

MEETINGS ARE HELD ON THE FIRST MONDAY EACH MONTH - EXCEPT JANUARY.
AT THE CLUBHOUSE (OLD EGLINTON FIRE SHED), PARK STREET, EGLINTON.
 Meetings commence at 7.30pm. Enquires 63315404 AH or write P.O. Box 9156, Bathurst 2795
 Editor amcrae@lisp.com.au www.philas.org.au/bathurst

UPCOMING PROGRAM

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| 4 July | Monthly Meeting - 7.30pm – Guest Speakers – Club Competition - ‘An item or collection relating to Bathurst and district’. Remember your ‘Latest Acquisition’. |
| 21st July | (Thursday) Talk by Paul Storm – “The Hennings and Bathurst.” 7.30pm start at Uniting Church Hall in William Street. Rachel Henning wrote a series of letters that described Bathurst as “an ugly place enough, all brick and dust.” She even said her sister’s house “is not beautiful”. Rachel was born in April 1826, arrived in Australia in 1854, returned to England in 1856, and settled permanently in Australia in 1861. She died in 1914. Her sister Amelia (“Amy”) was born in March 1832 and arrived in Australia with Rachel in October 1854. In September 1855 she married Thomas Sloman, a banker in Bathurst, N.S.W. and travelled to Bathurst which became her home. |
| 1st August | Monthly Meeting - 7.30pm – Guest Speakers – Club Competition - ‘Six Favourite Items’. Remember your ‘Latest Acquisition’. |
| 5th September | Monthly Meeting - 7.30pm – Guest Speakers – Club Competition – ‘General Collection’. Remember your ‘Latest Acquisition’. |
| 10th October | Monthly Meeting - 7.30pm – Guest Speakers – Club Competition – ‘Informative display on some aspect of your family e.g. photographs, items they may have owned, family heirlooms etc. Remember your ‘Latest Acquisition’. |
| 29th October | Saturday - Open Day, Displays and Demonstrations & Garage Sale at the Clubhouse 8am to 2pm. This is a combined project by the Bathurst Stamp, Coin, Collectables and Lapidary Club and the Bead & Wirecraft Guild and will include stamps, coins, collectables and lapidary displays, demonstrations of lapidary and jewellery making inside. Outside will have items for sale with members and others selling their unwanted collectables and goods. Please come and help on the day. |
| 14th - 17th April 2017 | Easter Friday to Monday GEMBOREE 2017 - the 53rd National Gem & Mineral Show, at the Tony Luchetti Showground at Lithgow. |

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Winter has finally arrived with the recent rain and snow and we have experienced days that have only reached a high of 4 degrees. Despite the inclement weather members are still attending and enjoying our Wednesday lapidary workshops. Many of the members are producing some very fine work which is a credit to them. It is surprising the number of the public who contact the club each month who want a gem or mineral identified as are those enquiring as to the value of some stamps, coins, banknotes or collectables. Our club has also received a number of donations, some of which were on display at our recent July meeting.



Our club voted to extend our offer to continue to sponsor and assist with the lapidary and associated hobbies at the 2017 Royal Bathurst Show. The Show schedule is undergoing some changes so I ask members to get behind this section of our local show and get some entries ready though there are a few months before entries are required. This initiative helps promote our hobby as well as the Bathurst Stamp, Coin, Collectables and Lapidary Club.

Schedules are available for the GEMBOREE 2017 - the 53rd National Gem & Mineral Show, at the Tony Luchetti Showground at Lithgow from 14th - 17th April, 2017. This is Easter next year and the event extends from Friday to Monday. Remember to book and register early if you are staying on the Showground. Also tailgating spots can be booked in now as well. Our club will be organizing the bookings and layout of the tailgating area so we will be after volunteers to assist there.

Just a reminder that it is that time of year to renew your membership. If you have just joined in the last three months or have already paid for the year 2016 – 2017 please ignore the following reminder.

Chris Oliver - President

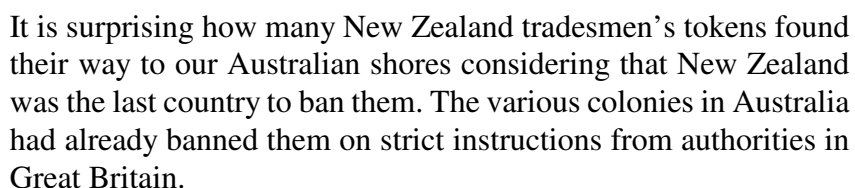
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REMINDER
2016 – 2017 MEMBERSHIP
IS NOW DUE

If you have joined in the last three months or have already paid for the ensuing year please ignore this reminder.

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THE AUCKLAND LICENSED VICTUALLERS ASSOCIATION PENNY



The copper penny token obverse, seen left, was issued by the Auckland Licensed Victuallers Association in New Zealand. They were issued not only to mark the celebrations of the formation of their organisation in 1871 but also to assist in providing coinage to overcome the serious shortage of small change that plagued not only New Zealand, but had also taken place in the various colonies within Australia. This would have also advertised local hotels as well as providing change to hotel patrons within Auckland.

The obverse has at the centre, within a circle of beads, five lines of writing – ‘ESTABLISHED IN’, ‘NEW’, ‘ZEALAND’, ‘APRIL 4’, and at the bottom the date of establishment ‘1871’, whilst around the border, within beaded borders, the legend ‘AUCKLAND LICENSED VICTUALLERS ASSOCIATION’.

The Auckland Licensed Victuallers Association was a member of the larger New Zealand Licensed Victuallers Association, the former holding their monthly meetings at the British Hotel on the corner of Durham and Queen in Auckland.

The reverse, right, features the centrally placed profile portrait of a young Queen Victoria, wearing a laureate and facing to the left, surrounded by the lettering within circular borders of 'VICTORIA' at the top and her date of birth 'BORN MAY 24 1819' around the bottom. The monarch's portrait is surrounded by a circular bead border.



These round tokens weigh 9.5 grams and have a diameter of 31 or 32 mm. The dies for the 1871 issue was carried out by die sinker Joseph Moore who had been born in Eastbourne, Sussex, on 17th February, 1817. After returning from war his father, Edwin, moved the family to Birmingham not long after. Joseph's propensity to draw saw his abilities recognised when he was apprenticed to Thomas Halliday, a Birmingham diesinker. His business was on Newhall Street and housed several other similar tradesmen. Another diesinker and engraver, Samuel Lines, also assisted by giving young Joseph drawing lessons.

Joseph later decided he would join with another fellow apprentice to form their own metal manufacturing business, thus along with his new partner, John Allen, they formed 'Allen & Moore' in 1844. Joseph designed many of the patterns whilst John Allen modified and designed much of the new manufacturing machinery. Joseph was also gaining skills as a medallist and around this time engraved a "model" penny for the Royal Mint in London. Unfortunately both men soon lost their investment money and they were forced to close down their factory and the partnership was dissolved.



Moore ventured on, going back to Summer Lane where he manufactured buttons again. It was tough as a self-employed diesinker though when business picked up he moved to Pitsford Street in Birmingham. In 1851 he won a medal for his button designs at the Great London Exhibition. He went on to design tradesmen's tokens and dies for businesses like Heaton and Sons, private mint owners in Birmingham. He later cut the dies for

the prolific token producer, Professor Holloway with their 1857 and 1858 halfpenny and penny tokens, numbers of which ended up in New Zealand. An 1857 Holloway's copper penny can be seen above and an advertisement on the right.

Joseph Moore died on 7th September, 1892. There are estimates that 50% or more of the copper farthings, halfpennies and pennies circulating were these types of tradesmen's tokens.



JAPANESE BOOKMARK NOTES



Many members of the public and collectors agree this is an unusual type of bank note. Commonly known as 'bookmark' notes amongst collectors they are properly called "Hansatsu" notes. These long, narrow form of paper money were issued in feudal Japan when the Samurai fought the feudal battles. They would have used these notes which were printed on both sides by the woodblock method usually in black ink with red 'authority' seals and various forms of 'authentication' added.

Bookmarks were not produced by the central Japanese issuing authority, the Shogunate, but rather by local authorities which means they were currency of the local clans which were issued approximately from 1660 to 1875, though the first was issued by Shinto priests in 1600AD. The Shinto priests were working as rice merchants (ironically the denomination of these notes was issued in set amounts of rice.) Japan at this time was really ruled by the powerful feudal lords (Daimyo) and the warlords (Shoguns).

These Hansatsu and other pre-Meiji (1870) Japanese currency are an interesting era to collect and are relatively inexpensive when one considers their age. The woodblock printing method, whilst considered crude, was a technique for printing text and line images not only on these banknotes but on textiles as well. The Chinese first used the method on their earlier banknotes.

Whilst the size varies in these notes they generally vary from 1½ to 1¾ inches wide and 5 to 6 inches long. Many of these long narrow notes are found with 'foxing' which is the unwanted yellow-brown aging 'rust' stains commonly found on the paper.

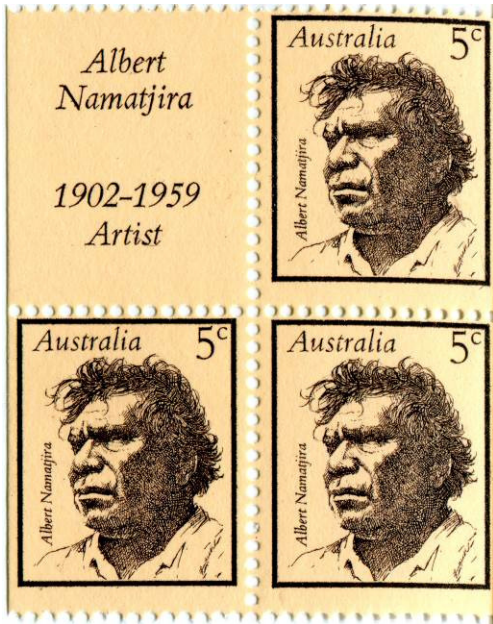
This scrip was commonplace but not the only money in feudal Japan as it supplemented the silver, gold and copper coinage of the Tokugawa Shogunate.

Most bookmark notes carried a face value in Japan's silver coinage chart though gold and copper notes could also be found in circulation at the time. Typically one could find a 1 Silver Monme or 3 Silver Bu for example. Many notes are quite plain in design whilst others are fairly elaborate. The 'Smiling God' design seems quite popular. Sometimes the notes would be accepted at their value or it may be discounted if used outside the issuer's area or province, or if the issuer had died. Some notes were only issued for a set time, say 10 or 15 years after which it had to be redeemed for newer notes.

In 1707 the controlling Tokugawa Shogunate banned the use of paper money as too many were abusing their use, though by 1730 the official use of Hansatsu recommenced. In 1867 Tokugawa Yoshinobu resigned the Shogunate forces and tried to take over, though they lost the Boshin War in early 1868. Thereafter, the Emperor was restored to power. They call this time the Meiji Restoration. Finally in 1871, the Japanese Government of Meiji ordered the abolition of this unique note issuing system and decreed that all the old notes be exchanged for Japan's new national currency. The modernistic national currency was called Dajoukansatsu and was based on new banknotes, the first banknote issued by a central government in Japan. As it turned out it was a larger job than the Government expected and the changeover went on until 1879 though authorities decided in the interim to 'mark' (countermark) some of the Hansatsu notes with a value in the new 'yen' denominations along with the lower value 'sen' to get Japanese citizens used to the new names.



ALBERT NAMATJIRA HONOURED ON 5 CENT STAMP



Albert Namatjira was born on 28th July, 1902, and brought up on a Lutheran Church mission at Hermannsburg near Alice Springs. Traditionally Albert was called Elea Namatjira though here he was given the name Albert and baptised a Lutheran. He was brought up with European customs and taught about the Christian God, living in the boy's dormitory away from his parents. When he was thirteen his own tribe took him out to teach him about Aboriginal ways and laws and undergo initiation. At eighteen he married Ilkalita, one of the Kukatja tribe and the couple had ten children, though only eight survived infancy.

Albert had a keen eye for the landscape and the Mission had recognised his talent at sketching and taught him to paint with his preferred watercolours. Albert was able to sell some of his painting and eventually became famous. Poker-work was another of his abilities drawing out his designs onto Mulga wood. He had to supplement his paintings income by working on the mission in exchange for food worked as a stockman on nearby stations where he was paid a wage.

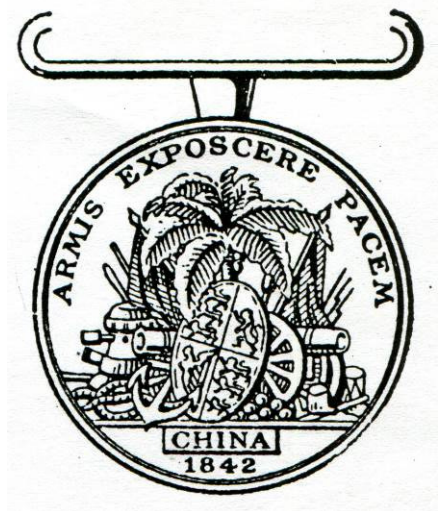
Albert held his first solo exhibition in Melbourne in 1938 and in 1954 he was presented to the Queen in Canberra. Albert was made a citizen of Australia in 1957, unlike all his Aboriginal friends. He died on 8th August, 1959, after being in goal for supplying alcohol to an Aboriginal friend.

THE CHINA WAR MEDAL

The China War Medal in silver was authorised in 1842, and under the direction of Queen Victoria was issued in 1843 to the men of the Army and Navy who had taken part in a number of operations in China. This is known as the First Anglo-Chinese War which took place from 1839 to 1842.

Initially the medal was intended to be awarded only to ranks of the Honourable British East India Company's Forces by the Governor-General of India in October 1842 however Queen Victoria overruled his idea.

The operations to be eligible for the medal included on the Canton River in 1841, at Chusan in both 1841 and 1842, at Amoy, Chinpae, Ningpo, Tsekee Chapoo in both the Yang-tse-kiang and Woosung Rivers as well as the assault upon Ching-Kiang-Foo. It was decided that no engagement bars would be issued for this medal as there were too many. On the obverse side (front) of the medal is the effigy of the diademed head of Her Majesty Queen Victoria looking to the left. Around the edge is the legend "VICTORIA REGINA"

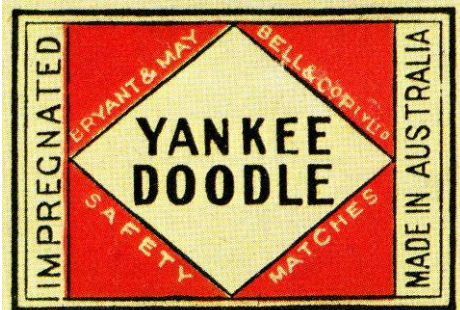


On the reverse, above, is a central palm tree with an oval shield with the Royal Arms at the base, cannons, flags and a prize of captured equipment and weapons. The legend around the top reads “ARMIS EXPOSCERE PACEM” and at the bottom, in exergue, is the word “CHINA” with the date “1842” under it. Ironically the first design of the Imperial Lion consuming a Chinese dragon wasn’t approved as the Government felt it was too tactless. The final medal design was carried out by William Wyon.

The medal was attached to a crimson ribbon with a plain German-silver non-swivelling clasp which was soldered onto the medal. The crimson and yellow ribbon was chosen as it represented the heraldic colour of Great Britain with the yellow symbolising China's Imperial colour. The 35mm ribbon has crimson down the centre with yellow edges. Recipients had their name inscribed around the edge with their rank in bold block capital letters with stars used to fill in any spaces.

VESTA MATCHES AND MATCH BOX COLLECTING – PART ONE

The hobby of collecting various and different match-related items such as matchboxes, matchbox labels, matchbooks and matchcovers is known as phillumeny. A collector is a phillumenist, pronounced 'fi-loo-muh-nist'. Many children especially collected such during the 1950s to the 1970s though it's a dying hobby these days and manufacturers rarely bring out any exciting series any more.



For many people of my age we have been used to matches when we were growing up. Today many people hardly ever use a match. We all know what a match is - a small piece of wood or a sliver of cardboard with a coagulated lump of combustible chemicals attached to one end and usually coloured red. When the match was struck on the supplied lumpy surface the chemicals would ignite resulting in a flame.

Today if we use matches they are always safety matches as they have to be struck on the supplied striking surface on the side of the match box as it contains certain chemicals to ensure it ignites. Matches were first exhibited at the World Exhibition in Paris 1855 where they aroused great curiosity as well as receiving a first prize medal.

Manufacturers used the humble match pill box and rectangular match box to advertise their own matches and sometimes for other business advertisements as well. The hobby of collecting match boxes lasted from the 1920s until the early 1970s and clubs sprang up around the world.

It was the Roman and Greek chemists who tried to make firesticks that could be lit conveniently and be portable at any time however there is no evidence that they succeeded though the Chinese made some advances. The first recorded mention of Chinese 'fire sticks' comes from 577 AD, when they were used by Northern Qi court ladies to start fires during the military siege of Northern Zhou and Chen. It seems that they coated pine twigs with sulphur to use when starting a fire, a bit like a firelighter.



In the latter half of the 1600s a chemist named Hennig Brandt and two colleagues were conducting experiments with phosphorus when he found it was very flammable. Unfortunately he failed to make too much of his discovery.

Then the first modern, self-igniting match was developed and the public informed in 1805 by Jean Chancel in Paris. Jean was Professor Louis Thenard's assistant and he came up with the combination of using a mixture of potassium chlorate, sugar, sulphur and rubber to make the match head which he attached to small sticks of wood. To ignite it he had to poke the stick into an asbestos container of sulfuric acid (carried around in one's pocket or on a belt), however the process also resulted in the release of some very unwanted and injurious fumes. Obviously this discovery wasn't mass produced.

From this time however the public realised there was an idea that could be turned into money so the 'inventors' went to work. The idea of a 'friction match' was created in 1826 by an Englishman named John Walker. Walker was a chemist and druggist on High Street in Stockton-on-Tees who mixed up sulphur, antimony trisulphide, potassium chlorate and starch, as well as sugar to a fine paste. The mixture was moulded onto the end of some sticks about 36 inches long and allowed to set. To ignite these "sulphuretted peroxide strikeables" he found that by pulling them over some sandpaper they would ignite. They sold from mid 1827 for one shilling and twopence a tin, including a piece of sandpaper, however he soon found that they could be dangerous as the burning mixture could fall off the stick and catch clothing and curtains alight. When this news got out his matches were banned in some countries.



By this time most matchers were referred to as "Lucifers" especially

amongst gentlemen smokers who regularly complained about their unwanted smell whilst burning. The match concept saw the manufacturing process enhanced though most continued to be dangerous. William Newton developed his original “vesta match” in 1832 which comprised a waxed taper which he placed his ‘friction composition’ on the end allowing it to burn longer.

The first match factory in Great Britain was set up in London by Richard Bell (this company’s matches are still in production these days though they are part of the Bryant & May



Company) where he manufactured the ‘phosphorus friction match’ conceived by Charles Sauria, a French chemist in 1830, using white phosphorous in his mixture. His other ingredients were sulphide of antimony sulphur and chlorate of potash. Bell firstly used wooden splints which had been soaked in wax.

The safety match wasn’t released until 1844 when the inventor Professor Gustaf Erik Pasch confirmed his patent for the invention. The professor had substituted the poisonous yellow phosphorus with non-poisonous red phosphorus. Another change was to remove the phosphorous originally in the match head constituents and put it on the striking panel on the outside of the match box.

Matches were not produced just to start fires or for lighting oil and kerosene lamps but for smokers as well to light their pipes, cigarettes and cigars. An English cigar shop owner named Hurtner in 1848 got an idea and launched a number of match brands on longer sticks and ‘suitable for igniting one’s cigars’.



Then another match making factory was commenced in London in 1861 by Bryant & May. The design of the first automated match manufacturing machine during 1864 was released by 28 year old Alexander Lagerman in Sweden. The young engineer’s design quickly transformed the match making industry from manual production to mass production. It would be 1888 before Ebenezer Beecher patented and released his continuous automatic match making machine.

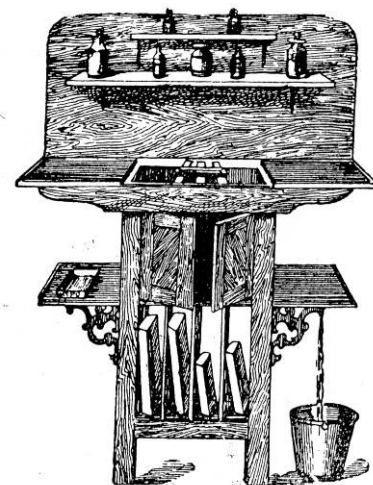
Matches labelled as ‘Lucifers’ certainly took off in the London area leading to a great increase in smoking all sorts of tobacco products. Initially smoking was for the more well to do ‘gentlemen’ but as prices dropped more people took up the habit, including women. These noxious products were first marketed by Samuel Jones who had seen Walker’s demonstrations even though they could flare up when lit and stuck of sulphur. The term ‘Lucifers’ endured as another word for matches into the 20th Century.



The ‘Pigeon Brand’ safety matches, right, were made in Japan by the Daiwa Match Company Ltd. Later match boxes show the pigeons actually carrying a letter. Birds being featured on matchbox covers was by no means unusual with other pigeons used as well as a rosella by a Swedish match company, humming birds, an unidentified bird on ‘Bird’s Safety Matches from Indonesia, Black Birds from Japan, a Bower type bird from Burma, peacocks from Thailand, an eagle attacking a lion on The Flight Safety Matches made in Sweden, another eagle on Global Matches, on a box of Assault Safety Matches made in Sweden has a cat stalking a little bird and another has an unidentified bird on a box of matches made in India.

Part 2 next issue.

In the late 1890s it was often done in a small, confined and non-ventilated dark room. There was rarely any provision made to freely circulate any air though some would install a special flue to carry off the hot and stale air. The walls were always painted black. Usually there was no form of window, however some businesses installed ruby or orange glass that was positioned in a grooved slider so it could be easily pushed aside when white light was desired. Any white light would ruin both film and paper images so the operator had to be careful when processing. An oil lamp was usually installed in the room for cleaning up or bring in new paper supplies and chemistry.



Often a pair of lower shelves were added these being ideal to put the hypo and initial wash bath. Under these were placed a cupboard in which the printing paper, photographic plates and gold solution would be kept for handy access. Above the sink was used for shelving to allow the operator to find what they wanted in the dark. Bottles of chemistry would be spaced out so that operators would know they needed to locate the third bottle along from the left for example.

Most brought in what water was needed for the processing however by this time some were fitting 5, 10 or 20 gallon cistern systems to provide water. After processing the film and prints needed washing but not in a darkroom so these could be continued elsewhere in the building.

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Lead ore has been found in many countries around the world and is often associated with the minerals sphalerite, calcite and fluorite. It is one of the oldest metals known to humans having been worked from at least 5000 BC. Lead ore mined these days invariably has silver and zinc in it and more often than not some copper, all adding to the value of the ore. This sulphide mineral crystallises in the cubic crystal system repeatedly showing octahedral forms. The malleability of lead and its ease of smelting saw its use rise in the 1700s and throughout the Victorian era where it was used to make pipes, seal roofes, line sinks and other building uses. These days its main use is for automobile batteries and in communications.

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