





**Object number:**  
**00006846**

**Title:** Scrimshaw stanchion,  
possibly from Ben Bowdle



**Object number:**  
**00006847**

**Title:** Scrimshaw stanchion,  
possibly from Ben Bowdle



**Object number:**  
**00018980**

**Title:** Scrimshaw depiction  
of fashion plate woman

possibly from Ben Boyd's  
WANDERER

**Date:** 1845

**Medium:** Whaletooth ivory,  
baleen, iron alloy, tortoise  
shell

**Name:** Stanchion

**History:** The WANDERER  
was a lavishly fitted out  
yacht that was frequently  
seen sailing on Sydney  
Harbour and Twofold Bay  
in the 1840s. Arriving in  
Australia in 1842, it made  
many trips along the  
eastern coastline with its  
Scottish owner Benjamin  
Boyd as he established  
settlements and pastoral  
stations. WANDERER's  
opulence proved to be  
popular with Sydney's  
fashionable society. By  
1849 Boyd was  
experiencing financial  
difficulties and preparing  
to leave the colony. The  
next two years were  
disastrous for both the  
WANDERER and Boyd.  
Sailing out of Port Jackson  
on 26 October 1849, the  
vessel accidentally lost its  
best bow anchor on a reef.  
Then in 1851, Boyd was  
presumed murdered by  
natives on the Solomon  
Islands and during the  
WANDERER's return to  
Australia it became caught  
in a gale and wrecked off  
Port Macquarie. The set of  
Stanchions are believed to  
have been rescued from  
the ship at the time.



possibly from Ben Boyd's  
WANDERER

**Date:** 1845

**Medium:** Whaletooth ivory,  
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Port Macquarie. The set of  
Stanchions are believed to  
have been rescued from  
the ship at the time.



or fashion plate woman

**Date:** 1870-1880

**Medium:** Whaletooth,  
carbon

**Name:** Scimshaw whale  
tooth

**History:** Scrimshaw was  
originally a maritime craft  
that developed from the  
unique conditions  
encountered onboard  
whaling ships in the early  
19th century. No one  
knows for sure where the  
word originated, but it  
comes from the Dutch  
words 'scrim' meaning to  
etch and 'shorn' meaning  
to make. The earliest  
written reference is in an  
American ship's log dated  
20 May 1826. There is also  
a reference to 'skrim  
shunder articles' in  
Herman Melville's Moby  
Dick in 1851. Scrimshaw is  
produced by engraving,  
carving, inlaying or  
assembling bone from  
marine mammals, such as  
whale bone, teeth and  
baleen, walrus tusks and  
shell. Using jackknives,  
saws, homemade files and  
sharp sail needles, sailors  
etched images of women,  
whaling scenes or other  
memories of home. A tooth  
would be selected and  
sawn off for stability. It was  
then filed and sanded to a  
smooth surface. The basic  
design, often copied from  
books and magazine  
illustrations, would be  
scratched into the tooth  
and the engraved lines  
filled with ink, lamp black

lined with ink, lamp black,  
or other pigment. As work  
progressed more detail  
would be added to finish  
the design.



**Object number:**  
**00018981**

**Title:** Scrimshaw depiction  
of fashion plate girl with a



**Object number:**  
**00027333**

**Title:** Scrimshaw toothbrush  
**Date:** 1810



**Object number:**  
**00040477**

**Title:** Killer whale  
scrimshaw pendant



or fashion plate girl with a hoop

**Date:** 1870 - 1880

**Medium:** Whaletooth, carbon

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. A tooth would be selected and sawn off for stability. It was then filed and sanded to a smooth surface. The basic design, often copied from

books and magazine illustrations, would be scratched into the tooth and the engraved lines



**Date:** 1919

**Primary Maker:** F H A and Company

**Medium:** Silver plate handle, whalebone, pig bristle.

**Name:** Toothbrush

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



scrimshaw pendant

**Date:** c 1870

**Primary Maker:** George Parkin Christian

**Medium:** Whaletooth, cord

**Name:** Scrimshaw

**History:** Scrimshaw was the carving done by seamen in whaling ships on the jawbones and teeth of whales and the tusks of walruses. The term has also been extended to include carvings on bone from other sources, horn and shell, when the subjects are maritime. Most scrimshaw is naive in execution, and seamen were commonly illiterate. It is rare to find scrimshaw with dates and names of makers, although names of ships were sometimes given. It is often impossible to date scrimshaw or to establish the nationality of the carver. The whaling period extended from about the 1780s to the 1890s, with a hiatus in the mid-nineteenth century when whaling declined for a period before factory ship operations began about the 1870s. Seamen used any sharp implement they could find to incise designs. The tip of their knife was the basic tool, but they also used needles and any other kind of tool they could improvise. They used anything from soot to ink or paint to colour the lines. This pendant has been attributed by the vendor to George Parkin

filled with ink, lamp black, or other pigment. As work progressed more detail would be added to finish the design.

venor to George Parkin Christian. G P Christian was a great-grandson of Fletcher Christian of BOUNTY mutiny fame. He made 12 voyages on the American whaling barque CHARLES W MORGAN and other US ships between 1876 and 1916. Other descendants of Fletcher Christian on Norfolk Island and Pitcairn Island are numerous and have produced souvenirs for tourists often signed with their names since the nineteenth century.



**Object number:**  
**00042490**

**Title:** Scrimshaw powder  
horn, by Louis Carver



**Object number:**  
**00042523**

**Title:** Scrimshaw powder  
horn



**Object number:**  
**00042524**

**Title:** Scrimshaw powder  
horn carved by Louis





horn by Louis Gauvin

**Date:** 19th century

**Primary Maker:** Louis Marc Francois Gauvin

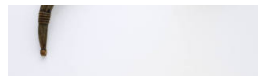
**Medium:** Cattle horn, leather, wood

**Name:** Scrimshaw powder horn

**History:** Scrimshaw was the carving done by seamen in whaling ships on the jawbones and teeth of whales and the tusks of walruses. The term has also been extended to include carvings on bone from other sources, horn and shell, when the subjects are maritime.

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and any other kind of tool they could improvise. They used anything from soot to ink or paint to colour the



horn

**Date:** 1870

**Primary Maker:** Louis Marc Francois Gauvin

**Medium:** Cow horn and wood

**Name:** Scrimshaw powder horn

**History:** The scrimshaw powder horn carries a wealth of information and mystery. Louis M F Gauvin was at Dalby and Paroo in Queensland between 1868 and 1883, over which time he is believed by a descendant to have fathered six children. The inscription TAMBO BARCOO refers to the town of Tambo, originally a property of that name, on the Barcoo River in south central Queensland. It was gazetted a town in 1869, the year before the date on the powder horn. Tambo is in the same general region as Dalby, Paroo and Charters Towers where the Gauvin family eventually settled. One of Gauvin's grandsons, George Pollock, was Speaker in the Queensland Parliament in the 1930s and other descendants live in Queensland. Family lore among Gauvin's descendants associates him with Marshal Ney, the head of Napoleon's army, who was executed in 1815, even to the extent of believing him to be Ney's son. There is a long established belief that Ney's execution was faked



horn carved by Louis Gauvin

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**Medium:** Cow horn and wood

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lines. They often pricked out the outline of a design, tracing from a picture, and joined up the dots. The scrimshaw powder horn includes pinprick hatching in the bodies of the birds, and all the lettering is made up of pricked dots. The scrimshaw powder horn carries a wealth of information and mystery. Louis M F Gauvin was at Dalby and Paroo in Queensland between 1868 and 1883, over which time he is believed by a descendant to have fathered six children. The inscription TAMBO BARCOO refers to the town of Tambo, originally a property of that name, on the Barcoo River in south central Queensland. It was gazetted a town in 1869, the year before the date on the powder horn. Tambo is in the same general region as Dalby, Paroo and Charters Towers where the Gauvin family eventually settled. One of Gauvin's grandsons, George Pollock, was Speaker in the Queensland Parliament in the 1930s and other descendants live in Queensland. Family lore among Gauvin's descendants associates him with Marshal Ney, the head of Napoleon's army, who was executed in 1815, even to the extent of believing him to be Ney's son. There is a long

ney's execution was taken and that he was helped to escape to the United States by the British and by freemasons - Ney himself being a freemason. The masonic symbols on the horn clearly had strong significance for Gauvin, assuming he was the carver. The design appears to be celebrating or urging union between France and England, in a masonic framework. The ship on one side of the powder horn is flying flags which appear to be a French and an English flag, the same two flags which appear on the other side of the horn as part of a structure enclosing the word UNION. While there is no colour to identify the flags, one has a cross in the upper left hand quarter, and the other has three vertical stripes. The 'all seeing eye' is a masonic symbol referring to God or the Grand Geometrician of the Universe. The crossed set square and compass (which appears twice) is one of the most basic masonic symbols - architect's tools which symbolise God as the Architect of the Universe. The words PEACE, JOY, PLENTY, and PROSPERITY, FAITH, HOPE, CHARITY, have significance in masonic ritual, and the Latin words GRATIAS AGAMUS DOMINI DEO MESTRO mea illatue

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established belief that Ney's execution was faked and that he was helped to escape to the United States by the British and by freemasons - Ney himself being a freemason. The masonic symbols on the horn clearly had strong significance for Gauvin, assuming he was the carver. The design appears to be celebrating or urging union between France and England, in a masonic framework. The ship on one side of the powder horn is flying flags which appear to be a French and an English flag, the same two flags which appear on the other side of the horn as part of a structure enclosing the word UNION. While there is no colour to identify the flags, one has a cross in the upper left hand quarter, and the other has three vertical stripes. The 'all seeing eye' is a masonic symbol referring to God or the Grand Geometrician of the Universe. The crossed set square and compass (which appears twice) is one of the most basic masonic symbols - architect's tools which symbolise God as the Architect of the Universe. The words PEACE, JOY, PLENTY, and PROSPERITY, FAITH, HOPE, CHARITY, have significance in masonic ritual, and the Latin words GRATIAS

NOSTRO, mean 'Let us thank our Lord and God'. This is one of the responses in the Latin Mass, and it is also a sentence used in masonic ritual. A seaman named Gauvin was listed in official records as an unassisted arrival in Sydney on 22 October 1846, after surviving the wreck of the French whaling ship COLON at Banks Peninsula, off New Zealand. The Sydney Morning Herald reported on 26 September 1846 that the COLON had been wrecked at Pariki, and that the brig BEE had been chartered at Port Nicholson to proceed to the wreck, to bring the crew and cargo to Sydney. The Herald of 23 October reported the arrival in Sydney the previous day of the BEE, with the captain, officers and crew of the COLON. The Index to Unassisted Arrivals in NSW lists the arrival of a passenger on the BEE named Gauvin, but gives no Christian names. He was described as 'Harponneur [harpooner], FRA, Visitor, Fr wreck French whaler "Colon".'

This seaman is almost certainly Louis M F Gauvin, the carver of the powder horn. In 1872 on the birth certificate of his daughter, Fane Francoise, Gauvin gave his age as 45, his birth place as St Servan, France, and his occupation

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France, and his occupation  
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came to Sydney in 1846.  
Since he still gave a  
maritime occupation in  
1872, it may be that he  
continued to go to sea in  
the meantime. He appears  
to have lived with Harriet  
Sartin, with whom he had  
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birth place as St Servan, France, and his occupation as sail maker. This would mean he was 19 when he came to Sydney in 1846. Since he still gave a maritime occupation in 1872, it may be that he continued to go to sea in the meantime. He appears to have lived with Harriet Sartin, with whom he had children, but not to have married her. His daughter is described as illegitimate on her birth certificate. No record has been found of his death. The most intriguing question raised by the scrimshaw is the possible connection with Marshal Ney, because of the masonic symbols, the fact that Ney was a freemason, and the designs linking France and England together. The Gauvin family legend was that Gauvin was the son of Marshal Ney, who escaped to America, and whose family went to live in Canada taking the name Gauvin. But the dates alone make this impossible. However it seems quite possible that a Gauvin ancestor may have been associated with Ney, or fought under him in the Napoleonic wars, and may have been a fellow freemason.

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**Object number:**  
**00045734**

**Title:** Stopper from a  
scrimshaw powder horn

**Date:** c 1870

**Primary Maker:** Louis Marc  
Francois Gauvin

**Medium:** Cattle horn

**Name:** Stopper



**Object number:**  
**00045733**

**Title:** Stopper from a  
scrimshaw powder horn

**Date:** c 1870

**Primary Maker:** Louis Marc  
Francois Gauvin

**Medium:** Cattle horn

**Name:** Stopper



**Object number:**  
**00049050**

**Title:** Scrimshaw fid made  
from Walrus tusk

**Date:** 19th century

**Medium:** Walrus tusk

**Name:** Scrimshaw fid

**History:** Herbert Edward  
(Bert) Young assembled a  
collection of maritime  
objects, books, papers,  
images and ephemera, and  
established Young's  
Maritime Museum from his  
home in Forestville, a  
suburb of Sydney, in the  
late 1960s. This private  
museum was short-lived  
and in 1972, Young  
presented his collection to  
the Department of  
Shipping and Transport to  
hold for incorporation into  
a future national maritime  
museum. The collection  
was transferred to the  
ANMM in 1987.



**Object number:**

**00033864**

**Title:** Scrimshaw alphabet set

**Date:** c 1850

**Medium:** Whalebone

**Name:** Alphabet set

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**

**00033568**

**Title:** HECTOR of New Bedford scrimshaw



**Object number:**

**00009280**

**Title:** Scrimshaw tooth with relief carving of child

Beatrice scrimshaw

**Date:** 19th century

**Medium:** Ink on  
hippopotamus tusk

**Name:** Scrimshaw  
hippopotamus tusk

**History:** A scrimshammer is someone who produces forgeries of scrimshaw on authentic materials. The word is made up from 'scrim' meaning 'to etch' and 'sham' meaning 'fake'. These can be new pieces copied from old originals or new pieces created to look like old scrimshaw. Often these pieces can be identified through tell-tale signs attributed to poor research, such as combining the lettering style of one period with an image of another period. In other cases the new pieces are simply 'too good to be true'. More recently there has been an increase in the production of 'fakeshaw', tooth-shape replicas manufactured from modern synthetic materials. These are usually easily identified by the differences in weight and texture between a real tooth and the fake. Reliable manufacturers will cast the word 'replica' somewhere on the piece and many museums co-operate with manufacturers so people can enjoy accurate reproductions of objects. HECTOR was a whaling ship built in New York, in 1818 and operated out of



relier carving of child

**Date:** 19th Century

**Medium:** Whale tooth  
**Name:** Scrimshaw whale  
tooth

**History:** Scrimshaw was originally a maritime craft that developed from the conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most attention and admiration. Teeth are generally considered classic scrimshaw because of their decoration, including scenes of whaling, family members, religion, love, women and patriotism. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp nail needles, sailors etched



1818 and operated out of the American whaling settlement of New Bedford between 1826 and 1866. In 1866, HECTOR was burnt and destroyed by Confederate troops during the American Civil War.

San needles, sailors etched images.



**Object number:**  
**00006684**  
**Title:** Scrimshaw napkin ring  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Napkin ring



**Object number:**  
**00006685**  
**Title:** Scrimshaw napkin ring  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Napkin ring



**Object number:**  
**00006686**  
**Title:** Scrimshaw napkin ring  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Napkin ring



**Object number:**  
**00006687**

**Title:** Scrimshaw napkin ring

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Napkin ring



**Object number:**  
**00006688**

**Title:** Scrimshaw napkin ring

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Napkin ring



**Object number:**  
**00006616**

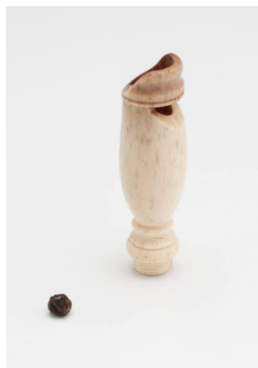
**Title:** Scrimshaw needle case

**Date:** 19th century

**Medium:** Whalebone or whale tooth

**Name:** Case

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00006618**

**Title:** Scrimshaw whistle

**Date:** 19th century

**Medium:** Whalebone,  
baleen

**Name:** Scrimshaw Whistle

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00006647**

**Title:** Scrimshaw, unworked sperm whale tooth, amber in colour. one of a pair (00006647 - 00006648), TILBROOK 67

**Date:** 19th century

**Medium:** Sperm whale tooth

**Name:** Scrimshaw



**Object number:**  
**00006648**

**Title:** Scrimshaw, unworked sperm whale tooth, amber in colour. one of a pair (00006647 - 00006648), TILBROOK 67

**Date:** 19th century

**Medium:** Sperm whale tooth

**Name:** Scrimshaw



**Object number:**  
**00006656**

**Title:** Scrimshaw lacemaking tool

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw



**Object number:**  
**00006658**

**Title:** Scrimshaw lacemaking tool

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Lacemaking tool



**Object number:**  
**00006659**

**Title:** Scrimshaw lacemaking tool

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Lacemaking tool



**Object number:**  
**00006660**  
**Title:** Scrimshaw  
lacemaking tool  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Lacemaking tool



**Object number:**  
**00006661**  
**Title:** Scrimshaw  
lacemaking tool  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Lacemaking tool



**Object number:**  
**00006662**  
**Title:** Scrimshaw  
lacemaking tool  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Lacemaking tool



**Object number:**  
**00006663**  
**Title:** Scrimshaw  
lacemaking tool  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Lacemaking tool



**Object number:**  
**00006689**  
**Title:** Scrimshaw napkin  
ring  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Napkin ring



**Object number:**  
**00006690**  
**Title:** Scrimshaw napkin  
ring  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Napkin ring



**Object number:**  
**00001691**

**Title:** Scrimshaw walking stick

**Date:** mid 19th century

**Medium:** Morse (walrus) ivory, whalebone, baleen

**Name:** Walking stick

**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the early 19th century. It involves engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth, baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would etch images of women, whaling scenes and memories of home. Whalers commonly made functional objects, such as walking sticks, tools, needles, cutlery, cups or containers. The diversity in their work, especially evident in walking sticks demonstrates the creative use of styles, materials and intricate carvings.



**Object number:**  
**00006119**

**Title:** Scrimshaw walking stick



**Object number:**  
**00006120**

**Title:** Scrimshaw walking stick



#### STICK

**Date:** 19th century

**Medium:** Whalebone, whale ivory

**Name:** Walking stick

**History:** The hunt for the whale met different needs at different times. Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whales wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects where today we would use plastics. Scrimshaw is a maritime folk art that developed onboard American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being on whaling expeditions that often lasted for several years. Scrimshaw is produced by engraving and carving animal material, such as

whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws or homemade files



#### STICK made from

whalebone and ivory

**Date:** 19th century

**Medium:** Whalebone, whale ivory, wood, tortise shell

**Name:** Walking stick

**History:** The hunt for the whale met different needs at different times. Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whales wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects where today we would use plastics. Scrimshaw is a maritime folk art that developed onboard American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being on whaling expeditions that often lasted for more than five years. Scrimshaw is produced by engraving and carving animal material, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives

sailors would etch artistic images of women, whaling scenes and memories of home or carve popular functional objects, including canes, needles, cutlery, cups or containers.

and shell. Using jackknives, saws or homemade files sailors would etch artistic images of women, whaling scenes and memories of home or carve popular functional objects, including walking sticks, needles, cutlery, cups or containers.



**Object number:**  
**00001381**

**Title:** Scrimshaw crochet hook

**Date:** late 19th century

**Medium:** Whalebone

**Name:** Crochet hook

**History:** Crochet, knitting and needle work were popular pastimes for women in the 19th century. The exact origins of the craft are uncertain but during the 1800's crochet lace and hooks were a common item in domestic households. Crochet involves creating lace or macramé by making small gathered loops with a thread and hooked needle. Sailors made a wide range of items relating to domestic sewing including needles, bobbins, fids, crochet hooks and needle cases. These items were useful and popular presents for female loved ones at home. Scrimshaw involved sailors using jackknives, saws, homemade files or needles to carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home.



**Object number:**  
**00001382**

**Title:** Scrimshaw crochet hook

**Date:** 19th century

**Medium:** Whalebone

**Name:** Crochet hook



**Object number:**  
**00001380**

**Title:** Scrimshaw needle





case

**Date:** late 19th century

**Medium:** Whalebone

**Name:** Case

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles sailors would etch images of women, whaling scenes or other memories of home. Crochet, knitting and needle work were popular pass times for women in the 19th century. Crochet involves creating lace fabric or macramé with a thread and a hooked needle. The exact origins of crochet are uncertain but during the 1800's crochet lace and hooks were a common item in domestic households.



**Object number:**  
**00001383**

**Title:** Scrimshaw crochet  
hook

**Date:** 19th century

**Medium:** Whalebone

**Name:** Crochet hook



**Object number:**  
**00001384**

**Title:** Scrimshaw crochet  
hook

**Date:** 19th century

**Medium:** Whalebone

**Name:** Crochet hook



**Object number:**  
**00001385**

**Title:** Scrimshaw glove  
stretcher

**Date:** 19th century

**Medium:** Whalebone

**Name:** Glove stretcher



**Object number:**  
**00000730**  
**Title:** Scrimshaw pin case  
**Date:** 19th century  
**Medium:** Whale bone  
**Name:** Case



**Object number:**  
**00000731**  
**Title:** Scrimshaw needle case  
**Date:** 19th century  
**Medium:** Whale bone  
**Name:** Case



**Object number:**  
**00000178**  
**Title:** Scrimshaw stiletto  
**Name:** Stiletto

bodkin

**Date:** 18th Century

**Medium:** Whalebone

**Name:** Stiletto bodkin

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practised by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for sailors. To pass the time, whalers would fill their long hours crafting presents for loved ones back home. They carved functional items from whale bone or engraved artistic designs on whale teeth, often reflecting scenes of their everyday life afloat or memories from home. Sailors commonly made a variety of items relating to domestic sewing including needles, bobbins, fids, crochet hooks and needle cases. These popular items would have been useful presents for female loved ones.



**Object number:**  
**00045704**

**Title:** Scrimshaw powder  
horn engraved with images  
of ships with a wooden plug  
**Date:** 1840-1900  
**Medium:** Cattle horn  
**Name:** Scrimshaw powder  
horn



**Object number:**  
**00032487**

**Title:** Scrimshaw port cup  
**Date:** 19th century  
**Medium:** Sperm whale tooth  
**Name:** Port cup  
**History:** American  
scrimshaw can trace its  
early roots back to the  
18th century whaling  
industry and was a craft  
practised by whalers with  
plenty of spare time on  
their hands. The average  
whaling expedition lasted  
anywhere from three to  
five years. This could bring  
about unbearable boredom  
and loneliness for the  
sailors. Whalers would fill  
their long hours by crafting  
presents for their loved  
ones back home. They  
carved designs into whale  
teeth and bone reflecting  
scenes of everyday life  
afloat and their memories  
of home.



**Object number:**  
**00032484**

**Title:** Scrimshaw pie  
server



crimper

**Date:** 19th Century

**Medium:** Sperm whale tooth

**Name:** Pie crimper

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's novel Moby Dick in 1851.

Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. Making scrimshaw gifts helped a sailor ease the separation from family or loved ones.

For the recipient, it provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor.



**Object number:**  
**00032491**

**Title:** Scrimshaw dice  
shaker cup

**Date:** 19th century

**Medium:** Sperm whale tooth

**Name:** Dice cup

**History:** American scrimshaw can trace its early roots back to the 18th century whaling industry. It is a craft practised by whale hunters with plenty of spare time on their hands. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life afloat and the sailor's memories of home. Scrimshaw is one of a handful of American folk arts that has maintained its presence in contemporary craft practices.



**Object number:**  
**00032490**

**Title:** Scrimshaw dice  
shaker cup with traces of



**Object number:**  
**00032492**

**Title:** Scrimshaw crook  
fitted with handle from



snaker cup with image of woman

**Date:** 19th century

**Medium:** Sperm whale tooth, ink

**Name:** Dice cup

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. It is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files or sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life afloat and the sailor's memories of home.

titted with handle from whale tooth

**Date:** 19th century

**Medium:** Whalebone, metal

**Name:** Sail crook

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's novel Moby Dick in 1851.

Scrimshaw is one of a handful of American folk arts that has maintained its presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home.





**Object number:**  
**00032494**

**Title:** Scrimshaw walking stick carved with a barleytwist shaft

**Date:** mid 19th Century

**Medium:** Whalebone, baleen

**Name:** Walking stick

**History:** Scrimshaw is a maritime folk art tradition that developed on American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being at sea onboard whaling expeditions that could take up to five years. Scrimshaw is produced by engraving and carving material from marine animals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws or homemade files sailors would etch images of women, whaling scenes or memories of home. Whalers often made functional objects like canes, needles, cutlery, cups or containers.



**Object number:**  
**00032496**

**Title:** Scrimshaw walking stick traditional design

**Date:** mid 19th Century

**Medium:** Whalebone


**Name:** Walking stick

**History:** Scrimshaw is a maritime folk art that developed onboard American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being on whaling expeditions that often lasted for more than five years. Scrimshaw is produced by engraving and carving animal material, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws or homemade files sailors would etch artistic images of women, whaling scenes and memories of home or carve popular functional objects, including canes, needles, cutlery, cups or containers.



**Object number:**  
**00032495**

**Title:** Scrimshaw walking stick with carved leaves



stick with carved nose  
handle

**Date:** mid 19th Century

**Medium:** Whalebone,  
baleen

**Name:** Walking stick

**History:** Scrimshaw is a maritime folk art tradition that developed onboard American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being at sea on expeditions that could last for up to five years. Scrimshaw is produced by engraving and carving material from marine animals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws or homemade files sailors would etch images of women, whaling scenes or memories of home. Whalers often made functional objects like canes, needles, cutlery, cups or containers. Whale teeth and bone were the most common materials carved by scrimshanders and baleen was useful for decoration. Baleen comes from the mouth of non-

toothed whales and was used by the animal to strain food from sea water.



**Object number:**  
**00027330**

**Title:** Scrimshaw case for  
set of dominoes

**Date:** 19th century

**Medium:** Wood

**Name:** Case

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00027329**

**Title:** Scrimshaw set of  
twenty-eight dominoes



**Object number:**  
**00027332**

**Title:** Scrimshaw button  
back

twenty-eight spinner

dominoes

**Date:** 19th century

**Medium:** Whalebone,  
ebony, brass

**Name:** Dominoes

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.

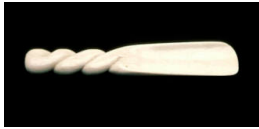
hook

**Date:** late 19th century

**Medium:** Whalebone, iron  
alloy

**Name:** Button hook

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00027334**

**Title:** Scrimshaw shoehorn

**Date:** 19th century

**Medium:** Whalebone

**Name:** Shoehorn

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00027335**

**Title:** Scrimshaw crochet hook

**Date:** 19th Century

**Medium:** Whalebone, iron

**Name:** Crochet hook



**Object number:**  
**00027336**

**Title:** Scrimshaw bookbinder's tool

**Date:** 19th century

**Medium:** Whalebone

**Name:** Tool

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00027337**

**Title:** Scrimshaw glove  
stretcher

**Date:** 19th century

**Medium:** Whalebone, metal

**Name:** Glove stretcher

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00027338**

**Title:** Scrimshaw spatula

**Date:** 19th Century

**Medium:** Whalebone

**Name:** Spatula



**Object number:**  
**00027339**

**Title:** Scrimshaw spatula

**Date:** 19th Century

**Medium:** Whalebone

**Name:** Spatula



**Object number:**  
**00027340**

**Title:** Scrimshaw pipe  
tamper

**Date:** 19th Century

**Medium:** Whalebone

**Name:** Pipe tamper

**History:** Scrimshaw was originally a maritime craft that developed onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's novel Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home.



**Object number:**  
**00027341**

**Title:** Scrimshaw manicure  
set

**Date:** 19th Century

**Medium:** Whalebone, metal

**Name:** Manicure set

**History:** Scrimshaw was originally a maritime craft that developed onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home.



**Object number:**  
**00027342**

**Title:** Scrimshaw needle

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case

**Date:** 19th Century

**Medium:** Whalebone

**Name:** Case

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. Crochet, knitting and needle work were popular pastimes for women in the 19th century. Crochet involves creating lace fabric or macramé with thread and a hooked needle. The exact origins of the craft are uncertain but during the 1800's crochet lace and hooks were a common item in



were a common item in domestic households.



**Object number:**

**00027345**

**Title:** Scrimshaw crochet  
hook

**Date:** 19th Century

**Medium:** Whalebone

**Name:** Crochet hook



**Object number:**

**00027343**

**Title:** Scrimshaw crochet  
hook



**Object number:**

**00027344**

**Title:** Scrimshaw crochet  
hook

nook

**Date:** 19th century

**Medium:** Whalebone

**Name:** Crochet hook

**History:** Crochet was a popular pastime for women in the 19th century and involved creating lace fabric or macramé with a thread and a hooked needle. The exact origins of the craft are not certain but during the 1800's crochet hooks were a common domestic item and a useful present for a sailor's female loved ones. Scrimshaw was originally a maritime folk art that developed onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or

needles sailors would carve functional objects and pieces of art depicting images of women, whaling

nook

**Date:** 19th Century

**Medium:** Whalebone

**Name:** Crochet hook

**History:** Crochet was a popular pastime for women in the 19th century and involved creating lace fabric or macramé with a thread and a hooked needle. The exact origins of the craft are not certain but during the 1800's crochet hooks were a common domestic item and a useful present for a sailor's female loved ones. Scrimshaw was originally a maritime folk art that developed onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of

-  
scenes or memories of  
home.

scenes or memories of  
home.



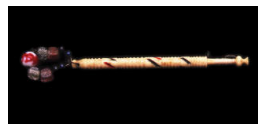
**Object number:**  
**00027346**

**Title:** Scrimshaw ribbon  
punch

**Date:** 19th century

**Medium:** Whalebone

**Name:** Ribbon punch



**Object number:**  
**00027347**

**Title:** Scrimshaw bobbin  
**Date:** 19th century




**Object number:**  
**00027348**

**Title:** Scrimshaw bobbin for  
ribbon loom

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**Date:** 19th century  
**Medium:** Whalebone, glass, wire, thread, paint  
**Name:** Bobbin  
**History:** Scrimshaw was originally a maritime folk art that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home. Lace making, crochet, knitting and needle work were popular pastimes for women in the 19th century and led to the production of a prolific number of scrimshaw sewing objects. Lace was produced on taught pillows by twisting and crossing a bobbin with an attached thread, along the outline of a pattern.



pillow lace  
**Date:** 19th Century  
**Medium:** Whalebone, glass, wire, paint  
**Name:** Bobbin  
**History:** Scrimshaw was originally a maritime folk art that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home. Lace making, crochet, knitting and needle work were popular pastimes for women in the 19th century and led to the production of a prolific number of scrimshaw sewing objects. Lace was produced on taught pillows by twisting and crossing a bobbin with an attached thread, along the outline of a pattern.





**Object number:**  
**00027350**

**Title:** Scrimshaw seal with lion emblem

**Date:** 19th Century

**Medium:** Whalebone, bronze

**Name:** Seal

**History:** Scrimshaw was originally a maritime folk art that developed onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home.



**Object number:**  
**00019501**

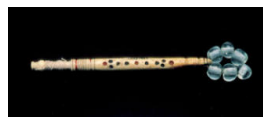
**Title:** Scrimshaw walking stick made from shark vertebrae and whale bone

**Date:** 19th Century

**Medium:** Shark vertebrae, whalebone, metal

**Name:** Walking stick

**History:** Scrimshaw is a maritime folk art tradition that developed onboard American whaling ships in the 19th century. It helped sailors deal with the isolation and loneliness of being at sea for periods of up to five years. Scrimshaw is produced by engraving and carving material from marine animals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws or homemade files sailors would etch images of women, whaling scenes or memories of home. Whalers often made functional objects such as canes, needles, cutlery, cups or containers but also created purely artistic pieces.



**Object number:**  
**00027349**

**Title:** Scrimshaw bobbin

**Date:** 19th century



**Date:** 19th century

**Medium:** Whalebone, glass, wire, thread, paint

**Name:** Bobbin

**History:** Scrimshaw was originally a maritime folk art that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home. Lace making, crochet, knitting and needle work were popular pastimes for women in the 19th century and led to the production of a prolific number of scrimshaw sewing objects. Lace was produced on taught pillows by twisting and crossing a

bobbin with an attached thread, along the outline of a pattern.



**Object number:**  
**00018979**

**Title:** Scrimshaw tobacco pipe

**Date:** c 1860

**Medium:** Whale tooth, baleen. Metal: silver

**Name:** Tobacco pipe

**History:** American scrimshaw can trace its early roots back to the 18th century whaling industry. It is a craft practised by whale hunters with plenty of spare time on their hands. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life afloat and the sailor's memories of home. Scrimshaw is one of a handful of American folk arts that has maintained its presence in contemporary craft practices.

**Object number:**  
**V00045704**

**Title:** Scrimshaw powder horn engraved with images of ships with a wooden plug

**Date:** 1840-1900

**Medium:** Cattle horn

**Name:** Scrimshaw powder horn



**Object number:**  
**00026048**

**Title:** Pea from a scrimshaw whistle

**Date:** late 19th century

**Medium:** Organic material

**Name:** Pea

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00003837**

**Title:** Whaling ship and  
giant squid

**Date:** 19th century

**Medium:** Sperm whale tooth  
**Name:** Scrimshaw whale  
tooth

**History:** American  
scrimshaw can trace its  
early roots back to the  
18th century whaling  
industry. It is a folk art  
practiced by whale hunters  
with plenty of spare time  
on their hands during sea  
voyages. A tooth would be  
selected and sawn off for  
stability, filed and sanded  
to a smooth surface. Basic  
engravings were often  
copied from books and  
magazine illustrations and  
scratched into the tooth.  
The engraved lines were  
then filled with ink, lamp  
black or another pigment.  
As the work progressed  
more detail would be  
added to finish the design.



**Object number:**  
**00032476**

**Title:** Woman's portrait on  
a toothed whale's jawbone

**Date:** 19th century

**Medium:** Whale bone, ink  
**Name:** Scrimshaw

**History:** American  
scrimshaw can trace its  
roots back to the 19th  
century whaling industry  
and was a craft practised  
by whale hunters with  
plenty of spare time on  
their hands. The basic  
scrimshaw designs were  
often copied from books  
and magazine illustrations,  
and scratched into the  
surface of teeth and bones.  
The engraved lines were  
then filled with ink, lamp  
black or other pigments  
and as the work  
progressed more detail  
would be added to the  
design. Pilot whales are  
related to dolphins and can  
be found in all the worlds  
oceans. They were  
frequently caught by  
sailors as a source of fresh  
food and their jaws used in  
scrimshaw.



**Object number:**  
**00000738**

**Title:** Sperm whale tooth

**Object Name:** Scrimshaw



**Object Names:** Scrimshaw

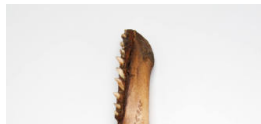
**Date:** 19th Century

**Medium:** Whale tooth

**Name:** Whale tooth

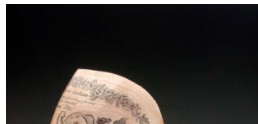
**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files or sharp sail needles, sailors would etch images of women, whaling scenes or other memories of home. A Sperm whale tooth would be selected and sawn off for stability. It was then filed and sanded to a smooth surface. The basic scrimshaw design, often copied from books and magazine illustrations, would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigment. As

black, or other pigment. As the work progressed more detail would be added to finish the design. The Sperm whale is the largest of the toothed whales and is recognised by its large squared-off head. It frequents all the world's oceans and can dive to depths of 1000 metres in search of squid and fish. These whales were a valuable source of ambergris (a waxy substance used in perfumes), teeth for scrimshaw and most importantly oil used in candles and fuels. During the 18th and 19th century whalers drastically impacted the number of Sperm whales and despite their subsequent recovery, they are currently listed as endangered.



**Object number:**  
**00032477**

**Title:** Woman's paritally  
made portrait of a toothed



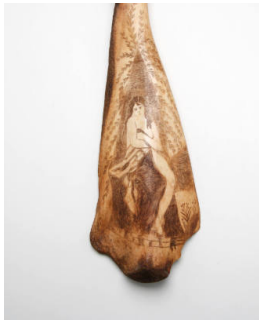
**Object number:**  
**00030923**

**Title:** Shell  
representation of a shell



**Object number:**  
**00006298**

**Title:** Girl and a young  
woman



nude portrait on a toothed whale's jawbone  
**Date:** 1800-1900  
**Medium:** Whale jaw, ink  
**Name:** Scrimshaw whale jaw  
**History:** American scrimshaw can trace its roots back to the 18th century whaling industry and was a folk art practiced by whalers with plenty of spare time on their hands. It is one of a handful of American crafts that has maintained a presence in contemporary art practices. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life afloat or their memories of home. Pilot whales are related to Dolphins and can be found in all the worlds' oceans. They were caught by sailors as a source of fresh food and their jaws used in scrimshaw.



commemorating Admiral Lord Horatio Nelson's battles  
**Date:** c 1851  
**Primary Maker:** Charles H Wood  
**Medium:** Nautilus shell, nacre  
**Name:** Engraved shell  
**History:** The shell commemorates Horatio, Vice Admiral Lord Nelson's most famous battles - Cape St Vincent of 1797, the Battle of the Nile in 1798, the Battle of Copenhagen in 1801 and his last and most famous victory, Trafalgar in 1805. The primary engraving features a map of the world in two parts (with Australia marked as New Holland). The allegorical figures of Britannia and Fame dominate this section of the shell. To Fame's left is engraved a British Royal Coat of Arms, while to Britannia's right is an intricate and lively image of St George slaying the dragon. On the umbilicus of the shell is a fantasy animal head. Above Britannia and Fame is a decorative floral band. The shell itself is a pearly nautilus or nautilus pompilius, in which the outer layer of horny shell has been carefully removed to reveal the lustrous pearly layer beneath. Wood used a penknife to carve the decorations, images and inscriptions as follows: To



woman  
**Date:** 1860-1870  
**Medium:** Sperm whale tooth  
**Name:** Scrimshaw whale tooth  
**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. sing jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion

inscriptions as follows: TO  
 the British Nation / these  
 designs in commemoration  
 of those glorious / victories  
 achieved by the Immortal /  
 Nelson.' 'The / whole of the  
 / embellishments / on this  
 rare and / beautiful  
 specimen / of the green  
 pearl / nautilus / are drawn  
 and engraved by / C. H.  
 Wood / the whole being  
 executed with / no other  
 instrument than a penknife  
 / a similar specimen of  
 which was accepted / by /  
 Her Most Gracious Majesty  
 the / Queen / the Right Hon  
 the Lord / Mayors / of  
 London & York / 1850 &  
 1851.' 'Lines / to the hero /  
 Britannia's fav'rite and his  
 sovereign's pride / he rul'd  
 despotic lord of ocean's  
 tide / each coast  
 remember'd for some deed  
 of fame / was made  
 illustrious by great  
 Nelson's name / Denmark,  
 Iberia, Egypt's trophied  
 shore / heard the dread  
 thunder of his cannon roar  
 / while laurels won from  
 e'vry hostile fleet / he laid  
 in triumph at his monarch's  
 feet / and hist'ry ever shall  
 record the day / bright with  
 his glory in Trafalgar's bay  
 / then did he laurel crown'd  
 and wrapp'd in fire /  
 upborne on vict'ry's  
 outspread wings expire /  
 suspended be the shouts  
 that rend the skies /  
 England's triumphant! - but  
 here Nelson dies!!!.'  
 Charles H Wood was  
 regarded as an expert

family members, religion,  
 love, women and  
 patriotism. A tooth would  
 be selected and sawn off  
 for stability, then filed and  
 sanded to a smooth  
 surface. The basic design  
 was often copied from  
 books and magazine  
 illustrations and would be  
 scratched into the tooth  
 and the engraved lines  
 filled with ink, lamp black  
 or other pigments. As the  
 work progressed more  
 detail would be added to  
 finish the design.



regarded as an expert carver of nautilus and cowrie shells. He was active 1840-1865. Wood's other famous tributes were to SS GREAT WESTERN and SS GREAT BRITAIN. Wood is said to have executed his first public carving as a presentation to Queen Victoria, "In January of the year 1845 Her Majesty presented to a mechanic named Charles Wood, residing in Harp Court, Farrington Street, London, a proof print of Hayter's celebrated picture of the coronation in a beautiful gilt frame, richly ornamented with leaves, in return for a nautilus shell on which were engraved arms of the GREAT BRITAIN and GREAT WESTERN Steamships, the Royal Arms and other devices, all executed with only one instrument, namely a pen-knife." Although other shells were subsequently presented to the Lord Mayors of London and York, it is unclear whether Wood's productions were solely intended for individual presentation or whether some were actually sold for profit.



**Object number:**  
**00005755**

**Title:** Whale pan bone panel with a scrimshawed whale hunt and two whaling brigs  
**Date:** 1830s  
**Medium:** Whale bone  
**Name:** Scrimshaw  
**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the expression originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth, baleen, walrus tusks and shell. Pan bone was a flat part of a whale's jaw that could be cut into thin canvas like sheets, suitable for panoramic engravings. Using jackknives, saws, homemade files and sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home.



**Object number:**  
**00003725**

**Title:** Swift yarn winder made from whalebone  
**Date:** late 19th century  
**Medium:** Whalebone  
**Name:** Scrimshaw  
**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00009278**

**Title:** Peruvian brigantine and an American three masted ship  
**Date:** 19th century  
**Medium:** Whale tooth, ink  
**Name:** Scrimshaw  
**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the 19th century. To help fill the long hours at sea whalers would use knives and other sharp tools to carve images on whale bone, teeth and other marine animal by-products. A whale tooth would be selected and the base sawn off for stability. The surface was then filed and sanded till smooth. The basic engraved designs were often copied from books and magazine illustrations, and were scratched into the tooth and the incised lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design.



**Object number:**  
**00006681**

**Title:** Fish carved out of  
whale tooth

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files or sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home. The act of making a gift of scrimshaw helped sailors deal with the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor often away for years on end.



**Object number:**  
**00006683**

**Title:** Parasol handle made  
from Whalebone

**Date:** 19th century

**Medium:** Whale bone

**Name:** Scrimshaw

**History:** Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files or sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home. The act of making a gift of scrimshaw helped sailors deal with the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor often away for years on end.



**Object number:**  
**00006645**

**Title:** Sperm whale tooth  
with a scrimshaw design



with a scrimshander's preliminary tracing marks of two young women

**Date:** 19th century

**Medium:** Sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the early 19th century. It involved engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth, baleen, walrus tusks and shell. The act of making a gift of scrimshaw helped sailors ease the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor, who could be away for years. A tooth would be selected and sawn off for stability, filed and sanded to a smooth surface. Basic engravings were often copied from books and magazine illustrations and scratched into the tooth. The engraved lines were then filled with ink, lamp black or another pigment. As the work progressed more detail would be added to finish the design.



**Object number:**  
**00003839**

**Title:** Ship at sea

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw whale tooth

**History:** American scrimshaw can trace its early roots back to the 19th century whaling industry and was a folk art practised by whale hunters with plenty of spare time on their hands. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design, often copied from books and magazine illustrations, would be scratched into the tooth and the engraved lines filled with ink, lamp black or another pigment. As work progressed more detail would be added to finish the design.



**Object number:**  
**00046689**

**Title:** Clipper ship FLYING SCUD - Captain William McFree

**Date:** 1853-1863

**Medium:** Walrus tusk

**Name:** Scrimshaw

**History:** The FLYING SCUD, built in 1853 by Metcalf & Norris, Damariscotta, was launched at the shipyard of Metcalf & Norris on 2 November 1853. In 1854 it was sold in New York for \$100. On 28 September 1854 FLYING SCUD sailed from New York under the command of Captain Warren Bearse, Hyannis for Melbourne where it arrived after 80 days. From 14 April - 4 July 1856 FLYING SCUD sailed from New York to Bombay and on 26 September 1859 it sailed from Bombay to Liverpool. From 28 February - 27 June 1862 it sailed from New York to San Francisco and in April 1863 was sold to J. Thomason, Liverpool, and renamed CESTRIAN.



**Object number:**  
**00000434**

**Title:** Uncarved sperm whale tooth

whale tooth

**Date:** late 19th century

**Medium:** Whale tooth

**Name:** Whale tooth

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors would etch images of women, whaling scenes or other memories of home. The basic engravings were often copied from books and magazine illustrations. After being scratched into the tooth the engravings were filled with ink, lamp black or another pigment. As the work progressed more detail would be added to finish the design. The Sperm whale is the largest of the toothed

largest of the toothed whales and is recognised by its large squared-off head. It frequents all the worlds' oceans and can dive to depths of 1000 metres in search of squid and fish. These whales were a valuable source of ambergris (a waxy substance used in perfumes), teeth for scrimshaw and most importantly oil used in candles and fuels. During the 18th and 19th century whalers drastically impacted the number of Sperm whales and despite their subsequent recovery, they are currently listed as endangered.



**Object number:**

**00032482**

**Title:** Two portraits

**Date:** 19th century

**Medium:** Sperm whale tooth, ink

**Name:** Scrimshaw whale tooth

**History:** American scrimshaw can trace its roots back to the 19th century whaling industry and was a craft practiced by whale hunters with plenty of spare time on their hands. Using material from marine animals, scrimshanders carved utilitarian objects or engraved purely artistic pieces featuring images of ships, women, whale hunts or memories of home. The most popular and admired pieces of scrimshaw were carved on Sperm whale teeth. A tooth would be selected and sawn off for stability. It was then filed and sanded to a smooth surface. The basic design, often copied from books and magazine illustrations, would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As work progressed more detail would be added to finish the design.



**Object number:**

**00048072**

**Title:** Man beneath a palm tree : Scrimshawed whale



**Object number:**

**00048073**

**Title:** Portrait of a man : scrimshawed whale tooth





tree : Scrimsnawed whale tooth  
**Date:** c 1840  
**Medium:** Sperm whale tooth  
**Name:** Tooth  
**History:** Several generations of the Richards family were recorded as mariners or crew during the nineteenth century. A Mark Richards was listed as a 'pulling hand' in 1844 and 1845 for the South Australian whale fishery owners 'John Hart & Jacob Hagen' (1844) and in 1845-6 'Jacob Hagen, John Baker & John Hart'. According to South Australian passenger arrivals a Mark Richard/s had arrived in Port Adelaide by 12th December 1840. Considering the movements of the whaling ship ASIA, this fits with Richards leaving the vessel during its period in Australian waters. Whaling in South Australian waters in the 1840s was widespread and conducted by foreign as well as colonial vessels. In 1841 Edward Eyre estimated that around 300 whaling vessels were operating along the south-western coast and in 1844 Captain Cooke on the whaling barque Mercator reported around 140 foreign whalers operating in these waters.

Importantly, a French whaling vessel L'ASIA fished in the southern Australian and New



scrimsnawed whale tooth  
**Date:** c 1840  
**Medium:** Sperm whale tooth  
**Name:** Tooth  
**History:** Several generations of the Richards family were recorded as mariners or crew during the nineteenth century. A Mark Richards was listed as a 'pulling hand' in 1844 and 1845 for the South Australian whale fishery owners 'John Hart & Jacob Hagen' (1844) and in 1845-6 'Jacob Hagen, John Baker & John Hart'. According to South Australian passenger arrivals a Mark Richard/s had arrived in Port Adelaide by 12th December 1840. Considering the movements of the whaling ship ASIA, this fits with Richards leaving the vessel during its period in Australian waters. Whaling in South Australian waters in the 1840s was widespread and conducted by foreign as well as colonial vessels. In 1841 Edward Eyre estimated that around 300 whaling vessels were operating along the south-western coast and in 1844 Captain Cooke on the whaling barque Mercator reported around 140 foreign whalers operating in these waters. Importantly, a French whaling vessel L'ASIA fished in the southern Australian and New Zealand grounds in 1839-40. The French whaler, the

Zealand grounds in 1839-40. The French whaler, the barque L'ASIA (or commonly recorded in English as ASIA), was built for the 'South Seas trade' ; 436 tons, oak, copper fastened and sheathed in France in 1823, owned by J. Winslow of Le Havre and captained by Thomas Jay. ASIA joined a substantial French presence in New Zealand for the 1839-40 whaling season. ASIA left the French port Havre on 15th June 1839 'bound for the whaling grounds of 'Sud de l'Australie and Nouvelle Zeelande' returning to France in March 1841 having taken 32 whales. It called at Hobart in February 1840. Although flying the French flag, it appears the ASIA was owned and captained - and it seems crewed by at least some Englishmen. From Mark Richards connection with the whaling ship ASIA in 1840, and then employment with the Hagen whaling fishery from 1844-46 it appears the Richards scrimshawed teeth refer to the 1840 season on the French whaler ASIA. The imagery of the two figures on the teeth may be taken from the popular novel Paul et Virginie, by Jacques-Henri Bernadin de Saint-Pierre, first published in 1787. It was a popular novel and reprinted several times

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into the early nineteenth century. Although they appear slightly different to the known published images, the scrimshaw may have been traced from a copy of version of the novel, or inspired by the novel - both common practices among mid-nineteenth century scrimhands.

century. Although they appear slightly different to the known published images, the scrimshaw may have been traced from a copy of version of the novel, or inspired by the novel - both common practices among mid-nineteenth century scrimhands.



**Object number:**  
**00003726**

**Title:** Corset busk with a scrimshawed woman in an apron

**Date:** 1820-1830

**Medium:** Whale bone

**Name:** Scrimshaw

**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the early 19th century. It involved engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth, baleen, walrus tusks and shell. The act of making a gift of scrimshaw helped sailors ease the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor, who could be away for years. A corset busk was a typical gift and commonly carved from ivory, horn or wood. Busks would be inserted into the cloth pocket at the front of a woman's corset and gave her body a smooth rigid shape.



**Object number:**  
**00006649**

**Title:** Fid for lace making with clenched fist, carved from whale tooth

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home.



**Object number:**  
**00032471**

**Title:** New Australian dinner skin the ROYAL



clipper ship the ROYAL

FAMILY : scrimshawed

plaque

**Date:** 1860s

**Medium:** Ink on Whalebone

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed on board whaling ships in the early 19th century. No one knows for sure where the expression originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth, baleen, walrus tusks and shell. Pan bone was a flat part of a whale's jaw that could be cut into thin canvas like sheets, suitable for panoramic engravings. Using jackknives, saws, homemade files and sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved

ones back home, carving designs into whale teeth and bone reflecting scenes of everyday life afloat or

their memories of home. The ROYAL FAMILY was built in 1862 at New Brunswick, Canada by William and Richard Wright, who were joint owners of the vessel. The ship utilised more iron in its construction than was typical for a clipper ship. This was due to the difficulty shipbuilders had accessing timber from southern ports in America during the Civil War. The ROYAL FAMILY was active on the Australian trade route between Liverpool and Melbourne. It completed this journey on two occasions in 1863 and 1864. In 1868 it sank after hitting Rufero Reef in the Maldives.



**Object number:**

**00032473**

**Title:** Woman's profile on a toothed whale's jawbone

**Date:** 1860s

**Medium:** Dolphin / Porpoise bone, ink

**Name:** Scrimshaw

**History:** American scrimshaw can trace its early roots back to the 19th century whaling industry and was a craft practiced by whale hunters with plenty of spare time on their hands.

Scrimshanders would engrave, carve, inlay or assemble bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Pieces they made range from functional everyday objects to decorative folk art depicting images of women, whaling scenes or memories of home. The basic scrimshaw designs etched on whale teeth and jaws were often copied from illustrations in books or magazines. The engraved lines would then be filled with ink, lamp black or other pigments to make the image stand out.



**Object number:**

**00004842**

**Title:** Whalebone representation of a woman's profile



**Object number:**

**00000430**

**Title:** Sperm whale being harpooned from a lookout

presentation truncheon

**Date:** 19th century

**Medium:** Whalebone

**Name:** Scrimshaw

**History:** Regattas were central to competitive boating in the 19th century and functioned as a social and sporting event, as well as a marker of official anniversaries in a public aquatic spectacle. Civic leaders, politicians and merchants offered patronage and sponsorship. This community regatta often featured several races, including rowing, sculling and sailing events usually for professional watermen and amateurs. The Hobart Regatta was inaugurated in 1838, under the patronage of the Governor's wife, Lady Jane Franklin. Far more than just a yacht race, the regatta celebrated the anniversary of Abel Tasman's 'discovery' of the island in 1642. It demonstrated the patronage of civil and military elites and promoted the role of whaling and free-settler enterprises. By the early 1900s 'the greatest aquatic carnival South of the line', had evolved as the 'perfect people's carnival'. Boat races competed with other

novelty entertainments - fancy costume parades, bearded ladies, snake charmers. Scrimshaw was



narpooned from a longboat

**Date:** 1840-1850

**Medium:** Sperm whale tooth

**Name:** Scrimshaw

**History:** Regattas were central to competitive boating and community celebration in the 19th century and functioned as a social and sporting event, as well as a marker of official anniversaries in a public aquatic spectacle. Civic leaders, politicians and merchants offered patronage and sponsorship. The community regatta featured several races, including rowing, sculling and sailing events usually for professional watermen and amateurs. Far more than a yacht race, the Tasmanian Anniversary Day Regatta celebrated the anniversary of Abel Tasman's 'discovery' of the island in 1842. It demonstrated the patronage of civil and military elites, promoted the role of whaling and other free-settler enterprises, and even hoped to erase some of the colony's convict stain. By the 1900s 'the greatest aquatic carnival South of the Line' had evolved as 'the perfect people's carnival'. Boat races competed with other novelty entertainments - fancy costume parades, bearded ladies, greasy pole fights and snake charmers. The events on



originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Sing jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth

chambers. The events on the program revealed the commercial and leisure activities of the colonies at the time. There were races for watermen who carried people and goods across the waters as professionals and for the crews of the many visiting naval whaling, and trading ships and ketches, in gigs, pulling boats, skiffs, and sculls. Spectators represented a broad cross section of society at the time – public holidays were declared and free beer was issued in the fledgling convict settlement for the Hobart regatta of 1838. There were races for amateurs in sailing and rowing craft – a limited few until late in the 19th century. Tasmania had a particular emphasis on whaling vessels understandably with a race of 15 whaleboats inaugurating the first regatta of 1838 and a whaling schooner holding the honour as flagship for the Day. Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated

surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design.

American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. sing jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design.



**Object number:**  
**00008361**

**Title:** Neptune and an  
American three masted  
ship

**Date:** 19th Century

**Medium:** Sperm whale tooth  
**Name:** Scrimshaw whale  
tooth

**History:** Scrimshaw  
originated onboard 19th  
century whaling ships and  
helped sailors to pass the  
long hours at sea. Using  
jackknives and other tools  
scrimshanders carved  
material from marine  
animals, including whale  
bone, teeth or shell into  
functional everyday  
objects or decorative art  
works. Engraved whale  
teeth have become the  
most recognised form of  
scrimshaw art and  
demonstrate great creative  
diversity. Scrimshanders  
prepared the teeth by  
sawing the base flat and  
smoothing and polishing  
the surface. Sailors then  
etched images on the  
tooth relating to their first-  
hand experiences or  
copied illustrations from  
fashion magazines.



**Object number:**  
**00019500**

**Title:** Advance Australia -  
scrimshawed whale tooth



**Object number:**  
**00032478**

**Title:** Whalebone plaque  
with scrimshawed whaling

scrimshawed walrus tusk

**Date:** 1860-1885

**Medium:** Walrus tusk  
(*Odobenus rosmarus*), ink

**Name:** Walrus tusk

**History:** Scrimshaw was originally a maritime craft that developed onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrimshunder articles' in Herman Melville's *Moby Dick* in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes and other memories of home. Before the tradition of scrimshaw developed onboard whaling ships the indigenous populations of North America are known to have used animal materials, including whale bone, teeth, horn and shell

to carve functional objects and artistic pieces.



with scrimshawed whaling scene

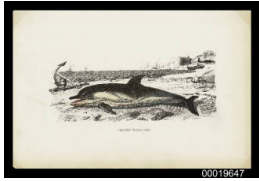
**Date:** 19th century

**Medium:** Whalebone, ink

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the expression originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth, baleen, walrus tusks and shell. Pan bone was a flat part of a whale's jaw that could be cut into thin canvas like sheets, suitable for panoramic engravings. Using jackknives, saws, homemade files and sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life aboard the whaling ships.

about and the sailor's  
memories of home.



**Object number:**

**00019647**

**Title:** Delfino (delphinus delphis)

**Date:** c 1854 - 1896

**Primary Maker:** Lucio Lelli

**Medium:** Handcoloured engraving on paper.

**Name:** Engraving

**History:** Knowledge of marine animals in European culture and science evolved slowly from mediaeval times into later centuries. Natural history artists were largely unable to draw from life and instead used descriptions given by explorers, scientists and publishers. Many of their works were copied from earlier drawings and offered only slightly different interpretations of the previous studies. By the 19th century artists were increasingly providing more faithful depictions and moving away from unrealistic depictions.



**Object number:**

**00000907**

**Title:** Dolphin figurine  
estimated from



**Object number:**

**00000908**

**Title:** Elephant tusk  
estimated from

scrimshawed from  
whale tooth

**Date:** late 20th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** This piece of scrimshaw was confiscated by the Australian Customs Service under the Wildlife Protection Act, and passed to the ANPWS for appropriate disposal. It was being illegally brought into Australia. Traditional scrimshaw refers to the handiwork created by whalers made from the by-products of the whales caught. It is most commonly made out of the bones and teeth of sperm whales, the baleen of other whales, and the tusks of walruses. It was a craft that developed from the unique conditions on board whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's *Moby Dick* in 1851.

scrimshawed with sailing ships

**Date:** 1987

**Primary Maker:** Au Guet Shan

**Medium:** Ivory : Elephant tusk

**Name:** Scrimshaw

**History:** Current ethical debate and an increasing awareness of marine mammal ecology has raised concern about the production of scrimshaw. Whales are now protected by international laws and treaties, meaning collectors and museums need special permits to transfer or purchase pieces. All scrimshaw must come from whale products obtained prior to the international whaling ban in 1982. In 1989, trade in ivory and the hunting of elephants was also prohibited by the Convention on International Trade in Endangered Species (CITES). However, illegal poaching still continues with many hunters attracted by the large size of African elephant tusks. A 'scrimshammer' is someone who produces scrimshaw forgeries on authentic materials. The word is made up from 'scrim' meaning 'to etch' and 'sham' meaning 'fake'. These can be pieces copied from old originals or new pieces created to look like old scrimshaw. Often these pieces can be identified

pieces can be identified through tell-tale signs attributed to poor research, such as combining the lettering style of one period with an image of another period. In other cases the new pieces are simply 'too good to be true'. More recently there has been an increase in the production of 'fakeshaw', tooth-shape replicas manufactured from modern synthetic materials. These are usually identified by the differences in weight and texture between a real tooth and the fake. Reputable manufacturers will cast or engrave the word 'replica' somewhere on the piece and many museums co-operate with manufacturers so people can enjoy accurate reproductions of objects.





**Object number:**  
**00040478**

**Title:** Carved killer whale  
pendant



**Object number:**  
**00040479**

**Title:** Hunting a whale  
**Date:** 1870



**Object number:**  
**00006682**

**Title:** Bagatelle ball made  
from whale teeth



pendant

**Date:** c 1870

**Primary Maker:** George Parkin Christian

**Medium:** Whalebone, cord

**Name:** Scrimshaw

**History:** Scrimshaw was the carving done by seamen in whaling ships on the jawbones and teeth of whales and the tusks of walruses. The term has also been extended to include carvings on bone from other sources, horn and shell, when the subjects are maritime. Most scrimshaw is naive in execution, and seamen were commonly illiterate. It is rare to find scrimshaw with dates and names of makers, although names of ships were sometimes given. It is often impossible to date scrimshaw or to establish the nationality of the carver. The whaling period extended from about the 1780s to the 1890s, with a hiatus in the mid-nineteenth century when whaling declined for a period before factory ship operations began about the 1870s. Seamen used any sharp implement they could find to incise designs. The tip of their knife was the basic tool, but they also used needles and any other kind of tool they could improvise. They

used anything from soot to ink or paint to colour the lines. This pendant has been attributed by the

**Date:** 1870

**Primary Maker:** George Parkin Christian

**Medium:** Whalebone or whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw refers to both the act of carving and engraving the teeth and bones of whales, walrus, narwhal and other ivory tusks, and the objects produced as a result. It was particularly common on the long voyages typical of the hunt for sperm whales. Vessels needed large crews to capture and process whales, but at other times these men would have little to do. As Herman Melville wrote in *Moby Dick* (1851), the results were 'lively sketches of whales and whaling scenes ... or ladies' busks wrought out of the Right Whale bone ... in the hours of ocean leisure.' It is rare to find scrimshaw with dates and names of makers, although names of ships were sometimes given. It is often impossible to date scrimshaw or to establish the nationality of the carver. The whaling period extended from about the 1780s to the 1890s, with a hiatus in the mid-nineteenth century when whaling declined for a period before factory ship operations began about the 1870s. Seamen used any sharp implement they could find to incise designs. The tip of their



from whale tooth

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Bagatelle, from the Italian bagattella, means a decorative thing. Bagatelle, a game similar to billiards, is thought to have originated in the 1770s in France. A party held in 1777 at the Château de Bagatelle to honour King Louis XVI and the Queen, featured a new table game in which guests hit ivory balls along a table with a cue stick. The game became a hit and was called "Bagatelle" by the King's brother, Count of Artois. Scrimshaw was originally a maritime craft that developed onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's *Moby Dick* in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files or needles sailors would carve

vendor to George Parkin Christian. G P Christian was a great-grandson of Fletcher Christian of BOUNTY mutiny fame. He made 12 voyages on the American whaling barque CHARLES W MORGAN and other US ships between 1876 and 1916. Other descendants of Fletcher Christian on Norfolk Island and Pitcairn Island are numerous and have produced souvenirs for tourists often signed with their names since the nineteenth century.

designs. The tip of their knife was the basic tool, but they also used needles and any other kind of tool they could improvise. They used anything from soot to ink or paint to colour the lines. This engraved whale tooth was attributed by the vendor to George Parkin Christian, a great-grandson of Fletcher Christian of the mutiny on the BOUNTY mutiny. George Parkin Christian lived on Norfolk Island and worked on a number of Sydney whalers including ROBERT TOWNS (1870s), the COSTA RICA PACKET (1880s) and in 1894 joined the CHARLES W MORGAN, sailing on it until 1913.

needles sailors would carve functional objects and pieces of art depicting images of women, whaling scenes or memories of home.



**Object number:**  
**00006610**

**Title:** Whale tooth ink well  
(one of two)

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00006611**

**Title:** Whale tooth ink well  
(two of two)

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00006651**

**Title:** Fid for lace making  
with open hand, carved  
from whale tooth

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home.



**Object number:**  
**00006652**

**Title:** Fid for lace making

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home.



**Object number:**  
**00006609**

**Title:** Whalebone ink well stand

**Date:** 19th century

**Medium:** Whalebone

**Name:** Scrimshaw

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00003838**

**Title:** Sailor in ship's rigging and the Royal Navy insignia

**Date:** 19th Century

**Medium:** Sperm whale tooth  
**Name:** Scrimshaw whale tooth

**History:** Scrimshaw was originally a maritime folk art that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Engravings on whale teeth are a common form of scrimshaw art and have become popular with collectors. Teeth were often engraved in fine detail and depict maritime scenes of ships, whale hunts, sailors and sea animals.



**Object number:**  
**00000177**

**Title:** Fish-shaped scent bottle

**Object Names:** Scrimshaw

**Date:** late 19th century

**Medium:** Whalebone

**Name:** Scent bottle

**History:** Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen or walrus tusks and shell. Using jackknives, saws, homemade files or sharp sail needles, sailors would etch images of women, whaling scenes or other memories from home. The act of making a gift of scrimshaw helped sailors deal with the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor often away for years on end.



**Object number:**  
**00000435**

**Title:** Whale tooth carved into the shape of a seal

**Date:** 19th century

**Medium:** Sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practised by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for sailors. To pass the time, whalers would fill their long hours crafting presents for loved ones back home. They carved functional items from whale bone or engraved artistic designs on whale teeth, often reflecting scenes of their everyday life afloat or memories from home.



**Object number:**  
**00000433**

**Title:** Scrimshawed whale's tooth featuring a whaling scene



tooth featuring a whaling ship and whales

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it may come from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's *Moby Dick* in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors often etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion

family members, religion, love, women and patriotism. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design.





**Object number:**  
**00032479**

**Title:** Whale ear bone  
painted with a face

**Date:** 19th century

**Medium:** Whalebone, ink,  
wood

**Name:** Scrimshaw

**History:** Among the images engraved on sperm whale teeth the female figure is by far the predominant subject, not surprisingly, given the long duration of whaling voyages. Whaling ships and scenes are the next most common subject. Whatever the subject it often reflects the interests or culture of the carver - ranging from biblical figures, or heroes like Nelson or Napoleon, to fashion plates traced from illustrated newspapers, or subjects whose significance can only be guessed at. Among the multitude of small novelties and practical objects also carved from whale teeth and jaw bones came things like pastry crimpers, crochet or lace making tools, busks for the front of women's corsets - almost anything that could be fashioned from the whale bone material by hand.



**Object number:**  
**00042491**

**Title:** Whaling scene and a  
tropical island



**Object number:**  
**00032469**

**Title:** Victorian woman  
**Date:** 19th century

tropical island -

scrimshawed whale tooth

**Date:** 19th century

**Medium:** Sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was the carving done by seamen in whaling ships on the jawbones and teeth of whales and the tusks of walruses. The term has also been extended to include carvings on bone from other sources, horn and shell, when the subjects are maritime. Most scrimshaw is naive in execution, and seamen were commonly illiterate. It is rare to find scrimshaw with dates and names of makers, although names of ships were sometimes given. It is often impossible to date scrimshaw or to establish the nationality of the carver. The whaling period extended from about the 1780s to the 1890s, with a hiatus in the mid-nineteenth century when whaling declined for a period before factory ship operations began about the 1870s. Seamen used any sharp implement they could find to incise designs. The tip of their knife was the basic tool, but they also used needles and any other kind of tool they could improvise. They used anything from soot to

ink or paint to colour the lines. They often pricked out the outline of a design, tracing from a picture, and



**Date:** 19th century

**Medium:** Sperm whale's tooth, ink

**Name:** Scrimshaw whale tooth

**History:** American scrimshaw can trace its roots back to the 19th century whaling industry and was a craft practiced by whale hunters who had plenty of spare time on their hands. Scrimshaw varies from being functional objects to pure pieces of decorative folk art. Today the most recognized and admired scrimshaw is the etchings made on Sperm whale teeth, featuring a range of themes including whale hunts, ships, women and landscape scenes. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and scratched into the tooth surface and the engraved lines filled with ink, lamp black or another pigment. Whalers produced numerous scrimshaw whale teeth featuring etchings of women, ships, whale hunts, poems, marine animals and mottos. In recent years these teeth have become increasingly collectable and are now highly prized at auctions.

joined up the dots. The scrimshaw powder horn includes pinprick hatching in the bodies of the birds, and all the lettering is made up of pricked dots. No specific historical background can be ascribed to the sperm whale tooth, except that the two ships illustrated appear to be flying the British flag. The detail of the ships and of the whaling scene shows first hand knowledge, so the carving is clearly the work of a seaman. The ships themselves, and the scene with the barque, palm trees and mountain have the character of the earlier whaling period, possibly even late 18th century, suggestive of Pacific exploration. The scrimshaw powder horn (00042490) from the same acquisition carries a wealth of information, but also mystery. The name Louis M H(?) Gauvin is almost certainly Louis Gauvin who was at Dalby and Paroo in Queensland between 1868 and 1883, over which time he is believed by a descendant to have fathered six children. The inscription TAMBO BARCOO refers to the town of Tambo, originally a property of that name, on the Barcoo River in south central Queensland. It was gazetted a town in 1869, the year before the date on

the powder horn. Tambo is in the same general region as Dalby, Paroo and Charters Towers where the Gauvin family eventually settled. One of Gauvin's grandsons, George Pollock, was Speaker in the Queensland Parliament in the 1930s and other descendants live in Queensland. However, no record has been found of Gauvin's birth, arrival in Australia, marriage or death. Family lore among his descendants associates him with Marshal Ney, the head of Napoleon's army, who was executed in 1815, even to the extent of believing him to be Ney's son. There is a long established belief that Ney's execution was faked and that he was helped to escape to the United States by the British and by freemasons - Ney himself being a freemason. The masonic symbols on the horn clearly had strong significance for Gauvin, assuming he was the carver. The design appears to be celebrating or urging union between France and England, in a masonic framework. The ship on one side of the powder horn is flying both a French and English flag, the same two flags which appear on the other side of the horn as part of a structure enclosing the word UNION. The 'all seeing eye' is a

masonic symbol referring to God or the Grand Geometrician of the Universe. The crossed set square and compass (which appears twice) is one of the most basic masonic symbols - architect's tools which symbolise God as the Architect of the Universe. The words PEACE, JOY, PLENTY, and PROSPERITY, FAITH, HOPE, CHARITY, have significance in masonic rituals, and the Latin words GRATIAS AGAMUM DOMINI DEO NOSTRO, mean 'Let us thank our Lord and God'. This is one of the responses in the Latin Mass, and it is also a sentence used in masonic ritual. The Louis M H Gauvin of the powder horn may possibly have been a seaman named Gauvin who was listed in official records as an unassisted arrival in Sydney on 22 October 1846, after surviving the wreck of the French whaling ship COLON at Banks Peninsula, off New Zealand. The Sydney Morning Herald reported on 26 September 1846 that the COLON had been wrecked at Pariki, and that the brig BEE had been chartered at Port Nicholson to proceed to the wreck, to bring the crew and cargo to Sydney. The Herald of 23 October reported the arrival in

Sydney the previous day of the BEE, with the captain, officers and crew of the COLON. The Index to Unassisted Arrivals in NSW lists the arrival of a passenger on the BEE named Gauvin, but gives no Christian names. He was described as 'Harponneur [harpooner], FRA, Visitor, Fr wreck French whaler "Colon".' The possibility that this seaman was Louis M H Gauvin, the carver of the powder horn is very strong, because of the whaling connection. However, Gauvin was listed as a visitor only, and the lapse of 20 years between his arrival in Sydney and the appearance of Louis M H Gauvin having children in Queensland in the 1860s may make it less likely that he was the same person. Further research may yield more information as to his background. It may be that there were two Gauvins, father and son. The most intriguing question raised by the scrimshaw is the possible connection with Marshal Ney, because of the masonic symbols, the fact that Ney was a freemason, and the designs linking France and England together. The Gauvin family legend was that Gauvin was the son of Marshal Ney who was not executed in 1815 as is recorded in history, but

escaped to America.  
According to this story, his family went to live in Canada taking the name Gauvin. But the Gauvin who arrived in Sydney in 1846 was listed as French, not Canadian or American. However it seems quite possible that a Gauvin ancestor may have been associated with Ney, or fought under him in the Napoleonic wars, and may have been a fellow freemason. A belief has long existed more generally that Ney's execution was faked, with the help of the British, the Duke of Wellington, and Freemasons (Ney and Wellington were both freemasons). A man calling himself Peter Ney who was a teacher in North Carolina claimed at the end of his life to be Marshal Ney. According to H H Bradshaw in 'Execution Denied, the History of Marshal Ney', a work of historical fiction based on the life of Peter Ney, this man had one son who was a doctor and called himself Neyman. He lived in Indiana. There would appear to be no connection between him and Gauvin.



**Object number:**  
**00032485**

**Title:** Cribbage board  
carved from walrus tusk

**Date:** 19th century

**Medium:** Walrus tusk, ink  
**Name:** Scrimshaw walrus  
tusk

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered on whaling ships in the early 19th century. It is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as sperm whale jawbones and teeth, walrus tusks, porpoise and dolphin jaws, and baleen, usually for inlays. Using jackknives, saws, homemade files or sharp sail needles, seamen would etch on the bone images of women, whaling scenes or other memories from home. Cribbage is usually played by two people and is a gambling card game. A cribbage board has a number of small holes that are filled with pegs as a system of scorekeeping. The game was commonly played by seamen on ships.



**Object number:**  
**00032486**

**Title:** Gavel carved from  
whalebone

**Date:** 19th century

**Medium:** Whalebone

**Name:** Scrimshaw craft

**History:** American scrimshaw can trace its early roots back to the 18th century whaling industry and is a craft practised by whale hunters with plenty of spare time on their hands. Scrimshaw is one of a handful of American folk arts that has maintained its presence in contemporary craft practices. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life afloat and the sailor's memories of home.



**Object number:**  
**00032498**

**Title:** Whalebone busk with  
image of warship and  
Queen Ophelia

**Date:** 19th century

**Medium:** Whalebone,  
pigment

**Name:** Busk

**History:** The act of making a gift of scrimshaw helped a sailor ease the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor. Scrimshaw is the folk art tradition that developed on American whaling vessels in the 19th century. It provided sailors with a recreational way to pass long hours at sea creating pieces of folk art. Marine animal by-products including whale bone, teeth, baleen and walrus tusks were engraved with images of ships, women and home.





**Object number:**  
**00032470**

**Title:** Whaling ship : town with a cathedral and castle

**Date:** 19th century

**Medium:** Sperm whale's tooth, ink

**Name:** Scrimshaw whale tooth

**History:** American scrimshaw can trace its roots back to the 19th century whaling industry and was a craft practiced by sailors with plenty of spare time on their hands. Scrimshanders produced a range of functional everyday objects or carved purely artistic pieces onto whale bone or teeth. Engravings on Sperm whale teeth have become the most admired and popular pieces of scrimshaw. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth's surface and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design.



**Object number:**  
**00030471**

**Title:** American powder horn with scrimshawed design

**Date:** 1876

**Medium:** Horn, wood, metal

**Name:** Scrimshaw powder horn

**History:** Powder horns were used to carry gun powder for charging muzzle-loading firearms such as flintlock and percussion cap pistols and rifles. Carved powder horns, particularly those of the American Revolutionary War period often carried nationalistic or militaristic engravings. Horns decorated in this manner with only incidental nautical carvings should not be considered scrimshaw but rather folk art, which is allied to, but different to scrimshaw. That said in common usage the term scrimshaw is loosely applied today.



**Object number:**  
**00006419**

**Title:** American two masted ship scrimshawed on a whale tooth

**Date:** 19th Century

**Medium:** Sperm whale tooth, pigment

**Name:** Scrimshaw

**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the early 19th century. It involved engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth, baleen, walrus tusks and shell. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism.

**Object number:**  
**00001692**

**Title:** Whalebone corset  
busk with scrimshawed  
decoration

**Date:** 1840-1860

**Medium:** Whalebone and  
pigment.

**Name:** Busk

**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the early 19th century. It involved engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth, baleen, walrus tusks and shell. The act of making a gift of scrimshaw helped sailors ease the separation from family or loved ones. For the recipient, the scrimshaw provided something useful in the daily routine of domestic life and was a decorative reminder of the sailor, who could be away for years. A corset busk was a typical gift and commonly carved from ivory, horn or wood. Busks would be inserted into the cloth pocket at the front of a woman's corset and gave her body a smooth and more rigid appearance.



**Object number:**  
**00038532**

**Title:** Barque TERROR  
commissioned after snow



**Object number:**  
**00006807**

**Title:** The GREAT BRITAIN  
iron steamship



commencing after sperm whale

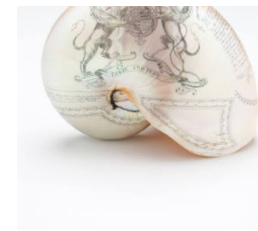
**Date:** 1840s

**Primary Maker:** Edward Mickleburgh

**Medium:** Whale pan bone

**Name:** Pan bone panel

**History:** The vast majority of scrimshaw, produced by often-illiterate sailors to ward off the boredom of voyages that could last for years, are anonymous. And while the depictions of vessels were often detailed and accurate, it is also unusual to be able to identify a specific vessel. Despite this, the museum's panbone is signed by a recognised scrimshander, E Mickleburgh who is described by the authoritative Dictionary of Scrimshaw Artists as 'a highly accomplished British engraver of detailed naval scenes on draftsmanship and accuracy of naval architectural detail suggest professional training (possibly in the Royal Navy or naval dockyards) and seafaring experience.' That Mickleburgh was associated with Benjamin Boyd is clear not just from the panbone inscription acknowledging the entrepreneurial whaler. The crest at the top of the scrimshaw incorporates a hand, with palm held forward and two fingers raised, and the motto, Confi do ('I confi de'). This is a variation of the crest of the Scottish clan of Boyd



iron steamship

**Date:** 1843

**Primary Maker:** Charles H Wood

**Medium:** Nautilus shell

**Name:** Scrimshaw shell

**History:** The engraver Charles H Wood is said to have executed his first public carving as a presentation to Queen Victoria, "In January of the year 1845 Her Majesty presented to a mechanic named Charles Wood, residing in Harp Court, Farrington Street, London, a proof print of Hayter's celebrated picture of the coronation in a beautiful gilt frame, richly ornamented with leaves, in return for a nautilus shell on which were engraved arms of the GREAT BRITAIN and GREAT WESTERN Steamships, the Royal Arms and other devices, all executed with only one instrument, namely a pen-knife." Although other shell were subsequently presented to the Lord mayors of London and York, it is unclear whether Wood's productions were solely intended for individual presentation or whether some were actually sold for profit. In 1843, GREAT BRITAIN was first launched as an excellent vessel that revolutionised passenger travel by using new technology, including an iron hull, screw propeller and a massive steam

the Scottish clan of Boyd. Edward Mickleburgh was born at Margate, England, in 1814 and is known to have spent four years in the army. It is unclear exactly how Mickleburgh arrived in Australian waters and or how he was associated with Ben Boyd. Records indicate he may have been a captain active along the coast of Victoria in the early 1840s, living in Port Phillip with his wife and daughter, until moving to Sydney around 1843. The barque *TERROR* was engaged in whaling out of Boyd Town between 1843-1845, placing Ben Boyd and the Mickleburgh family in the same area, however there is no more direct connection between the two. Records indicate that the Mickleburgh family left Sydney for San Francisco in February 1852, returning to Sydney several months later. After this, the activity of the Mickleburghs is unknown. The 1881 British Census indicates that an Edward Mickleburgh was living in the Royal Alfred Merchant Seaman's Institution, Belvedere, 67 years old and widowed. The nature of the connection between Mickleburgh and Ben Boyd remains elusive. Scottish born British entrepreneur Benjamin Boyd (1801-1851), hoping to develop the resources of Australia, left Plymouth, England on

and a massive steam engine. Scrimshaw art depicting GREAT BRITAIN were popular items of souvenirs at the time, especially with on-board passengers.

left Plymouth, England on 14 December 1841 aboard the yacht WANDERER bound for Australia. Boyd established settlements and pastoral stations between Eden and Sydney, and by May 1844 he had become one of the largest landholders and graziers in the colony. Boyd established two settlements at Twofold Bay, New South Wales. The first a victualling port at Boyd Town for his fleet of whaling vessels, and the second a shore-based whaling station at East Boyd. In 1849, Boyd's investments had financially collapsed and he left Australia without his extensive plans for Twofold Bay reaching full fruition. Many operations at the settlement stopped but the whaling station continued and became the longest operating shore station in New South Wales, only closing in 1930. Boyd saw the Californian gold rushes as a solution to his financial problems, and in October 1849 left on the WANDERER bound for San Francisco. Unsuccessful at the diggings, Boyd decided to explore the Pacific Islands. In 1851, Boyd was presumed murdered by natives on the Solomon Islands and the WANDERER was later wrecked off Port Macquarie upon its return to Australia.





**Object number:**  
**00006420**

**Title:** American two masted ship

**Date:** 19th century

**Medium:** Sperm whale tooth, pigment

**Name:** Scrimshaw

**History:** Scrimshaw is a maritime folk art that developed onboard whaling vessels in the early 19th century. It involved engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth, baleen, walrus tusks and shell. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism.



**Object number:**  
**00032475**

**Title:** Omega fob watch

**Date:** 19th century

**Primary Maker:** Omega

**Medium:** Metal, glass

**Name:** Fob watch



**Object number:**  
**00032219**

**Title:** This Majestic and Far  
Famed Ocean Steam



Famed Ocean Steam  
Clipper is the Most  
Celebrated Vessel Afloat -  
GREAT BRITAIN - John Gray  
Esq Commander  
**Date:** 1840 - 1860  
**Primary Maker:** Charles H  
Wood

**Medium:** Shell, Ink, nacre  
**Name:** Engraved shell

**History:** Charles H Wood  
was regarded as an expert  
carver of nautilus and  
cowrie shells. He was  
active 1840-1865. Wood's  
other famous tributes were  
to SS GREAT WESTERN and  
SS GREAT BRITAIN. Wood  
is said to have executed  
his first public carving as a  
presentation to Queen  
Victoria, "In January of the  
year 1845 Her Majesty  
presented to a mechanic  
named Charles Wood,  
residing in Harp Court,  
Farrington Street, London,  
a proof print of Hayter's  
celebrated picture of the  
coronation in a beautiful  
gilt frame, richly  
ornamented with leaves, in  
return for a nautilus shell  
on which were engraved  
arms of the GREAT BRITAIN  
and GREAT WESTERN  
Steamships, the Royal  
Arms and other devices, all  
executed with only one  
instrument, namely a pen-  
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were subsequently  
presented to the Lord  
Mayors of London and  
York, it is unclear whether  
Wood's productions were  
solely intended for  
individual presentation or



individual presentation or  
whether some were  
actually sold for profit.



**Object number:**  
**00029555**

**Title:** Advance Australia  
**Date:** 1831-1850



**Object number:**  
**00016820**

**Title:** Albany, captain's  
**Number:** 1872



**Object number:**  
**00016815**

**Title:** New Bedford, Bound  
**as a whaling vessel**



**Date:** 1821-1850

**Primary Maker:** Charles H Wood

**Medium:** Whale tooth

**Name:** Scrimshaw whale tooth

**History:** American scrimshaw can trace its roots back to the 19th century whaling industry. It was a craft practiced by whale hunters with plenty of spare time on their hands and involved engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jack-knives, saws, homemade files or needles sailors carved functional objects and pieces of art depicting images of women, whaling scenes or memories of home.

Engravings on Sperm whale teeth are the most popular and recognised pieces of scrimshaw. A tooth would be selected and sawn off for stability. It was then filed and sanded to a smooth surface. Often, the basic design was copied from books and magazine illustrations and scratched into the tooth's surface. The engraved lines were filled with ink, lamp black or other pigments and as the work

progressed more detail would be added to finish the design.



newborn son, 1873:

Kangaroo Island, into the martingales, 1874

**Date:** 1993

**Primary Maker:** Gary Tonkin

**Medium:** Scrimshawed sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because



on a whaling voyage, 1872: Home - A greasy ship, 1876

**Date:** 1993

**Primary Maker:** Gary Tonkin

**Medium:** Scrimshawed sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because

classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design. Gary Tonkin began scrimshandering in about 1975, after working in the whaling industry as a young man. He is self-taught and uses traditional scrimshaw techniques, and has become recognised as a leading contemporary practitioner of scrimshaw. On 10 June 1872 ELIZA ADAMS sailed from New Bedford on the East coast of America, bound for the southern Indian and Pacific oceans. The four year whaling voyage, 1872 - 1876, took the vessel around the world and included a successful trip along the West coast of Australia. Both the highlights and mundane aspects of ELIZA ADAMS' journey are illustrated on the teeth: including the vivid and exciting 'Knocked down by a waterspout: the

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birth of the Hamblin's son  
in Albany, Western  
Australia 'Captain's  
newborn son' and  
'Caulking the hull' which  
records the ship's visit to  
Hobart, Tasmania where it  
docked for repairs in  
September 1874.

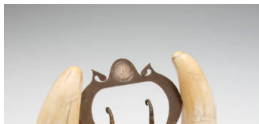
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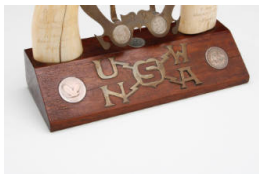
**Object number:**  
**00040297**  
**Title:** Rubbing tool  
**Date:** 1870  
**Medium:** Whalebone  
**Name:** Rubbing tool



**Object number:**  
**00040142**  
**Title:** Whalebone rubbing tool  
**Date:** 1870  
**Medium:** Whalebone  
**Name:** Rubbing tool



**Object number:**  
**00009075**  
**Title:** Alaska sperm - 14  
May 1933 - Davis of



May 1923 - Dawn of  
Romance - Ralph: Whale  
teeth - 7 May 1924 -

Sunrise of Love - Myrle

**Date:** 1923-1924

**Primary Maker:** Ralph A  
Whaleman

**Medium:** Sperm whale  
teeth, brass, wood

**Name:** Scrimshaw

**History:** Scrimshaw is a maritime folk art tradition that developed onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home to pass their time onboard. During the 19th century, the average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting

presents for their loved ones back home and carved designs into whale teeth and bone that

reflected scenes of everyday life afloat and the sailor's memories of home. It is one of a handful of American folk arts that has maintained a presence in contemporary craft practices.



**Object number:**  
**00006626**

**Title:** Whale tooth button

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Button

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. The oil was also used in the manufacture of hundreds of commodities, most notably soap and margarine. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic.



**Object number:**  
**00006627**

**Title:** Whale tooth button

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Button

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. The oil was also used in the manufacture of hundreds of commodities, most notably soap and margarine. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic.



**Object number:**  
**00006628**

**Title:** Whale tooth button

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Button





**Object number:**  
**00006629**  
**Title:** Whale tooth button  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Button



**Object number:**  
**00006630**  
**Title:** Whale tooth button  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Button



**Object number:**  
**00006631**  
**Title:** Whale tooth button  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Button



**Object number:**  
**00006632**  
**Title:** Whale tooth button  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Button



**Object number:**  
**00006633**  
**Title:** Whale tooth button  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Button



**Object number:**  
**00006646**  
**Title:** Sperm whale tooth  
with a small number of  
scrimshander's markings  
**Date:** 19th century  
**Medium:** Sperm whale tooth  
**Name:** Scrimshaw



**Object number:**  
**00006653**  
**Title:** Fid for lace making  
with cross on handle,  
carved from whale tooth,  
TILBROOK 70  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Scrimshaw



**Object number:**  
**00006654**  
**Title:** Fid for lace making,  
carved from whale tooth,  
TILBROOK 70  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Scrimshaw



**Object number:**  
**00006655**  
**Title:** Fid for lace making  
with ball on handle, carved  
from whale tooth,  
TILBROOK 70  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Scrimshaw



**Object number:**  
**00000431**

**Title:** Unworked whale tooth

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Whale tooth

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practised by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for sailors. To pass the time, whalers would fill their long hours crafting presents for loved ones back home. They carved functional items from whale bone or engraved artistic designs on whale teeth, often reflecting scenes of their everyday life afloat or memories from home.



**Object number:**  
**00032481**

**Title:** Woman and a sailor

**Date:** 19th century

**Medium:** Walrus tusk, ink, metal.

**Name:** Scrimshaw walrus tusk



**Object number:**  
**00032480**

**Title:** Two women including  
Marie Alexandrovna



Maria Alexandrovna,  
Empress of Russia

**Date:** 1856-1857

**Medium:** Walrus tusk, ink,  
metal

**Name:** Scrimshaw walrus  
tusk

**History:** American  
scrimshaw can trace its  
early roots back to the  
18th century whaling  
industry. It is a craft  
practised by whale hunters  
with plenty of spare time  
on their hands. The  
average whaling  
expedition lasted  
anywhere from three to  
five years. This could bring  
about unbearable boredom  
and loneliness for the  
sailors. Whalers would fill  
their long hours by crafting  
presents for their loved  
ones back home. They  
carved designs into whale  
teeth and bone reflecting  
scenes of everyday life  
afloat and the sailor's  
memories of home.  
Scrimshaw is one of a  
handful of American folk  
arts that has maintained  
its presence in  
contemporary craft  
practices. Walrus hunting  
has long been a tradition of  
the indigenous Inuit people  
of North America. It still  
occurs today with the  
majority of animals being  
hunted from villages  
around the Bering Strait,  
including Gambell,  
Savoonga and Little  
Diomed Island.



**Object number:**  
**00032488**

**Title:** Opera glasses  
encased in Whalebone

**Date:** 19th century

**Medium:** Whalebone,  
bronze, glass

**Name:** Opera glasses

**History:** American scrimshaw can trace its roots back to the 18th century whaling industry and was a craft practiced by whale hunters with plenty of spare time on their hands. Scrimshanders would carve whaling by-products into functional items or pieces of folk art. The craft is one of a handful of American folk arts that has maintained its presence in contemporary practices. The average whaling expedition lasted anywhere from three to five years. This could bring about unbearable boredom and loneliness for the sailors. Whalers would fill their long hours by crafting presents for their loved ones back home. They carved designs into whale teeth and bone reflecting scenes of everyday life afloat and the sailor's memories of home.



**Object number:**  
**00032489**

**Title:** Case for whalebone  
opera glasses

**Date:** 19th century

**Medium:** Leather, silk

**Name:** Case



**Object number:**  
**00032483**

**Title:** Star of Hope : Belle of  
the West



the west

**Date:** c 1870

**Medium:** Sperm whale  
tooth, ink

**Name:** Scrimshaw whale  
tooth

**History:** American  
scrimshaw can trace its  
roots back to the 18th  
century whaling industry  
and was a folk art  
practiced by whalers with  
plenty of spare time on  
their hands. No one knows  
for sure where the term  
originated, but it comes  
from the Dutch words  
'scrim' meaning to etch  
and 'shorn' meaning to  
make. Scrimshaw is  
produced by engraving,  
carving, inlaying or  
assembling bone from  
marine mammals, such as  
whale bone, teeth and  
baleen or walrus tusks and  
shell. Engravings on Sperm  
whale teeth have become  
the most recognised and  
collectable items of  
scrimshaw. A tooth would  
be selected and sawn off  
for stability. It was then  
filed and sanded to a  
smooth surface. Sailors  
often copied basic designs  
from books or magazine  
illustrations, scratching the  
image into the tooth and  
filling the engraved lines  
with ink, lamp black or  
other pigments. As work  
progressed more detail

would be added to finish  
the design.



**Object number:**  
**00032493**

**Title:** Narwhal tusk silver  
capped walking stick

**Date:** mid 19th Century

**Medium:** Narwhal tusk,  
metal

**Name:** Walking stick

**History:** Scrimshaw is a maritime folk art tradition that developed onboard whaling vessels in the early 19th century. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles sailors would etch images of women, whaling scenes or other memories of home. Whalers often made utilitarian objects like canes, needles, cutlery, cups or containers in the 19th century. Walking sticks were a useful everyday item and the variety of styles, combination of materials and intricate carvings scrimshanders used illustrate their creativity.



**Object number:**  
**00032472**

**Title:** Woman's profile on a  
toothed whale's jawbone

**Date:** 1860s

**Medium:** Dolphin / porpoise  
bone, ink

**Name:** Scrimshaw



**Object number:**  
**00032497**

**Title:** MARY JANE, Captain  
D. Perkins killed her first



R. Banks, killed her first  
two whales, 5 February  
1831

**Date:** 1831

**Medium:** Whale tooth, ink

**Name:** Scrimshaw whale  
tooth

**History:** American  
scrimshaw can trace its  
early roots back to the  
18th century whaling  
industry and was a craft  
practiced by whale hunters  
with plenty of spare time  
on their hands. It is one of  
a handful of American folk  
arts that has maintained a  
presence in contemporary  
craft practices. The  
average whaling  
expedition lasted  
anywhere from three to  
five years. This could bring  
about unbearable boredom  
and loneliness for the  
sailors. Whalers would fill  
their long hours by crafting  
presents for their loved  
ones back home.

Engravings on whale teeth  
are the most common form  
of scrimshaw and have  
become popular with  
collectors. Teeth were  
often engraved in fine  
detail and depict maritime  
scenes of ships, whale  
hunts, sailors and sea  
animals.



**Object number:**  
**00027331**

**Title:** Whalebone die

**Date:** 1850 - 1900

**Medium:** Whalebone, ink

**Name:** Scrimshaw Die



**Object number:**  
**00032474**

**Title:** Fob watch stand with  
mounted whale teeth



**Object number:**  
**00018316**

**Title:** Sailor made dolls -  
head, hand and legs made





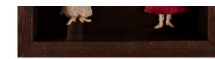
mounted whale teeth

**Date:** 19th century

**Medium:** Whale teeth, whale bone, ink, wood, metal, shell

**Name:** Scrimshaw stand

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's novel Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home.



00013116

head, hand and legs made of whalebone, human hair wigs and rag-filled bodies

**Date:** 1850s

**Medium:** Whalebone, whale tooth, textile, human hair, wood, glass

**Name:** Doll

**History:** This kind of craft work is most usually referred to as scrimshaw it is less commonly called scrimshorn or squimshon and the most common form found is the whale tooth with images of whaling activities, sailors and ships, and pretty women. Many other pieces have been made from the teeth of the sperm whale and less often the killer whale (orca). Examples include buttons, pen knives, pie crimpers, busks for corsets, walking sticks and swifts. The list is almost endless - limited only by the sailor's skill and imagination. Toys for brothers and sisters or daughters and sons at home were once quite common but few have survived the years. Nearly all of the usual children's toys were objects of the scrimshander's art. Whalebone, whale ivory, baleen, and walrus ivory made most attractive toys. Dolls and doll furniture were popular. Yet few scrimshawed dolls are still in existence. Ivory heads were carved similar to the china or wax heads popular in the nineteenth century.

in the nineteenth century.  
(page 241, Flayderman, E.,  
Scrimshaw and  
Scrimshanders. N.  
Flayderman, 1972)



**Object number:**  
**00016818**

**Title:** Cape Leeuwin, the  
second blanket 1872: Port



**Object number:**  
**00016819**

**Title:** Australian Bight,  
CELEBY examining ELIZA A



**Object number:**  
**00016817**

**Title:** Tristan da Cunha fire  
in the chimney 1872:



second blanket 1873: Port William collision MATILDA SEARS 1875

**Date:** 1993

**Primary Maker:** Gary Tonkin

**Medium:** Scrimshawed sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. sing jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and

carved teeth and jaws that have received the most admiration. Teeth are generally considered



OFFLEY GAMMING ELIZA A , 1873: Hobartown, caulking the hull, 1874

**Date:** 1993

**Primary Maker:** Gary Tonkin

**Medium:** Scrimshawed sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. sing jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because



in the chimney 1872: Solander RK. The chawed boat 1875

**Date:** 1993

**Primary Maker:** Gary Tonkin

**Medium:** Sperm whale tooth

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the unique conditions onboard whaling ships in the early 19th century. No one knows for sure where the word originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as whale bone, teeth and baleen, walrus tusks and shell. sing jackknives, saws, homemade files and sharp sail needles, sailors etched images of women, whaling scenes or other memories of home. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved and carved teeth and jaws that have received the most admiration. Teeth are generally considered classic scrimshaw because of their decoration

classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design. Gary Tonkin began scrimshandering in about 1975, after working in the whaling industry as a young man. He is self-taught and uses traditional scrimshaw techniques, and has become recognised as a leading contemporary practitioner of scrimshaw. On 10 June 1872 ELIZA ADAMS sailed from New Bedford on the East coast of America, bound for the southern Indian and Pacific oceans. The four year whaling voyage, 1872 - 1876, took the vessel around the world and included a successful trip along the West coast of Australia. Both the highlights and mundane aspects of ELIZA ADAMS' journey are illustrated on the teeth: including the vivid and exciting 'Knocked

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down by a waterspout'; the birth of the Humboldt seal or their decoration, including whaling scenes, family members, religion, love, women and patriotism. A tooth would be selected and sawn off for stability, then filed and sanded to a smooth surface. The basic design was often copied from books and magazine illustrations and would be scratched into the tooth and the engraved lines filled with ink, lamp black or other pigments. As the work progressed more detail would be added to finish the design. Gary Tonkin began scrimshandering in about 1975, after working in the whaling industry as a young man. He is self-taught and uses traditional scrimshaw techniques, and has become recognised as a leading contemporary practitioner of scrimshaw. On 10 June 1872 ELIZA ADAMS sailed from New Bedford on the East coast of America, bound for the southern Indian and Pacific oceans. The four year whaling voyage, 1872 - 1876, took the vessel around the world and included a successful trip along the West coast of Australia. Both the highlights and mundane aspects of ELIZA ADAMS' journey are illustrated on the teeth: including the vivid and exciting 'Knocked down by a waterspout'; the birth of the Humboldt seal

down by a waterspout'; the  
birth of the Hamblin's son  
in Albany, Western  
Australia 'Captain's  
newborn son' and  
'Caulking the hull' which  
records the ship's visit to  
Hobart, Tasmania where it  
docked for repairs in  
September 1874.

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**Object number:**  
**00016816**  
**Title:** Western End -  
Knocked down - 1872



**Object number:**  
**00009279**  
**Title:** Mermaid and a  
whaling scene



**Object number:**  
**00040042**  
**Title:** Baleen from a  
humpback whale, toothed



knocked down - 1872:  
From equator home - King  
of all Centennial 4 July 1876  
**Date:** 1992 - 1993  
**Primary Maker:** Gary Tonkin  
**Medium:** Scrimshawed  
sperm whale tooth  
**Name:** Scrimshaw  
**History:** Scrimshaw was  
originally a maritime craft  
that developed from the  
unique conditions onboard  
whaling ships in the early  
19th century. No one  
knows for sure where the  
word originated, but it  
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period of roughly 100  
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wide variety of scrimshaw,  
but it is the engraved and  
carved teeth and jaws that  
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generally considered



whaling scene  
**Date:** 19th Century  
**Medium:** Sperm whale tooth  
**Name:** Scrimshaw  
**History:** Scrimshaw was  
originally a maritime folk  
art that developed from  
unique conditions  
encountered onboard  
whaling ships in the early  
19th century. It is unknown  
where the term originated,  
but it comes from the  
Dutch words 'scrim'  
meaning to etch and  
'shorn' meaning to make.  
Scrimshaw is produced by  
engraving, carving,  
inlaying or assembling  
bone from marine  
mammals, such as whale  
bone, teeth and baleen,  
walrus tusks and shell.  
Artists used jackknives,  
saws, homemade files and  
sharp sail needles to etch  
images of women, whaling  
scenes or other memories  
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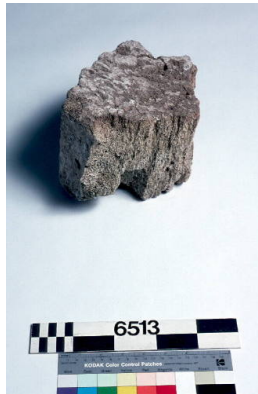
numppack whale beached  
at Twofold Bay, Eden  
**Date:** 1995  
**Medium:** Baleen  
**Name:** Baleen  
**History:** Baleen comprises  
plates of keratin (material  
that makes up hair, horn  
and fingernails) that line  
the mouths of the  
toothless 'mysticete' family  
of whales. This black/brown  
material hangs from the  
upper portion of the  
mammal's mouth and acts  
as a strainer for fish and  
plankton that are  
swallowed with the water  
then expelled by the  
tongue. Baleen is similar in  
texture to hoofs and horns  
of cattle and has a  
lengthwise grain. Upon  
removal from a whale,  
baleen pieces (which can  
range from 30cm to 4.5m)  
were historically scraped,  
steamed, cut and split into  
usable sizes. Also known as  
whalebone, baleen was  
utilised in the 19th century  
production of corsets,  
whips, fishing rods and  
other items that need  
stiffening yet also needed  
to bend. By the close of the  
1800s, baleen had become  
a more valuable  
commodity than whale oil.  
The invention of spring  
steel at the beginning of  
the 20th century, however,  
saw baleen become  
outmoded, contributing to  
the collapse of the whaling  
industry in the early 1900s.



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down by a waterspout'; the birth of the Hamblin's son in Albany, Western Australia 'Captain's newborn son' and 'Caulking the hull' which records the ship's visit to Hobart, Tasmania where it docked for repairs in September 1874.



**Object number:**  
**00006513**  
**Title:** Unidentified whalebone  
**Date:** 19th century  
**Medium:** Whalebone  
**Name:** Whalebone



**Object number:**  
**00006514**  
**Title:** Unidentified whalebone  
**Date:** 19th century  
**Medium:** Whalebone  
**Name:** Whalebone



**Object number:**  
**00006515**  
**Title:** Unidentified whalebone  
**Date:** 19th century  
**Medium:** Whalebone  
**Name:** Whalebone



**Object number:**  
**00006516**  
**Title:** Unidentified  
whalebone  
**Date:** 19th century  
**Medium:** Whalebone  
**Name:** Whalebone



**Object number:**  
**00006517**  
**Title:** Unidentified  
whalebone fragment  
**Date:** 19th century  
**Medium:** Whalebone  
**Name:** Whalebone



**Object number:**  
**00042684**  
**Title:** Baleen  
**Date:** 1870s



**Date:** 1970s

**Medium:** baleen

**Name:** Baleen

**History:** Baleen, commonly known as whalebone in the days of its commercial use, is the material forming bony plates in the mouth of the baleen whale (Mystacoceti - right whale and bowhead whale) with marginal bristles to trap the small marine organisms the whale feeds on. Its commercial uses were many, because of its flexible, springy strength. It was widely used in corsetry, so that the demand for baleen rose and fell with fluctuations of fashion in corsetry. It was used in hatmaking, for buggy whips, and it had a big industrial application in brush making, especially for heavy duty brooms and brushes. It came in lengths up to about 4 metres and could be cut to order into strips or filaments. It was trimmed of its bristles and boiled to make it ready for use. It was also used in scrimshaw, for decorative elements inset into objects like walking sticks or boxes. Demand for baleen fluctuated through the 19th century, reaching very high prices in the 1890s. A decade later the demand was gone, with the change in women's fashions, the development of flexible steel for corsets and other uses, and the change from horse

change from horse  
transport to combustion  
engine. Ed. P Kemp,  
"Oxford Companion to  
Ships and the Sea" see  
entry on baleen. G A  
Mawer, "Ahab's Trade: the  
Saga of South Seas  
Whaling" (1999).




**Object number:**  
**00042685**  
**Title:** Baleen  
**Date:** 1870s



**Object number:**  
**00042686**  
**Title:** Baleen  
**Date:** 1870s



**Object number:**  
**00042687**  
**Title:** Baleen  
**Date:** 1870s



**Date:** 1970S

**Medium:** baleen

**Name:** Baleen

**History:** Baleen, commonly known as whalebone in the days of its commercial use, is the material forming bony plates in the mouth of the baleen whale (Mystacoceti - right whale and bowhead whale) with marginal bristles to trap the small marine organisms the whale feeds on. Its commercial uses were many, because of its flexible, springy strength. It was widely used in corsetry, so that the demand for baleen rose and fell with fluctuations of fashion in corsetry. It was used in hatmaking, for buggy whips, and it had a big industrial application in brush making, especially for heavy duty brooms and brushes. It came in lengths up to about 4 metres and could be cut to order into strips or filaments. It was trimmed of its bristles and boiled to make it ready for use. It was also used in scrimshaw, for decorative elements inset into objects like walking sticks or boxes. Demand for baleen fluctuated through the 19th century, reaching very high prices in the 1890s. A decade later the demand was gone, with

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change from horse  
transport to combustion  
engine.

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change from horse  
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engine.





**Object number:**  
**00027351**

**Title:** Cigar holder in the form of a sea monster

**Date:** 19th century

**Medium:** Whaletooth

**Name:** Cigar holder

**History:** Scrimshaw can trace its roots back to America's early whaling industry in 19th century. The craft was practiced by whale hunters who had plenty of spare time on their hands and is today one of a handful of folk art traditions that maintains a presence in contemporary craft practices. Scrimshaw is produced by engraving, carving, inlaying or assembling bone from marine mammals, including whale bone, teeth and baleen, walrus tusks and shell. Using jackknives, saws, homemade files and needles sailors would create functional everyday objects or artistic pieces etched with images of women, whaling scenes or memories of home. It is often difficult to determine exactly who and for what purpose some scrimshaw pieces were made and the majority of objects cannot be attributed to a particular artist.



**Object number:**  
**00042688**

**Title:** Baleen

**Date:** 1870s



**Object number:**  
**00015968**

**Title:** Advance Australia - Kooragang and Fremantle

**Date:** 1970s

**Medium:** Baleen

**Name:** Baleen

**History:** Baleen, commonly known as whalebone in the days of its commercial use, is the material forming bony plates in the mouth of the baleen whale (Mystacoceti - right whale and bowhead whale) with marginal bristles to trap the small marine organisms the whale feeds on. Its commercial uses were many, because of its flexible, springy strength. It was widely used in corsetry, so that the demand for baleen rose and fell with fluctuations of fashion in corsetry. It was used in hatmaking, for buggy whips, and it had a big industrial application in brush making, especially for heavy duty brooms and brushes. It came in lengths up to about 4 metres and could be cut to order into strips or filaments. It was trimmed of its bristles and boiled to make it ready for use. It was also used in scrimshaw, for decorative elements inset into objects like walking sticks or boxes. Demand for baleen fluctuated through the 19th century, reaching very high prices in the 1890s. A decade later the demand was gone, with

the change in women's fashions, the development of flexible steel for corsets and other uses, and the

Kangaroo and Emu -

Liberty & Equality

**Date:** 1850s

**Primary Maker:** Charles H Wood

**Medium:** Sperm whale tooth (Physeter Macrocephalus)

**Name:** Scrimshaw

**History:** Scrimshaw was originally a maritime craft that developed from the conditions encountered onboard whaling ships in the early 19th century. No one knows for sure where the term originated, but it comes from the Dutch words 'scrim' meaning to etch and 'shorn' meaning to make. The earliest written reference is in an American ship's log dated 20 May 1826. There is also a reference to 'skrim shunder articles' in Herman Melville's Moby Dick in 1851. For a period of roughly 100 years whalers produced a wide variety of scrimshaw, but it is the engraved teeth and jaws that have received the most attention and admiration. Teeth are generally considered classic scrimshaw because of their decoration, including whaling scenes, family members, religion, love, women and patriotism. The rhyme inscribed on the back of this tooth states 'Monstrous whales I did pursue, / on the pacific ocean, / from one of them I got this tooth. / I present it

change from horse  
transport to combustion  
engine.

got this tooth, / i present it  
as a token'.



**Object number:**  
**00006617**

**Title:** whalebone / baleen  
knife and sheaf

**Date:** 19th century

**Medium:** Whalebone

**Name:** Scrimshaw knife

**History:** Scrimshaw was originally a whalers' folk art and involves carving and engraving animal material, including whale bone, teeth, baleen, shell, ivory and tusks. Jackknives and metal tools were used to make incisions which would then have pigment rubbed into them to enhance the drawings. Engravings on teeth are the most widely recognised form of scrimshaw, however sailors made many small simplistic items of everyday use.



**Object number:**  
**00029448**

**Title:** Nantucket lightship  
purse basket

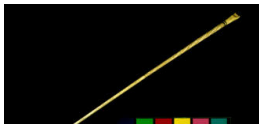
**Date:** 1966

**Primary Maker:** S Gibbs

**Medium:** Rattan, wood,  
whale bone

**Name:** Basket

**History:** Nantucket lightship baskets were originally made by the men stationed on the South Shoals Lightship, 42 miles southeast of Nantucket Island, during the first half of the nineteenth century. The baskets were woven over moulds made from discarded spars. Cooperage terms such as board bottoms, staves and hoops are used for the basket parts. The tradition was revived with the development of the Purse Basket which has a woven hinged cover, often with embellishments reminiscent of scrimshaw. Over time fashionable women carried the lightship baskets as handbags.



**Object number:**  
**00000913**

**Title:** Decorated swagger  
stick (swagger)



STICK (cane)

**Date:** c 1850

**Medium:** Whalebone

**Name:** Swagger stick

**History:** Originally the 'swagger stick' was used by the military to denote a higher rank and traditoinally featured an ornamental head with the regimental motif. It was sometimes used and referred to as a "pointer". The clenched fist was a most popular subject to many carvers of the mid 19th century and is also seen used on needlework and household tools as well. "The hand and clenched fist were often encountered as scrimshaw motifs. There is a dual significance to this in that they both express a feeling and provide visual instruction. Since the clenched fist indicates anger, it indicates that the decorated article is a protective weapon (ie, the knife handle, umbrella handle, canetop, etc.). It is most likely that the clenched fist in these cases is an expression of controlled rage or anger, the pent up feelings of the carver." (Flayderman, Norman. 'Scrimshaw and Scrimshanders', N. Flayderman, 1972).



**Object number:**  
**00033878**

**Title:** Bottle of sperm whale  
oil used for cooking



**Object number:**  
**00033883**

**Title:** Box containing a  
sperm whale oil block



**Object number:**  
**00008889**

**Title:** Jackson standard  
candle made from



oil used for sewing machines

**Date:** 19th century

**Primary Maker:** Dunham, Buckley and Co

**Medium:** Sperm whale oil, glass, cork, paper

**Name:** Whale oil

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic. The Sperm whale is the largest of the toothed whales and is recognised by its large squared-off head. It frequents all the worlds' oceans and can dive to depths of 1000 metres in search of squid and fish. These whales were a valuable source of ambergris (a waxy substance used in

perfumes), teeth for scrimshaw and most importantly oil used in candles and fuels. During



spermaceti oil blacking substance

**Date:** late 19th century

**Primary Maker:** J M Wyatt and Sons

**Medium:** Wood, metal, ink on paper

**Name:** Box

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic. The Sperm whale is the largest of the toothed whales and is recognised by its large squared-off head. It frequents all the worlds' oceans and can dive to depths of 1000 metres in search of squid and fish.

These whales were a valuable source of ambergris (a waxy substance used in perfumes), teeth for scrimshaw and most importantly oil used in candles and fuels. During the 18th and 19th century

candle made from spermaceti

**Date:** 19th century

**Medium:** Spermaceti from Sperm Whale

**Name:** Candle

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic. The Sperm whale is the largest of the toothed whales and is recognised by its large squared-off head. It frequents all the worlds' oceans and can dive to depths of 1000 metres in search of squid and fish. These whales were a valuable source of ambergris (a waxy substance used in perfumes), teeth for scrimshaw and most importantly oil used in candles and fuels. During the 18th and 19th century whalers drastically impacted the number of

the 18th and 19th century whalers drastically impacted the number of Sperm whales and despite their subsequent recovery, they are currently listed as endangered. American whaling centred on the north-east coastal town of New Bedford, a booming industry in the 19th century with hundreds of ships regularly heading out to the Pacific Ocean. Australian whaling stations included the settlement at Twofold Bay, NSW which was established by entrepreneur Benjamin Boyd in 1844. In this region and in parts of North America whalers noted that pods of Killer whales regularly helped them in their hunts by herding migrating whales into bays and keeping the animals on the surface, making it easier for the hunters to kill the trapped whales. The Killer whales were often awarded the prize of the killed whales tongue and lips.

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**Object number:**

**00029087**

**Title:** Whalebone fid

**Date:** 1820s - 1830s

**Medium:** Whale jaw bone

**Name:** Fid

**History:** Fids were among the many scrimshaw objects made by whalers to pass the time in the periods of inactivity between whale strikes. They were working tools, but many were made into souvenirs.



**Object number:**

**00008890**

**Title:** Jackson standard saddle made from



**Object number:**

**00002640**

**Title:** Stockwhip with whalebone handle and



candle made from spermaceti

**Date:** 19th century

**Medium:** Spermaceti from Sperm Whale

**Name:** Candle

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic. The Sperm whale is the largest of the toothed whales and is recognised by its large squared-off head. It frequents all the world's oceans and can dive to depths of 1000 metres in search of squid and fish. These whales were a valuable source of ambergris (a waxy substance used in perfumes), teeth for scrimshaw and most

importantly oil used in candles and fuels. During the 18th and 19th century whalers drastically



whalebone handle and plaited leather thong

**Date:** 19th Century

**Medium:** Whalebone, leather, brass

**Name:** Whip

**History:** This stockwhip combines Australia's two earliest primary industries: whaling and the pastoral industry. Research into shore whaling stations in southern Australia (presented at the AWSA Conference at La Trobe University 13-14 July 1997) shows that whaling was often practised in the season by landholders who worked their pastoral holdings for the rest of the year. Whaling was Australia's first primary industry and until 1833 it was a more valuable export business than wool. The industry peaked in the 1840s but was seriously affected by crews leaving for the gold fields in the 1850s. Scrimshaw was originally a maritime craft that developed from the unique conditions encountered on whaling ships in the early 19th century. It is produced by engraving, carving, inlaying or assembling bone from marine mammals, such as sperm whale jawbones and teeth, walrus tusks, porpoise and dolphin jaws, and baleen, usually for inlays. Using jackknives, saws, homemade files or sharp coil needles, seamen would

impacted the number of  
Sperm whales and despite  
their subsequent recovery,  
they are currently listed as  
endangered.

San needles, seamen would  
often etch on the bone  
images of women, whaling  
scenes or other memories  
from home.



**Object number:**  
**00006650**

**Title:** Fid for lace making  
with clenched fist, carved  
from whale tooth,  
TILBROOK 70

**Date:** 19th century

**Medium:** Whale tooth

**Name:** Scrimshaw

**Object number:**  
**00040041**

**Title:** Baleen with an  
etched image of George  
Davidson, Master Whaler,  
Eden

**Date:** 2004

**Primary Maker:** Rene  
Davidson

**Medium:** Baleen

**Name:** Scrimshaw



**Object number:**  
**00016939**

**Title:** Whalebone chair

**Date:** 1830s - 1830s



**Date:** 1920S - 1930S

**Medium:** Whale vertebra,  
pine, plywood, iron

**Name:** Chair

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic. Chairs made from whale vertebra, presumably as novelties, are now rare, but may have been common last century around whaling stations. According to scrimshaw specialist Janet West, early settlers salvaged all sorts of whalebones to make ingenious rustic chairs. In Tasmania, Lady Franklin had garden seats made from bleached whalebones lying around. It seems apparent that artefacts

from the larger parts of whales were made because of a fascination with the huge size of

whales, rather than because the bones were functional utilitarian materials. The same desire for novelty appears in the walking sticks that were made from shark's vertebrae, and in other items such as paintings on whales' eardrums. Overall, objects of this sort are quite stark evidence of the way in which whales and other large or frightening marine creatures were seen as curiosities. Objects like this, although many people might find them repugnant or pathetic, they appeal to the imagination. Many facets of the relationship between humans and animals come to mind in contemplation of them. This chair, with its clumsy makeshift look and awkward proportions, seems to subject the whale who owned the vertebra to great indignity.



**Object number:**  
**00009038**

**Title:** Iris flowers (HMS IRIS)  
and the Prince of Wales  
badge

**Date:** 1860

**Medium:** Sperm whale tooth

**Name:** Scrimshaw

**History:** HMS IRIS was the  
first flagship of the  
Australia Station between  
1859 and 1861 during  
which time it participated  
in the First Taranaki War in  
New Zealand.



**Object number:**  
**00009039**

**Title:** HMS IRIS and a  
British sailor

**Date:** 1860

**Medium:** Whale tooth

**Name:** Scrimshaw



**Object number:**  
**00006612**

**Title:** Corkscrew with whale  
tooth handle

**Date:** 19th century

**Medium:** Steel, whale tooth

**Name:** Scrimshaw



**Object number:**  
**00006613**

**Title:** Polished Whalebone  
combination paper/ pen  
knife with steel blade

**Date:** 19th century

**Medium:** Steel, whalebone

**Name:** Scrimshaw knife



**Object number:**  
**00006614**

**Title:** Corn knife with steel  
blade and polished whale  
tooth handle

**Date:** 19th century

**Medium:** Steel, whale tooth

**Name:** Scrimshaw

**History:** Whaling played an essential part in 19th century life. Industry and households depended on whale products for which there was no substitute. Whale oil was used for lighting and lubrication until 1860 when kerosene and petroleum started to gain popularity. The pure clean oil from sperm whales was a superior source of lighting and the finest candles were made from the whale's wax-like spermaceti. The oil was also used in the manufacture of hundreds of commodities, most notably soap and margarine. Light and flexible, baleen - the bristle-fringed plates found in the jaws of baleen whales - had many uses in objects which today would be made out of plastic.



**Object number:**  
**00006615**

**Title:** Miniature box with  
swivel lid made of  
Whalebone

**Date:** 19th century

**Medium:** Whalebone

**Name:** Scrimshaw





**Object number:**  
**00006619**

**Title:** Unidentified  
Whalebone/baleen  
**Date:** 19th century  
**Medium:** Whalebone/  
baleen  
**Name:** Scrimshaw



**Object number:**  
**00006620**

**Title:** Unidentified  
Whalebone/baleen object  
**Date:** 19th century  
**Medium:** Whalebone/  
baleen  
**Name:** Scrimshaw



**Object number:**  
**00006621**

**Title:** Unidentified  
Whalebone/baleen object  
**Date:** 19th century  
**Medium:** Whalebone/  
baleen  
**Name:** Scrimshaw



**Object number:**  
**00006622**

**Title:** Carved whalebone  
pill box with screw lid  
**Date:** 19th century  
**Medium:** Whale bone  
**Name:** Scrimshaw



**Object number:**  
**00006623**

**Title:** Whalebone/baleen jar  
with threaded cap and no  
base  
**Date:** 19th century  
**Medium:** Whale bone/  
baleen  
**Name:** Scrimshaw



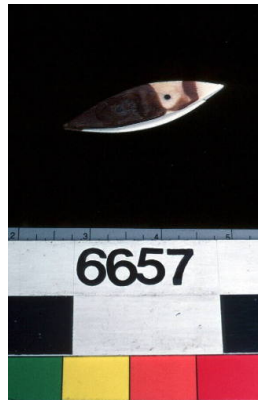
**Object number:**  
**00006624**

**Title:** Whalebone two prong  
fork  
**Date:** 19th century  
**Medium:** Whale bone /  
baleen  
**Name:** Scrimshaw



**Object number:**  
**00006625**

**Title:** Whalebone/baleen  
cocktail stirrer  
**Date:** 19th century  
**Medium:** Whale bone/  
baleen  
**Name:** Scrimshaw



**Object number:**  
**00006657**

**Title:** Carved whale tooth  
bobbin used for tatting  
**Date:** 19th century  
**Medium:** Whale tooth  
**Name:** Scrimshaw