1870s, advertising himself as silversmith and jeweller until he left for Melbourne after only 10 years. William Stott established a business in Moorabool Street, in 1881 which became a family concern when his brother, Edward, joined him and, when the latter opened his own shop, his sons William Roy and Albert Vernon Aubrey came into the business. William Roy was a qualified manufacturer who made a number of small items, particularly jewellery until his death in 1943. George Bradley appears in the 1866-67 trade directory as watchmaker at Mercer Street until, in that same year, he removed to Phillip Blashki's premises in Moorabool Street upon the latter's departure for Melbourne.

By 1890 Bradley was joined by his son, George, who continued to run the business after his father's death in 1916 until well into the 20th century.

Bradley was primarily a retailer who stocked imported silver and electroplated goods and ordered locally-produced items from the workshops of, for example, John Hammerton, to which he usually applied his own stamp. He did, however, do some manufacturing, specializing in jewellery and had, in fact, won a gold medal for his colonial jewellery.

There were a number of other manufacturers who, having received their training in the workshops of local silversmiths, established their own businesses in Geelong. E. Brownbill and Charles Brownlow each opened shops in Moorabool Street at the end of the apprenticeships to Edward Fischer. Both made trophies and medallions for the local volunteer fire brigades and numerous sporting clubs as well as jewellery items. Harry Page, once foreman of Fischer's workshop, bought Fischer's premises in 1891 and continued to manufacture a variety of objects from trophies to tableware and ecclesiastical pieces, especially for St. Paul's Church, with which he was closely associated. Edward Vessey was apprenticed to Bengelstorff before opening a shop in Ryrie Street during the early 1880s and manufactured the Dunn's Junior Football Club Challenge Cup as well as several medallions and jewellery items. Frederick Band was employed by Thomas Wright for six years before he commenced his own business as watchmaker and jeweller in Ryrie Street in 1886, which later moved to Moorabool Street and continued to operate well into the 20th century, manufacturing trophies and jewellery.

Through the efforts of both the major and minor colonial silversmiths, Geelong's silversmithing industry rose to great heights. Unfortunately the majority of the pieces made by these craftsmen are untraced, with many having been melted-down during the depression of the 1930s. This exhibition has gathered together a number of those works that have survived in an effort to provide further insight into the craft that had made Geelong an important centre of colonial silversmithing.

VERONICA FILMER.

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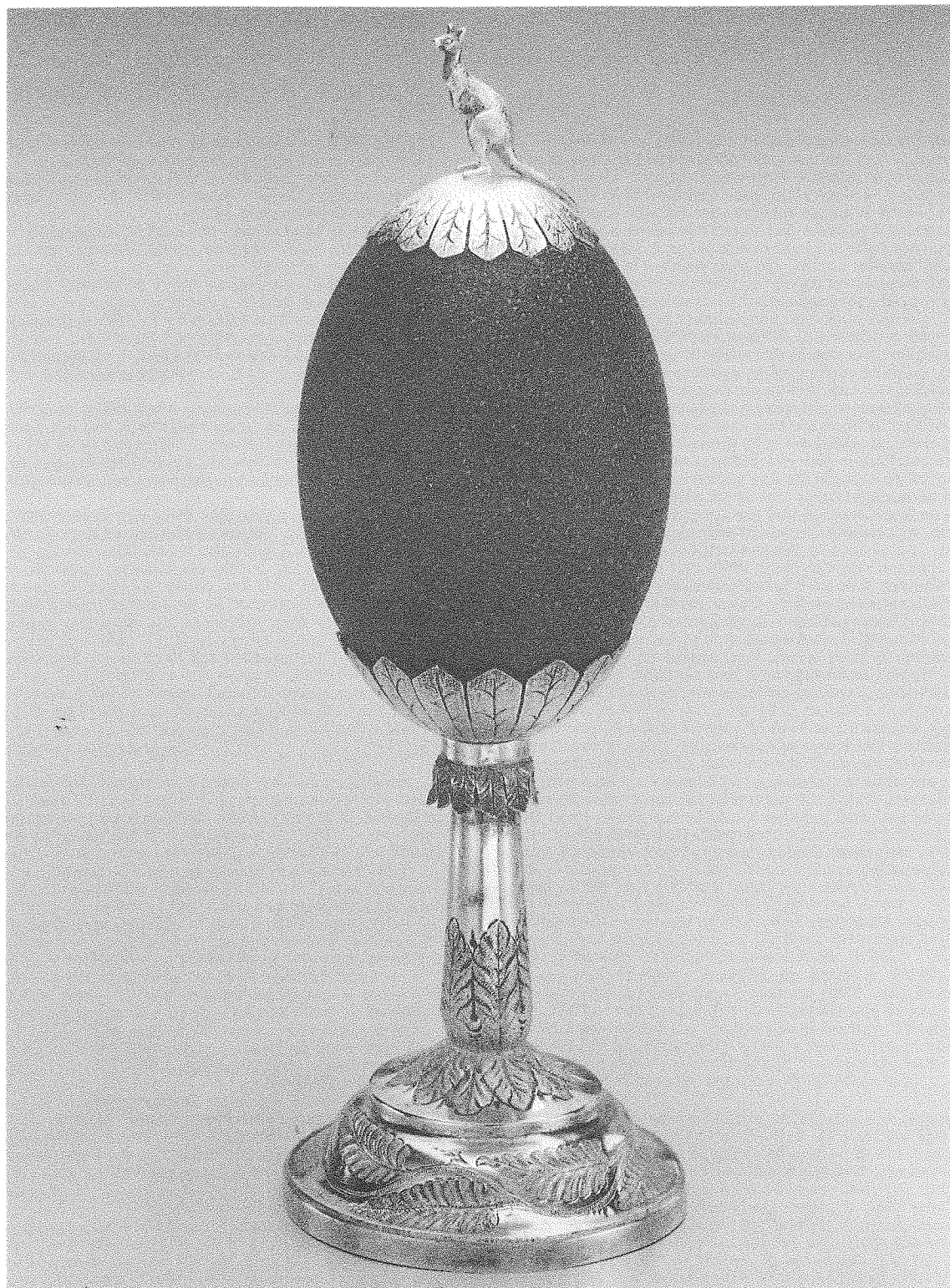
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Cat. no. 69
JOHN HAMMERTON
 Mounted emu egg
 Gift of Mr. and Mrs. Alan David, 1979.
 Collection: Geelong Art Gallery.

CATALOGUE

GEORGE BRADLEY AND SON

The following four pieces have all been stamped 'G. BRADLEY' but may have been manufactured by John Hammerton.

1. *Trophy*
 silver
 34.2h. x 16.0w. x 10.0 cm d.
 Signed base, stamped, 'G. BRADLEY', 'STG. SILVER'. Not dated.
 Gift of Mr. and Mrs. Alan David, 1979.
 Collection: Geelong Art Gallery.
2. *Rowing trophy*
 silver
 33.8h. x 20.5w. x 10.5 cm d.
 Signed base, stamped, 'STG. SILVER', 'G. BRADLEY'.
 Inscription: (Obverse) 'GEELONG ROWING CLUB / WON BY / J. H. SLATTERY'.
 On loan from Edward Clark.
3. *Old Collegians cup*
 silver
 7.0h. x 24.0w. x 9.8 cm d.
 Signed base, stamped, 'G. BRADLEY', 'STG. SILVER'.
 Inscription: (Obverse) 'OLD COLLEGIANS CUP / 1908 / WON BY A. L. BAIRD'.
 On loan from The Geelong College.

The decoration of this cup and that of the following Geelong College Cup is very like that of Fischer's early pieces. It was not uncommon for silversmiths to use the motifs or designs of other manufacturers.
4. *Geelong College cup*
 silver
 21.3h. x 21.7w. x 12.0 cm d.
 Signed base, stamped, 'G. BRADLEY / STG. SILVER'.
 Inscription: (Obverse) 'GEELONG COLLEGE CUP / 1909 / Won by / P. G. Pullar'.
 On loan from The Geelong College.
5. *Ring (attrib.)*
 gold and onyx
 2.0h. x 2.2 cm diam.
 Not signed. Not dated.
 On loan from a private collection.

DAY AND SON

6. *Goldsmiths work from Australia*
 chromolithograph
 20.1 x 30.0 cm
 Signed below image l.c., printed, '...Day & Son'. Not dated.
 From J. B. Waring's *Masterpieces of the International Exhibition 1862*, Vol. 111, 1863.
 On loan from Bernard Caillard.

Title page of book:
 'MASTERPIECES / OF / INDUSTRIAL & SCULPTURE / AT THE / INTERNATIONAL EXHIBITION, 1862. / SELECTED AND DESCRIBED BY / J. B. WARING, ARCHITECT. / CHROMO-LITHOGRAPHED BY AND UNDER THE DIRECTION OF W.R. TYMMS, / A. WARREN, AND G. MACCULLOCH, / FROM PHOTOGRAPHS SUPPLIED BY THE / LONDON PHOTOGRAPHIC AND STEREOSCOPIIC COMPANY, / TAKEN EXCLUSIVELY FOR THIS WORK BY / STEPHEN THOMPSON'.

CHARLES BROWNLOW

7. *Medallion*
 silver
 5.0 cm diam.
 Signed reverse, stamped, 'BROWNLOW'.
 Inscription: (Obverse) 'GEELONG / 1888 / WON BY / A. REECE'.
 On loan from the Geelong City Fire Brigade.

EDWARD FISCHER 1828 - 1911

8. *Geelong racing cup*
 gold
 25.0h. x 19.0w. x 12.5 cm d.
 Signed base, stamped, 'E. FISCHER'.
 Inscription: (Obverse) 'GEELONG GOLD CUP / 1874 / WON BY MR. JOHN TAITTS / H. H. McCallum Mohr / 4 yrs'.
 On loan from The Bulletin Centenary collection, Sydney.

From 1873 to 1890 Edward Fischer was entrusted with the responsibility of manufacturing the Geelong Gold Cup. Although the cups were designed by Fischer he occasionally collaborated with Fred Woodhouse, an artist also residing in Geelong. Woodhouse designed the horse rampant on the 1874 Gold Cup as well as animal figures on other sporting trophies manufactured by Fischer. After 1890 the prize for the Geelong Cup became a purse of sovereigns.
9. *Geelong racing cup*
 gold
 26.0h. x 22.0w. x 13.0 cm d.
 Signed base, stamped, 'E. FISCHER'.
 Inscription: (Obverse) 'GEELONG / 1878'. (Reverse) 'WON BY / Newminster'.
 On loan from the Werribee Park Metropolitan Park.
10. *Geelong racing cup*
 gold
 34.0h. x 16.5w. x 11.0 cm d.
 Signed lid, stamped, 'FISCHER', 'GEELONG'.
 Inscription: (Obverse) 'GEELONG / 1880'.
 On loan from the National Gallery of Victoria.

11. *Racing trophy*
 silver
 38.3h. x 19.0w. x 15.8 cm d.
 Signed reverse base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'. Not dated.
 Gift of Mrs. Dorothy McAllister, 1982.
 Collection: Geelong Art Gallery.
12. *Coursing trophy*
 silver
 37.0h. x 26.5 cm diam.
 Signed base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
 On loan from the National Gallery of Victoria.
13. *Old Collegians cup*
 silver
 28.0h. x 19.0w. x 12.0 cm d.
 Signed base, stamped, 'FISCHER', 'GEELONG', 'STRLG. SILVER'.
 Inscription: (Obverse) 'OLD COLLEGIANS / CUP 1886 / WON BY / A. F. GARRARD'. (Reverse) 'GEELONG COLLEGE / SPORTS'.
 On loan from The Geelong College.
14. *Walking trophy*
 silver
 18.5h. x 8.5 cm diam.
 Signed top edge, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
 Inscription: (Obverse) 'GEELONG / College Sports / WALKING MATCH / 1 MILE / won by / Frank Longden / 1876'.
 On loan from a private collection.
15. *The Shannon Cup*
 silver
 25.8h. x 21.5w. x 13.4 cm d.
 Signed base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
 Inscription: (Obverse) 'THE SHANNON CUP / 1882 / won by Mr. H. G. Roebuck's Yacht / Siren CYC'.
 On loan from a private collection.

The cup is named after Charles Shannon, a prominent member of the Royal Geelong Yacht Club who was to become Commodore of the Club. The cup was donated by Shannon to the Club as the award to the member of the Club who gained the greatest number of points from races held throughout the season. H. G. Roebuck, who was also to become a notable Club member, won with his yacht, Siren.
16. *Barwon Regatta cup*
 silver, emu egg and ebonized wood
 38.0h. x 11.2 cm diam.
 Not signed.
 Inscription: (Obverse) 'BARWON REGATTA / March 15th 1882 / Senior Eight / WON BY / M.R.C. / F. G. Hughes / No. 3'.
 On loan from Edward Clark.

17. *Covered trophy cup*
silver
40.4h. x 19.2w. x 11.2 cm d.
Signed cup, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'. Not dated.
On loan from the Ballarat City Fire Brigade.
In 1854 the Geelong, Creswick and Sandhurst (Bendigo) volunteer fire brigades were formed, followed in 1856 by Ballarat. The brigades were amongst the 14 country brigades participating in the first annual Volunteer Fire Brigades Demonstration held in Spring Street, Melbourne in 1873. Prizes ranged from this magnificent silver trophy to teapots, clocks and medallions.
18. *Billiard trophy*
gold and onyx
37.8h. x 16.9 cm diam.
Signed base, stamped, 'E. FISCHER', 'GEELONG'.
Inscription: (Obverse stand) 'PRESENTED / TO / Mr. John Roberts Junr. / BILLIARD CHAMPION OF THE WORLD / BY A FEW / of his admiring Melbourne Friends / as a MEMENTO of his VISIT to the / COLONY OF VICTORIA 20th Decr. 1878'.
On loan from a private collection.
19. *Cricket trophy*
silver
41.9h. x 13.5 cm diam.
Signed base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
Inscription: (Obverse) PRESENTED BY / THE / MISSES IBBOTSON / TO THE / CRITERION CRICKET / CLUB'.
(Reverse) 'FOR / BOWLING AVERAGE / WON BY / J. FISHER. / 1887-8'.
On loan from a private collection.
20. *Trophy cup and cover*
silver
24.0h. x 20.4w. x 9.9 cm d.
Signed reverse base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
Not dated.
Inscription: (Obverse) 'PRESENTED / By R. Mates Esq.' (Reverse) 'Won by'.
Gift of Mrs. Dorothy McAllister, in memory of her parents, Mr. and Mrs. S. Creed, 1979.
Collection: Geelong Art Gallery.
21. *Trophy cup*
silver
19.0h. x 8.7 cm diam.
Signed top edge, stamped, 'E. FISCHER', 'GEELONG'.
Inscriptions: (Obverse) 'Hampten and Heytesbury Society's/Show Oct. 23 1877 / Awarded / to / Mr / John Baker / for Best Colt or Filly / PROGENY of / Marquis of Lorn (sic)', 'W. Scott/Hon Secy'.
On loan from a private collection.
22. *Goblet*
silver
18.4h. x 7.5cm diam.
Signed base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'. Not dated.
Inscription: (Reverse) 'ADVANCE AUSTRALIA'.
Purchase 1981.
Collection: Geelong Art Gallery.
23. *Ciborium*
silver and silver-gilt
25.0h. x 10.3 cm diam.
Signed base, stamped, 'GEELONG', 'STRLG. SILVER', 'E. FISCHER'.
On loan from the National Gallery of Victoria.
24. *Covered jug*
silver
23.5h. x 14.8w. x 11.8 cm d.
Not signed. Not dated.
Gift of Mrs. Dorothy McAllister, in memory of her parents, Mr. and Mrs. S. Creed, 1979.
Collection: Geelong Art Gallery.
The simplicity of form and lack of decoration suggests that it may have been designed for ecclesiastical purposes.
25. *Christening mug*
silver
9.0h. x 9.6w. x 7.2 cm d.
Signed base, stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
Inscription: (Obverse) 'DAVID B. LITTLEJOHN / HAROLD R.A. BERRY / FROM HIS / GODFATHER / AUGUST. 1884'.
On loan from the Australian National Gallery.
26. *Christening mug*
silver
8.5h. x 8.4w. x 6.7 cm d.
Signed reverse, base stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.
Not dated.
On loan from a private collection.
27. *Presentation cradle*
silver, velvet, ebonized wood, hand-painted porcelain and lace
16.8h. x 22.8w. x 15.9 cm d.
Signed bottom of cradle, stamped, 'E. FISCHER', 'GEELONG'.
Inscription: (Obverse cradle) 'Presented to J.H. Connor Mayor of Geelong / by the Aldermen and Councillors of the Corporation on the occasion of the Birth of a Daughter / During the Year of his Mayoralty / Nov. 10th. 1879'.
On loan from the Geelong Historical Society.
It was customary to present the Mayor with a presentation cradle should a child be born to him during his term of office as mayor.
28. *Trowel*
silver
3.6h. x 29.0w. x 8.5 cm d.
Signed reverse u.c., stamped, 'E. FISCHER', 'GEELONG', 'STRLG. SILVER'.

Inscription: (Obverse) 'PRESENTED / TO / THE RIGHT REVEREND / THE / LORD BISHOP / of / NEWCASTLE N.S.W. at the laying of the / FOUNDATION STONE / of / ST. PAUL'S / SUNDAY SCHOOL / GEELONG / VICTORIA / on 3rd August / 1880'.
On loan from St. Paul's Church, Geelong.

29. *Mounted emu egg*
silver, emu egg and ebonized wood
29.6h. x 16.4w. x 11.3 cm d.
Signed base, stamped, 'E. FISCHER', 'GEELONG'. Not dated.
Dorothy McAllister Bequest Funds, 1987.
Collection: Geelong Art Gallery.

The technique of mounting eggs was brought to Australia by German immigrant silversmiths. The skin of the egg was lightly sanded away, leaving the rough texture of the shell. The shell was left in a natural state, or carved, and then mounted in silver. By applying the method to emu eggs and adding the figures of kangaroos and emus, the silversmiths successfully sought to express their patriotic feelings for their adopted country and the mounted emu egg became an Australian *objet d'art*. Manufactured in profusion, they adorned the homes of the wealthy, were presented as trophies and gifts, and were bought as souvenirs.

30. *Mounted emu egg*
silver, emu egg and ebonized wood
30.0h. x 16.5w. x 10.8 cm d.
Signed base, stamped, 'FISCHER', 'GEELONG', 'STRLG. SILVER'.
Not dated.
On loan from Edward Clark.

31. *Mounted emu egg desk stand*
silver, emu egg and ebonized wood
17.0h. x 18.3 cm diam.
Signed lower edge of mount, stamped, 'E. FISCHER', 'GEELONG'.
Inscription: (Obverse) 'PRESENTED / to / J. Brice / IN APPRECIATION of his / SERVICES TO THE MURROON / SUNDAY SCHOOL / MAY 8th 1882'.
Purchase 1979.
Collection: Geelong Art Gallery.

32. *The Haines' Trophy*
silver
22.0h. x 26.3 cm. diam.
Not signed.
Inscription: (Obverse) 'GEELONG / College Sports 1878 / 150 YRS. FLAT RACE / WON BY J.C. BELL. (Stand) 'W.B. Haines Esq's Trophy'.
On loan from The Geelong College.

33. *Pair of mounted emu eggs*
silver, emu eggs, and ebonized wood
each 33.9h. x 10.6 cm. diam.
Not signed. Not dated.
On loan from Edward Clark.



Cat. nos. 45, 63 and 48
EDWARD FISCHER
Brooch, Ring and Brooch
On loan from a private collection.

Cat. nos. 38-39
EDWARD FISCHER
Pair of egg spoons and Mustard pot and spoon
On loan from private collections.



Cat. no. 27
EDWARD FISCHER
Presentation cradle
 On loan from the Geelong Historical Society.

34. *Mounted ostrich egg*
 electroplated silver, ostrich egg
 and ebonized wood
 32.lh. x 13.7 cm diam.
 Signed inside mount on top of egg,
 'E. FISCHER'. Not dated.
 On loan from Bernard Caillard.
 The electroplating process was first
 developed in Birmingham, England in
 1840. It was not until 1875 that Stokes
 and Sons of Melbourne installed
 Australia's first electroplating
 equipment with a skilled operator. This
 enabled manufacturers to mass-produce
 less expensive plated goods and the
 output of objects such as the popular
 mounted eggs increased. Usually
 electroplated goods did not bear the
 maker's mark but in this case Fischer
 has concealed his in the mount. It may
 be that Fischer had patented this
 mount.
35. *Pap boat*
 silver
 4.0h. x 11.0w. x 6.2 cm d.
 Signed on side, stamped, 'E.
 FISCHER', 'GEELONG'. Not dated.
 On loan from the Australian
 National Gallery.
36. *Serviette ring*
 silver
 2.1h. x 4.3 cm diam.
 Signed inside ring, stamped, 'E.
 FISCHER', 'GEELONG'. Not dated.
 Monogram: 'EHO'
 On loan from a private collection.
37. *Serviette ring*
 silver
 4.0h. x 4.5 cm diam.
 Signed inside ring, stamped, 'E.
 FISCHER', 'GEELONG', 'STRLG.
 SILVER'.
 Inscription: (Obverse) 'Dr. F.R.
 Longden / FROM / Buninyong
 Bowling Club / 6.8.90'. (Reverse)
 '2'.
 On loan from a private collection.
38. *Pair of egg spoons*
 silver
 Each 10.5l. x 2.2w. x 0.9 cm diam.
 Each signed reverse stem,
 stamped, 'E. FISCHER'. Not dated.
 On loan from a private collection.
39. *Mustard pot and spoon*
 silver
 Pot 3.1h. x 5.4w. x 4.6 cm d.
 Spoon 7.2l. x 1.9w. x 1.3 cm d.
 Signed bottom edge of pot,
 stamped, 'FISCHER'. Not dated.
 Inscription: (Obverse pot)
 'McNCW'.
 On loan from a private collection.
40. *Walking stick*
 gold and ebonized wood
 86.9l. x 3.6 cm diam.
 Signed bottom edge of knob,
 stamped, 'FISCHER'. Not dated.
 Monogram: 'MRB'.
 On loan from a private collection.
41. *Cigarette case*
 silver and cotton
 6.5h x 4.2w. x 2.2 cm d.
 Signed inside lid, stamped, 'E.
 FISCHER', 'GEELONG'.
 Inscription: (Lid) 'DT (in
 monogram) / Dec. 6th 1881'.
 On loan from a private collection.
42. *Compact*
 silver
 3.5h. x 7.4 cm diam.
 Signed reverse base, stamped,
 'FISCHER', 'GEELONG'.
 Inscription: (Lid) 'XMAS 1887'.
 On loan from a private collection.
43. *Bracelet*
 gold, diamonds and sapphire
 0.9h. x 5.9 cm diam.
 Signed reverse catch, stamped,
 'FISCHER'. Not dated.
 On loan from a private collection.
44. *Brooch*
 silver
 1.0h. x 3.7w. x 2.8 cm d.
 Signed reverse, stamped,
 'FISCHER'. Not dated.
 On loan from a private collection.
45. *Brooch*
 gold and diamond
 1.3h. x 5.5w. x 2.3 cm d.
 Signed reverse, stamped,
 'FISCHER'. Not dated.
 On loan from a private collection.
46. *Brooch*
 gold and ruby
 0.9h. x 2.2w. x 3.4 cm d.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
47. *Brooch*
 gold
 1.0h. x 3.0 cm d.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
48. *Brooch*
 gold and ruby
 1.4h. x 3.2w. x 4.1 cm d.
 Signed reverse, stamped,
 'FISCHER'. Not dated.
 On loan from a private collection.
49. *Brooch*
 gold and ruby
 1.2h. x 2.5w. x 3.5 cm d.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
50. *Brooch*
 gold
 0.4h. x 3.4w. x 1.7 cm d.
 Signed reverse, stamped, 'E.
 FISCHER' (twice). Not dated.
 On loan from a private collection.
51. *Brooch*
 gold
 1.1h. x 4.8w. x 1.3 cm d.
 Signed reverse, stamped,
 'FISCHER'. Not dated.
 On loan from a private collection.
52. *Brooch*
 gold and onyx
 0.8h. x 4.3w. x 1.5 cm d.
 Signed on clip, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
53. *Brooch*
 gold and diamond
 1.3h. x 3.8w. x 2.2 cm d.
 Not signed. Not dated.
 On loan from a private collection.
54. *Brooch*
 gold and turquoise
 3.4 cm diam.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from Bernard Caillard.
55. *Brooch*
 gold and garnet
 3.0 cm diam.
 Signed reverse, stamped,
 'FISCHER'. Not dated.
 On loan from Bernard Caillard.
56. *Brooch*
 gold and shell
 2.0h. x 3.3 cm diam.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
 With some delicate jewellery pieces
 such as this brooch, Fischer stamped
 his name on a separate strip of metal
 and attached it to the work.
57. *Brooch*
 silver
 4.8 x 1.3 cm.
 Signed reverse, stamped,
 'FISCHER'. Not dated.
 On loan from the National Gallery
 of Victoria.
58. *Brooch*
 gold and stone cameo
 1.6h. x 4.2w. x 1.6 cm d.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
59. *Brooch*
 silver and gold
 0.7h. x 3.2w. x 4.0 cm d.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
60. *Brooch*
 gold and topaz
 1.4h. x 4.0w. x 3.8 cm d.
 Signed reverse, stamped, 'E.
 FISCHER'. Not dated.
 On loan from a private collection.
61. *Medal*
 gold
 1.0h. x 3.5 cm d.
 Signed reverse l.c., stamped,
 'FISCHER'.
 Inscription: (Obverse) 'COMUNN
 NA FEINNE SOCIETY GEELONG
 1885'. (Reverse) 'QUOITS / 1ST
 PRIZE / WON BY / W. Prescott
 Junr'.
 On loan from a private collection.

62. *Medallion (attrib.)*
gold
0.2h. x 3.2 cm diam.
Not signed.
Inscription: (Obverse) 'CBRC / TRIAL FOURS / 1878 / F. Hodges No. 2'.
On loan from a private collection.
63. *Ring*
gold and diamond
2.1 cm diam.
Signed inside band, stamped, 'FISCHER'. Not dated.
On loan from a private collection.
64. *Ring*
gold
2.0 cm diam.
Signed inside band, stamped, 'FISCHER'. Not dated.
On loan from Bernard Caillard.

JOHN HAMMERTON AND SONS

65. *Old Collegian's cup*
silver
25.5h. x 16.0 cm diam.
Signed base, stamped, 'HAMMERTON', 'GEELONG'.
Inscription: (Obverse) 'OLD / COLLEGIAN'S / CUP / 1891'.
(Reverse) 'WON BY / V. O'FARRELL'.
On loan from the National Gallery of Victoria.
66. *Old Collegians cup*
silver
30.5h. x 18.0w. x 10.0 cm d.
Signed base, stamped, 'HAMMERTON', 'GEELONG', 'STG. SILVER'.
Inscription: (Obverse) 'Old / Collegians Cup / 1892'.
(Reverse) 'G.C. Sports / won by / E.W. GREEVES'.
On loan from a private collection.
67. *Hitchcock Perpetual Shield*
silver and ebonized wood
64.0h. x 60.0w. x 4.0 cm d.
Signed on scroll, stamped, 'HAMMERTON'.
Inscriptions: 'HITCHCOCK PERPETUAL SHIELD / 1922'.
'GEELONG YACHT CLUB / 1859 / PRESENTED BY / ALDM. H. HITCHCOCK O.B.E. J.P. / MAYOR OF GEELONG / 1922 / for Season's Aggregate'.
On loan from the Royal Geelong Yacht Club.
68. *Shield replica*
silver
18.0h. x 17.7w. x 1.7 cm d.
Signed shield, stamped, 'HAMMERTON', 'STG. SILVER'.
Inscription: 'GEELONG YACHT CLUB / 1859 / HITCHCOCK PERPETUAL SHIELD / 1923-24 / WON BY / H.C. OTWAY'S "NANCY"'.
On loan from the Royal Geelong Yacht Club.
This shield is an enlarged replica of the 1923-4 original shield attached to the Hitchcock Perpetual Shield. It was probably ordered by Mr. Otway as a

69. *Mounted emu egg*
silver and emu egg
29.0h. x 9.7 cm diam.
Signed base, stamped, 'HAMMERTON', 'STG. SILVER', 'GEELONG'.
Gift of Mr. and Mrs. Alan David, 1979.
Collection: Geelong Art Gallery.
70. *Mounted ostrich egg*
silver, ostrich egg and ebonized wood
38.4h. x 18.8 cm diam.
Signed base, stamped, 'HAMMERTON'. Signed stand, engraved, 'J. Hammerton'.
Not dated.
On loan from Moronga Girls' College.
71. *Presentation cradle*
silver, velvet, silk and ebonized wood
15.5h. x 18.0 cm diam.
Signed bottom of cradle, stamped 'HAMMERTON'.
Inscription: (Obverse) 'Presented to Councillor T.E. Bostock / by the Aldermen, Councillors and Officers / of the Town Council, on the birth of his daughter, during his term of office as Mayor of Geelong 1-3-06'.
(Stand) 'Joan Mackenzie Bostock / 1-2-06'.
On loan from the Geelong Historical Records Centre.
72. *Presentation cradle*
silver, gold, velvet and ebonized wood
19.7h. x 20.5w. x 16.1 cm d.
Signed bottom of cradle, stamped, 'HAMMERTON', 'GEELONG', 'STG. SILVER'.
Inscription: (Obverse stand) 'PRESENTED TO / H.F. RICHARDSON ESQ. / MAYOR OF GEELONG by the / ALDERMEN & COUNCILLORS of the Corporation / On the occasion of the Birth of a Son. During the Year / of his Mayoralty. 1894. 1895'.
On loan from the Geelong City Council.
Horace Frank Richardson was the third generation of the Richardson family to become involved in the Geelong Town Council and in 1894 became the first Australian-born Mayor of the town. His youngest son, F.E. Richardson, referred to in the above inscription, became Mayor of the town in 1948.
73. *Trowel*
silver
3.2h. x 25.4w. x 8.0 cm d.
Signed reverse l.c., stamped, 'HAMMERTON', 'STG. SILVER'.
Inscription: (Obverse) 'Presented / to / W.W. Bradley Esq. / ON THE / OCCASION / of his laying / THE / MEMORIAL STONE / GORDON Technical College / Geelong 22nd Decr. 1916'.
On loan from a private collection.

74. *Serviette ring*
silver
3.1h. x 4.2 cm diam.
Signed inside ring, stamped, 'HAMMERTON', 'STG. SILVER'.
Not dated.
On loan from a private collection.
75. *Geelong spoon*
silver
1.0h. x 11.0w. x 2.1 cm d.
Signed reverse stem, stamped, 'HAMMERTON', 'STG. SILVER'.
Not dated.
On loan from a private collection.
76. *Pair of shoe buckles*
silver
Each 1.1h. x 6.1w. x 5.2 cm d.
Each signed reverse, stamped, 'HAMMERTON', 'GEELONG', 'STG. SILVER'. Not dated.
On loan from a private collection.
77. *Hat badge*
silver and topaz
2.3h. x 9.2 cm diam.
Not signed. Not dated.
On loan from a private collection.
78. *Brooch*
gold
0.4h. x 4.4w. x 1.9 cm d.
Signed reverse, stamped, 'HAMMERTON'. Not dated.
Inscription: (Obverse) 'GEELONG'.
On loan from a private collection.
79. *Brooch*
silver and cotton
1.9h. x 6.2w. x 5.7 cm d.
Signed reverse, stamped, 'HAMMERTON', 'STG. SILVER'.
Not dated.
Front, carved, 'VIRTUTIS GLORIA MERCES'.
On loan from a private collection.
80. *Badge*
gold
0.3h. x 2.2w. x 5.9 cm d.
Signed reverse, stamped, 'HAMMERTON'.
Inscription: (Obverse) 'Town of Geelong West Proclaimed 22.3.22'.
(Reverse) 'GIFT OF MAYOR COXON'.
On loan from a private collection.
81. *Peace medallion*
gold and enamel
0.3h. x 6.0w. x 4.1 cm. d.
Signed reverse, stamped, 'HAMMERTON & SONS'.
Inscription: (Obverse) 'C.F.B.D. GEELONG 1920 / PEACE'.
On loan from the Geelong City Fire Brigade.
By 1920 John Hammerton senior had died and Horace Hammerton had left Geelong. John Hammerton junior, however, retained the firm's name for this particular piece.
82. *Medallion*
silver and gold
3.8 x 3.0 cm (oval)
Signed reverse, stamped 'lion passant' J. H. (Leopard's head)
Inscription: (Obverse) 'COMUNNA FEINNE 1927 / GIFT OF



Cat. no. 18
EDWARD FISCHER
Billiard trophy
On loan from a private collection.

HAMMERTON & SON'. (Reverse) 'FANCY DANCING / 1ST UNDER 16 / MARION MILLER'. On loan from a private collection.

The Geelong Comunn Na Feinne Society was formed in 1856 and was the first Scottish Society to be formed in Victoria. Many prizes, usually badges and medallions, were made for the competitions at the annual Highland Gatherings organized by the Society.

83. *Brooch*
gold and opal
3.5l. x 2.5w. x 0.8 cm d.
Not signed. Not dated.
On loan from a private collection.
84. *Presentation pen stand*
black and white photograph
10.4 x 7.9 cm.
Not signed. Not dated.
On loan from a private collection.
85. *Head of a Drum Major's staff*
black and white photograph
16.3 x 11.8 cm.
Not signed. Not dated.
On loan from a private collection.
86. *Presbyterian Girls' College cup*
black and white photograph
15.7 x 11.3 cm.
Not signed. Not dated.
On loan from a private collection.
87. *Album*
black and white photographs
6.0h. x 25.7w. x 20.0 cm d.
Not signed. Not dated.
On loan from a private collection.
88. *Assorted punches*
On loan from a private collection.
The punches used to decorate such things as trophies were usually formed in the silversmith's own workshop.

HARRY PAGE 1856 - 1924

89. *Bread dish*
silver
8.0h. x 15.1 cm diam.
Signed reverse base, stamped, 'H. PAGE', 'GEELONG', 'STRLG SILVER'.
Inscription: 'PRESENTED BY THE CONFIRMEES - 1875'.
On loan from St. Paul's Church, Geelong.
Page was closely associated with St Paul's Church. The *Geelong Advertiser* (5.6.1924) notes, 'The late Mr. Page ... took an active interest in the management of St. Paul's Church, where he was for some years a vestryman ...'.
90. *Hat badge*
silver
0.2h. x 2.4 cm. diam.
Signed reverse, stamped, 'H. Page'.
Not dated.
Inscription: (Obverse) 'FIDELE SEMPRE'.
On loan from St. Paul's Church, Geelong.

91. *Serviette ring*
silver
2.5h. x 4.0 cm. diam.
Signed inside ring, stamped, 'H. PAGE', 'GEELONG'.
Inscription: (Obverse) '1871 JB (in monogram) 1896'.
On loan from a private collection.

WILLIAM PATERSON

92. *Medallion (attrib.)*
silver
medallion 5.1 x 3.7; clip 0.3h. x 1.1w. x 4.0 cm d.
Signed reverse clip, '[crown] WP (lion passant)'. Not dated.
On loan from the City of Geelong Fire Brigade.
Newly-arrived silversmiths often marked their work in accordance with the practice of their homeland. Those from the Continent applied their full name whilst those from the United Kingdom applied only their initials. During the early years they also applied certain elements of standard British hallmarks in a seemingly arbitrary manner; the crown, for example, signifies the British standard of gold while the lion passant refers to the standard of silver.

CHARLES KELVEY PEARSON AND SONS

93. *Pearson's Cup*
silver
19.0h. x 8.3 cm. diam.
Not signed.
Inscription: (Obverse) 'ROWING CLUB / Junior Sculls / PRESENTED BY / C. K. Pearson / WON By / Herbert Vivian / March 1873'.
On loan from the Barwon Rowing Club.
Geelong Advertiser (18.10.1872) 'Mr. C.K. Pearson of Moorabool Street, who was an oarsman of renown in England, has ... placed a very handsome silver cup at the disposal of the committee of the Barwon Rowing Club to be offered by them as a prize in the manner they think best calculated to further the interests of rowing. It is proposed by the Club, with a view to bring out latent talent, to make it a prize for a sculling race, to be open to all members of the Club who have never before competed in one...'

WILLIAM ROY STOTT

94. *Brooch*
gold, peridots and pearls
1.1h. x 3.5 cm diam.
Not signed. Not dated.
On loan from a private collection.
95. *Necklet*
gold, peridots and pearls
0.4h. x 3.7w. x 7.1 cm d. (not including chain)
Not signed. Not dated.
On loan from a private collection.
96. *Pendant*
gold, aquamarine and pearls
6.0l x 2.1w. x 0.9 cm d. (not including chain)
Not signed. Not dated.
On loan from a private collection.

97. *Ring*
gold and diamond
2.5h. x 2.0 cm diam.
Signed inside band, stamped, '(S)TOTT'. Not dated.
On loan from a private collection.

UNKNOWN

98. *Journeyman jeweller's work bench*
wood and metal
105.5h. x 81.5w. x 45.0 cm d.
Not signed. Not dated.
On loan from a private collection.
John Hammerton Snr. applied his own stamp to the top edges of the bench to mark his ownership. This work bench may have accompanied him on his travels through the gold fields during his early years in Australia. When the business grew and orders arrived for his work from local retail jewellers, the items were kept in the side drawers marked with their names.
99. *Jeweller's tools*
On loan from a private collection.
This selection of tools were those that were used in the workshop of John Hammerton.
100. *The Hammerton family*
black and white photograph
10.3 x 13.0 cm.
Not signed. Not dated.
On loan from a private collection.
101. *'One Wheel Too Many'*
black and white photograph
16.5 x 12.5 cm.
Not signed. Not dated.
On loan from a private collection.
This photograph is a copy of the original which depicts John Hammerton Snr. posing for the Geelong Photographic Society. The original photograph won the Ilford gold Medal.
102. *Geelong City Mayoral Chain*
black and white photograph
15.2 x 10.0 cm.
Not signed. Not dated.
On loan from a private collection.
This photograph is a copy of the original photograph that was taken for Geelong's *News of the Week* of October 10, 1918. The mayoral chain, made by Hammerton and Sons, was worn by Mayor H.F. Hitchcock on the occasion of the visit to Geelong by the Governor General. The chain comprises 31 gold links, with the names of past mayors, and a medallion of Queen Victoria as a pendant.
103. *Harry Page and workmen in front of the Ryrie Street workshop*
black and white photograph
12.5 x 19.8 cm.
Not signed. Not dated.
On loan from a private collection.
104. *Harry Page*
black and white photograph
17.7 x 12.6 cm.
Not signed. Not dated.
On loan from a private collection.

THOMAS WRIGHT 1828 - 1912

105. *Serviette ring*
silver
2.3h. x 4.5 cm diam.
Not signed. Not dated.
On loan from Edward Clark.
The box in which the serviette ring is displayed is that which originally accompanied the ring.
106. *The Cumming Cup*
silver
54.0h. x 30.0w. x 21.0 cm d.
Signed base, stamped, 'WRIGHT', 'GEELONG', 'STG SILVER'.
Inscription: (Obverse) 'THE CUMMING CUP / PRESENTED BY / Messrs. W.B. and F. Cumming / FOR Competition AMONG / THE JUNIOR RIFLE TEAMS / OF THE / CADET CORPS OF VICTORIA'.
(Reverse) 'WON BY / Eastern Road / State School / 1906 1910 1911.

Gallery hours:

10 a.m. - 5 p.m. Tuesday - Friday
1 p.m. - 5 p.m. Saturday and Sunday
Closed Monday

Geelong Art Gallery Inc.
Little Malop Street, Geelong
(052) 93645 / 93444