
AUSTRALIANA

— AUGUST 1986 —



Registered by Australia Post Publication
No. NBH 2771

Vol.8 No.3

SIMPSON'S ANTIQUES

Valuers
Traders
Consultants

Fine Colonial Furniture

BY APPOINTMENT ONLY

Est.
1978



‘Glanville’

39-41 Wemyss St., Marrickville 2204

Tel: (02) 569 0211

Published by The Australiana Society
Editor: John Wade
Assistant Editor: David Bedford

AUSTRALIANA, the journal of the Australiana Society, is published in February, May, August and November.

Subscription rates (1986):

Individual	\$15
Household	\$20
Institutions	\$25
Overseas	\$25
Life	\$500

Advertising, subscriptions, membership enquiries, and requests for back numbers should be sent to The Hon. Secretary, Australiana Society, Box 288, Lindfield NSW 2070.

Editorial correspondence, manuscripts and books for review should be sent to John Wade, Editor Australiana, 10 Porter St, Bondi Junction NSW 2022. Deadlines are the first day of the month before publication.

Committee 1986/7:

President Kevin Fahy;
Vice-Presidents Michel Reymond,
David Bedford;
Secretary Graham Cocks;
Treasurer Andrew Simpson;
Editor John Wade
Members Mike Darlow, John Houstone,
Robert Hutchinson, Ian Rumsey.

CONTENTS

58 SOCIETY INFORMATION

- 58 President's Report
- 58 Financial Statement
- 59 Secretary's Report

61 NEWS

- 62 Forthcoming Conferences

64 ARTICLES

- 64 Australian Flora and Fauna on Doulton
- 69 The Australian National Maritime Museum
- 74 Australia's Garden Heritage
- 76 The Crown Corning Glass Collection at the Power House Museum
- 80 The Brian Everard Easterbrook Collection of Ceramics

83 BOOKS

84 EXHIBITIONS

Designed, Typeset and Printed by The Honeysett Printing Group.

© Copyright The Australiana Society or individual authors 1986. Opinions expressed are those of the authors and do not necessarily reflect the views of the Society.

Registered by Australia Post Publication No. NBH 2771

Cover illustration: Royal Doulton jug printed with the same stylized waratahs as on the jardiniere shown in fig. 7, c. 1910. (p.67) Photograph courtesy Showcase Antiques, Sydney.

Society Information

President's Report

The Society has had another successful year. Membership stands at some 300 and attendances at lectures average 30-40. Several outings were held during the year that attracted members and their friends in considerable numbers.

It was also an important year for the Society which has begun the process of seeking incorporation under the recent New South Wales Associations Incorporation Act. The proposal to establish interstate branches was investigated and towards that purpose meetings have already been held in Adelaide and Melbourne. It is proposed to hold another in Hobart. Our newsletter, now entitled *Australiana* has had its format changed and is now

typeset. This forward move has been greeted with widespread approval.

During the year a number of regular lectures and functions were held. I would like to thank all those guest lecturers who gave so freely of their time and knowledge to members of the Society. Also the organisers of our outings, contributors to *Australiana* and those members who organised and spoke at interstate meetings deserve our special thanks.

We are particularly grateful to James R Lawson Pty Ltd, for their continued generosity in making their rooms available for our meetings. And to our

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30TH JUNE 1986 INCOME AND EXPENDITURE STATEMENT

INCOME		\$	EXPENDITURE	\$
Subscriptions		\$5,258.97	Newsletter Production	
Advertising Revenue		1,340.00	— Costs	\$5,381.14
Auction Receipts			— Sales	591.15
— Revenue	\$2,794.40		Advertising	250.00
— Costs	2,387.60	406.80	Australia Day Dinner	
Excursions Profit			— Cost	1,955.20
Synagogue			— Revenue	1,852.00
— Revenue	70.00	70.00	Insurance	268.28
Goat Island			Bank Charges and Government	
— Revenue	553.00		Taxes	23.00
— Cost	274.00	279.00	Postage	918.17
Rodd Island			Stationery	677.75
— Revenue	708.00		Incorporation Costs	78.00
— Cost	600.00	108.00	Refreshments	37.96
Sale of Showcase		300.00	Surplus for Year	1,137.72
Interest Received		396.30		
Income from Raffles		125.00		
		<u>\$8,284.07</u>		<u>\$8,284.07</u>

BALANCE SHEET AS AT 30TH JUNE 1986

ACCUMULATED FUNDS

Balance B/Fwd 1st July, 1985	\$4,490.17
Add Surplus for year	1,137.72
	<u>\$5,627.89</u>
Represented by—	

CURRENT ASSETS

Cash at Bank — General Account	\$2,975.37
— Life Members Account	2,366.74
— Sydney Account	85.78
	<u>\$5,427.89</u>
Deposit Paid 1987 — Annual Dinner	200.00
	<u>\$5,627.89</u>

Andrew Simpson
Treasurer

sponsors H P M Industries Pty Ltd and A.B.A. Pty Ltd as well as to our regular 'guest auctioneer'.

I must thank all of the committee, particularly the Secretary, the Treasurer and the Editor for their hard work over the last year. Society activities might appear to run like clockwork — a sign of an efficient organization but it involves an enormous amount of individual time and effort. But fair's fair. The Society needs your continued support and *Australiana* your continuing contributions. Make your resolution for the year to introduce a new member to the Society. Without your help we will be in a poor position to celebrate 1988 in the manner we would like.

Kevin Fahy

Secretary's Report

The year 1985-86 has seen steady progress in the consolidation of the Society. The intake of new members particularly from interstate is encouraging and reflects the interest in the quality format of our new typeset journal.

The coming year, after incorporation of the NSW Society, will see new emphasis from our interstate groups to arrange functions and encourage new members.

It is your committee's intention to promote the Society as a national organization so that the journal may truly reflect the interest and achievements of Australians everywhere.

I thank the members of our committee for the support given to me over the past year and look forward to working with them again in the coming year, to promote further the aims of the Society.

Graham Cocks

Visit to Historic Houses

The Society proposes to hold an outing on Sunday, 7th September during which it is proposed to inspect "Glenalvon" in Campbelltown, a whistle stop to visit Kirkham Stables (Verge) at the Mater Dei School, lunch, then an inspection of "Camden Park", Menangle in the afternoon. Members interested in participating are asked to contact the Secretary, PO Box 288, Lindfield 2070 or phone 560 6022 (b.u.s.hrs.).

New Members

NSW

Brian Howes
Anthony & Gillian Hill
Dominic & Michele
Campion
Sylvia Pereira
Peter Timms
Deborah Stoneman
Marlene V'elch
Museums Association

TAS

Susanne Atkins
Elspeth Wishart
Roger McNeice
Mary & Milford
McArthur
Ronald Martin

Ken Deasey
Jane England

QLD

Kevin Buchester
Jill Phillips
Tony Sherwood

VIC

Keith Brien

SA

Trevor Powell
Paul Lucking
Peter & Elizabeth
Klinkenberg
Arn Duncan
Colin & Pat Hautop

Advertising

Advertising space is available in the journal at the following rates —

Full Page	\$80.00
Half Page	\$40.00
Quarter Page	\$20.00

Less 10% rebate for 4 issues contract.

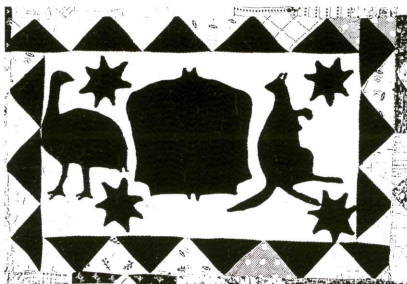
Back Copies

All back copies of the Newsletter/Journal are available — some of the early issues have been recycled and have soft covers. \$4.00 per copy. Enquiries to the Secretary.

Correction

We apologize for the large number of typographical errors in the last issue of the magazine, and especially for the mistake in Dr Annette Gero's address. It should read PO Box 398, Neutral Bay 2089.

Annette has agreed to give a talk on quilts to the Society in early 1987, so let her know if you have any.



The quilt reproduced here comes from the Swann family who owned Elizabeth Farm at Parramatta from 1904 until 1968. Any suggestions about its date, based on the pseudo-coat of arms, are welcome.

HOOPERS

Toby & Juliana Hooper
SPECIALIST DEALERS IN AUSTRALIANA

23 GRANDVIEW GROVE, PRAHRAN, MELBOURNE 3181

(03) 51 3260

Inspection by Appointment
Spring Catalogue Available \$10 posted



Extremely rare cedar six legged sideboard. The earliest type of sideboard made in Australia. 6 finely turned legs. 3 drawers. Front decorated with bobbin turned decoration known on 2 other Northern Tasmanian sideboards and Tudor roses. The shaped backboard featuring superbly grained timber, Prince of Wales feathers motif and subdued regency carving. Tasmanian origin. Circa 1830. (122 x 180 x 58).

News

Collector's Chest

A rare and valuable example of early 19th century Australian cabinet-making will soon be restored for 1988.

A 160 year old Collector's Chest, probably commissioned for NSW Governor Lachlan Macquarie and the only one of its kind in Australia, will now feature among State Library of NSW treasures exhibited for the Bicentennial.

Finely made with stringing and brass fittings, the Chest is similar to English collector's chests and campaign chests of the late 18th and early 19th centuries. It measures 46.3cm high, 71.2cm wide and 56.5cm deep. No maker's name or mark is visible.

The timbers used in the Chest's construction have been identified as rose mahogany (*Dysoxylum fraserianum*) for the drawer joints and the main body and Australian red cedar (*Toona australis*) for the remainder. The use of the latter timber is a major indication that the chest was made in the Colony or for a colonist.

In 1973 Kevin Fahy examined the Chest and stated it to be "in Sheraton style possibly 1820". The Chest is reproduced in Fahy and Simpson's book *Nineteenth Century Australian Furniture* (1985).

When opened by an intriguing array of locks and a spring, the Chest reveals panels decorated with oil paintings of colonial Australian scenes.

The convict artist Joseph Lycett has been suggested as the possible artist of some of the original drawings later painted in oils on the panels. Lycett was held at Newcastle, NSW, from 1815

until 1819. For some of that time Captain James Wallis was commandant of the penal settlement there.

Two of the paintings on the Collector's Chest are similar to engravings in James Wallis's *Historical Account of the Colony of New South Wales* published in London in 1821. It is thought that Lycett may have been the artist for some of these illustrations. The engravings are "View from Seven Mile Hill near Newcastle" and "View on Reed's Mistake River, NSW" (Lake Macquarie).

Paintings of spoonbills, pelicans, egrets and ducks decorating the underside of the Chest's lid show background scenes in the vicinity of Newcastle, the Lower Hunter River and Lake Macquarie.

Four of the remaining seven paintings are copies of works by William Westall, the artist on Matthew Flinders' circumnavigation of Australia on HMS Investigator. These are painted on removable wooden panels and are entitled "Part of King George III Sound", "View on the North Side of Kangaroo Island", "View of Malay Bay from Pobasos Island" and "View of Mount Bowen".

Two of the three drawers in the lower part of the Chest contain geometrical arrangements of shells.

The Chest was purchased in London in 1937 by Sir William Dixon who paid 100 pounds sterling. He later presented it as one of his many gifts to the State Library of NSW.

It is fitting that the Collector's Chest, a superb piece of Australiana should be restored and exhibited for Australia's Bicentenary.

Conservation work on the Chest was carried out with the assistance of a \$16,000 grant from the State Bank of NSW.



New Face at Deutscher Fine Art

John Jones, formerly curator of Australian paintings and sculptures at the Australian National Gallery for seven years, has joined Chris Deutscher's gallery in Melbourne as Assistant Director.

New Wallpaper Specialists

Desley Lamb has set up a new specialised wallpaper service at "Paperhangings" at 8 Robinson Road, Hawthorn 3122. With historical consultant Phyllis Murphy — who organised an exhibition on wallpapers at Elizabeth Bay House a few years ago — Paperhangings will offer a range of wallpaper fillings, friezes, borders and dados reproduced from document papers used in decoration in Australia from the mid 19th century until the 1930s.

As well as a standard range, Paperhangings offers the opportunity to provide one-off design

commissions reproducing papers provided by the client or selected from other original sources. These locally produced papers compare favourably with the cost of imported papers such as those by Colfax and Fowler or Bruntschwig Fils.

Later this year Phyllis Murphy will be producing a technical bulletin for the National Trust on the correct use of historic papers, while her catalogue of the EBH exhibition is still available from the Historic Houses Trust of NSW, 61 Lyndhurst St, Glebe 2037 (\$4 plus postage).

Western Australian Jewellery and Silver

Dorothy Erickson, a well-known contemporary goldsmith, is researching Western Australian jewellery and silversmiths' work from the foundation of the colony in 1829 to the present. Initially the research is towards a master's degree, to be expanded into an illustrated history for wider publication.

Dorothy would appreciate information about practitioners or the existence of examples (to be kept confidential if required). You can help her by writing to Dorothy Erickson, 2 William St, Cottesloe 6011.

Forthcoming Conferences

August 25-29

Australian Historical Association, "History in the Community", Adelaide. Dr Norman Etherington, University of Adelaide.

September 19-24

Australia ICOMOS, "Review of Conservation in Australia over the past decade", Sydney.
Meredith Walker (02) 818 1803.

October 10-13

Council of Australian Museum Associations "Collections: What For and Who For?", Perth. Western Australian Museum (09) 328 4411

November 7-9

Australian Garden History Society, Launceston. Mrs E.A. Cameron, "Mona Vale", Ross, Tasmania.

November 7-9

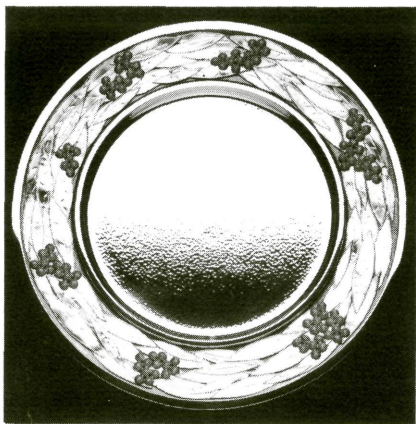
Australia ICOMOS, "Adaptive Re-use of Buildings", Adelaide.
Jon Womersley (08) 216 7744

December 1-2

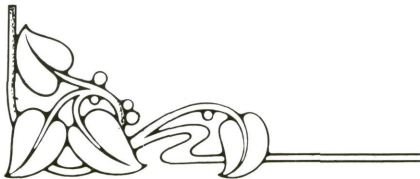
Institution of Engineers' Engineering Heritage Conference, Adelaide.
Institution of Engineers (062) 72 3633

January 14-21

"Sailing Ships and Sailing People", a summer school conference on maritime history and maritime archaeology, Perth.
University of Western Australia-Extension Nedlands WA 6009.



This silver gilt salver made by Australian-born silversmith Stuart Devlin was presented to H.R.H. Prince Andrew and Miss Sarah Ferguson on the occasion of their marriage by the government and people of Australia.



The Rustic Charm

Australian Antiques & Decorative Arts



Early colonial sofa table in cedar. One piece of figured wood to the top, apron veneered in ribbon-patterned cedar on cedar, and bordered in a small D-shaped moulding. Supported on a turned centre pedestal, and a quadraform base veneered in cedar on cedar. Scroll feet of Thomas Hope influence with feather carving decoration. NSW, circa 1840.

EXHIBITING

MOSMAN SPRING ANTIQUE FAIR

Friday 19 — Sunday 21 September 1986

Mosman Town Hall, Spit Junction

60 Ourimbah Road, Mosman 2088 (02) 960 3328

Trading Hours: Weekdays 1 pm – 6 pm

Saturdays 11 am – 6 pm Sundays (Winter only) 2 pm – 5 pm

Anytime by arrangement

WANTED TO PURCHASE

**EXCEPTIONAL 19TH CENTURY AUSTRALIAN FURNITURE
AUSTRALIAN SILVER, DECORATIVE ARTS, PAINTINGS ETC**

Australian Flora and Fauna on Doulton

Louise Irvine

Until I had the good fortune to visit Australia, it seemed strange to me that the Doulton studios should have been so preoccupied with the flora and fauna of a country over 10,000 miles away. What had prompted George Tinworth to model an umbrella stand in the form of a kangaroo and why should Fred Hancock be inspired to decorate a bone china vase with eucalyptus?

The reasons became apparent when I visited the Mint Museum in Sydney which houses a superb collection of Australian Flora in art and read the book on the same subject by Margaret Betteridge. Yet more insight was gained from the catalogue of an exhibition *The Kangaroo in the Decorative arts* organised by Terence Lane at the National Gallery of Victoria. By the time I had heard the reminiscences of John Shorter, grandson of Doulton's first Australian agent, I too had developed a fascination for Australianiana.

Doulton's interest in Australia dates from the late 1870s, a time when British manufacturers generally were recognising the tremendous opportunities afforded by the great wealth of the country. Both the Lambeth and Burslem studios took part in the Sydney International Exhibition in 1879 and those in Melbourne in 1880 and 1888 thus establishing a foothold in the market, which Sir Henry consolidated by donating collections of Doulton ware to various museums. It may well have been the excitement surrounding the preparation for the first Australian exhibit which suggested to Hannah Barlow the idea of using the kangaroo as a decorative motif as the first dated example appears to be a teaset of 1878.

There is no evidence that this design was for export. It would appear, however, that there was no shortage of interested customers in Britain for Miss Barlow was to use the marsupial motif many times in her work (fig. 1). The Australian gold rushes of the 1850s and tales of fantastic fortunes had excited the British public and had generated curiosity about this distant land and its extraordinary animals. There had been ample opportunity to study the most bizarre, from the the British point of view, as live specimens of kangaroos had been exhibited in London from 1790 onwards. Crowds flocked to see "this unparalleled animal from the

All photos printed with kind permission of the Trustees, Museum of Applied Arts and Sciences, Sydney.
Photos: Greg Piper



Fig.1 "Lady artists" at work in Doulton's Lambeth studio painting earthenware, from *The Queen* 1 October 1887.

Southern hemisphere" as described in contemporary advertisements. Miss Barlow had obviously studied the animal closely during her frequent forays to the public and private zoological gardens of London for according to Terence Lane, "Her deft sgraffito technique enabled her to capture the spirit and movement of the kangaroo more successfully than almost any craftsman European or Australian, before or after her".

George Tinworth's interpretation of the kangaroo as an umbrella holder is impressive in a different way. The sheer size, nearly a metre in height, and the absurdity of the anthropomorphic subject must have created quite an impact when it was shown at the Chicago Exhibition of 1893. The only other model of kangaroo that has been recorded to date also serves a practical purpose, as a tray for sweets or trinkets. No designer is noted for this somewhat clumsy interpretation which is in a greenish brown salt glaze stoneware and stands approximately 15cm tall.

The kangaroo's greatest rival for attention in the wild-life parks of today is the "cuddly" koala. Many now consider him to be a national symbol, due to some extent to the effective Qantas advertising campaign. This popular little creature did not make his appearance on Doulton ware until comparatively late. During the 1920s he adorned a Lambeth bibelot, surrounded by his staple diet of eucalyptus.

The elegant, attenuated silhouettes of the eucalyptus trees were very much in sympathy with the art nouveau style and so attracted the attention of Doulton artists. Fred Hancock painted a particularly atmospheric scene of a eucalyptus grove on a slender bone china vase around 1895 and the idea was later adapted as a slip trailed series ware pattern.

At the same time in London, Katherine Smallfield, one of the Lambeth studio artists was painting faience vases with various designs of Australian flowers. These were based on drawings supplied by a Miss Rutherford of Bathurst, NSW. The ladies' relationship has not yet been explained — perhaps she was some friend or relation who emigrated? Whatever the reason for this exchange, their combined talents created some striking arrangements of bottle brush, (fig. 2) flannel flowers and desert pea, (fig. 3) despite the fact that Miss Smallfield had never seen the actual flowers.

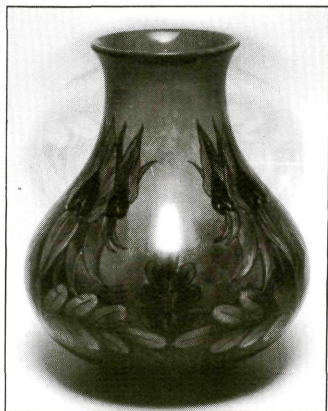


Fig.3 Doulton Lambeth earthenware vase painted with Sturt's Desert Pea by Katherine Smallfield.

One artist who did not labour under this disadvantage was Louis Bilton. He arrived at Doulton's Burslem studio in 1892, having spent several years in Australia drawing native flora to illustrate *The Picturesque Atlas of Australia*, which was published in London in 1896. His splendid portfolio of original watercolours provided him with countless subjects for the decoration of vases, ewers and urns, which won him world-wide acclaim. Many spectacular examples featuring naturalistically painted wattle and waratah were presented by Sir Henry to Australian museums, having served as the focal point of various exhibitions. Such was the demand for Bilton's designs that some were lithographed for reproduction as tableware (fig.4). These became particularly popular in Australia, mainly due to the efforts of John Shorter who, since his appointment as agent in 1892, had developed effective distribution for Doulton wares.

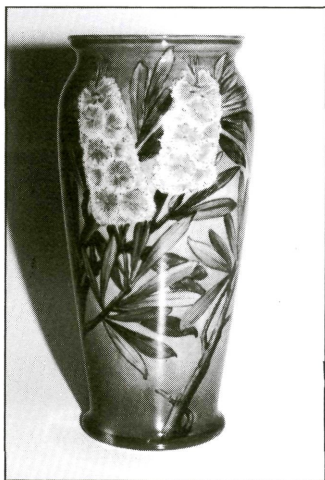


Fig.2 Doulton Lambeth earthenware vase painted with red flowering eucalyptus by Katherine Smallfield (MAAS A836-2).

A new national pride and consciousness prompted by the federation of the Australian states in 1901, created a strong interest in local flora and fauna. John Shorter and later his son Arthur, commissioned designs exclusively for the Australian market. Such was the quest for botanical accuracy that on one occasion the present John Shorter recalls a huge bouquet of wild flowers was frozen in a block of ice and shipped to Burslem where the exact formation and colouring could be studied in minute detail.

The influence of the Shorter family on Doulton design was most directly seen in the work of Miss Lulu Shorter, daughter of John Shorter senior. After studying at Granville Technical College for four years under Alfred Coffey, she travelled with her father to England in 1908.

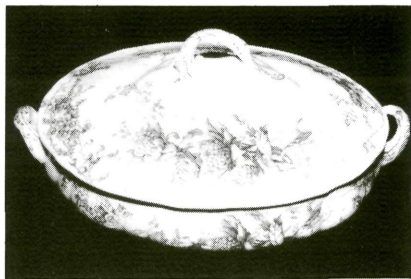


Fig.4 Doulton Burslem earthenware tureen and cover with green transfer print of "Rose and Waratah" pattern (after Louis Bilton), Rd No 361 365, retailed by Anthony Hordern & Sons, Haymarket, Sydney.

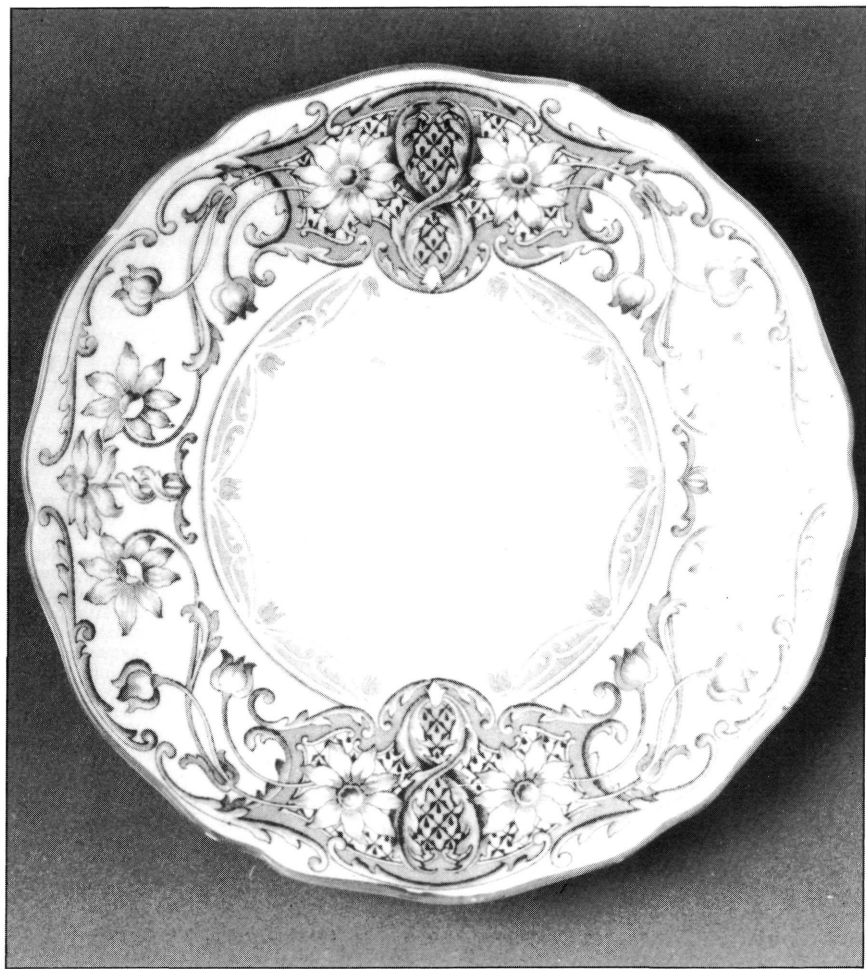


Fig.5 Doulton earthenware saucer with green transfer print of "Lulu" pattern, designed by Miss Lulu Shorter of Sydney c.1908.

There she impressed Doulton manager John Bailey with her designing ability and, during the six months that she spent there, she created several stylish tableware patterns. Her namesake, the "Lulu" design was based on the flannel flower and it was made in several different colourways, including grey, green and plain blue (figs. 5 & 6). The Glossodia Orchid, native rose, native fuschia, flannel flower and the waratah provided the inspiration for several other very stylish designs which were collectively known as the "Lulu" series. The tablewares were in either bone china or earthenware in a variety of different shapes, and were transfer printed with additional hand colouring,

but occasionally examples crop up in rouge flambé.

Miss Shorter's waratah pattern is particularly evocative of the spirit of the Arts and Crafts movement in Australia. There was a widespread aim to develop a distinctly national style and protagonists such as artist Lucien Henry and botanist R.T. Baker advocated the use of local wildflowers. So strongly did Baker feel on the subject that he set up a didactic exhibition "Australian Flora applied to Art" shortly after he became curator of the Sydney Technological Museum. This popular exhibition, the forerunner of the display currently at The Mint, no doubt encouraged Miss Shorter and other contemporary artists in their bold observations of familiar flora.



Fig.6 Doulton earthenware sauce boat with grey transfer print "Lulu" pattern, based on a c.1908 design by Lulu Shorter of Sydney incorporating flannel flower.



Fig.7 Royal Doulton earthenware jardiniere, transfer printed with a repeating design of waratahs and hand coloured, c.1910.



Fig.8 Terracotta figure of "Australia" modelled by F.W. Pomeroy, from the Victoria Fountain made in 1887 for the Glasgow International Exhibition of 1888. Photograph courtesy of Royal Doulton.

R.T. Baker particularly admired the waratah and wrote at length in his book of 1915 about its adaptability as a design motif (fig. 7) and suitability as an heraldic symbol on the Australian Coat of Arms. Earlier this century he enthusiastically championed a cause to make the waratah the country's national emblem but the wattle was the stronger contender. The public's attention was drawn to this modest blossom by the endeavours of the Wattle League, which was formed in 1911 and its observance of an annual Wattle Day! Consequently the wattle recurs as a decorative motif in Doulton, ranging from delicately painted, realistic representations on bone china to the more stylised *Wattle frieze* series ware which as produced between 1914 and 1930. Series ware provided a relatively inexpensive way to popularise Australian imagery and the Shorter family imported many colourful designs featuring local flora and fauna. One of the most appealing

series portrays the kookaburra sitting in a gum tree which was made from 1920 until 1949. The "laughing jackass" appears again later, this time as part of a photographic series of plates featuring scenes from the Australian bush. Koalas, kangaroos and kookaburras are depicted in their natural habitat, alongside portraits of Aborigines in a series which was popular until 1975.

In recent years there has been no further development of the theme of Australian flora and fauna on Doulton but perhaps for the forthcoming celebrations for the bicentenary of Australia in 1988 there will be a revival of interest in this colourful subject matter.

(Reprinted with permission from The Royal Doulton International Collectors Club Magazine vol.4, no.4, Winter 1984.).

The Australian National Maritime Museum

John Wade

Australia, the world's largest island, is at last getting a national maritime museum. Our oldest and busiest seaport, Sydney, will be its home.

This is the first national collecting institution to be located outside Canberra. The site was made available by the NSW Government, which saw the advantage of having a major cultural and educational institution as part of the Darling Harbour development. The Commonwealth Government is meeting all costs associated with the Museum.

The Australian National Maritime Museum is just that — a national institution. It will collect, conserve and display all material which tells the story of the interaction of all Australians — from antiquity to the present day, in all parts of the country, in all aspects of their interaction, and from all walks of life — with the sea.

Superbly sited just to the north of Pyrmont Bridge, the museum site will command extensive views of the wharves and waterways of the port. Its

twin wharves will reach out symbolically towards the shipping and the city. As well as providing berthing facilities for historic vessels, the wharves will create links with the harbour. It is hoped that visitors will be able to travel to and from the museum by water, perhaps also visiting other historic places on tours which call at Goat island, Fort Denison and the Quarantine Station on North Head.

The way the museum makes full use of its exterior spaces and site is unusual. In doing this it is more like an historic site or theme park such as Sovereign Hill. Yet the Australian National Maritime Museum goes even further, in grabbing the chance to emphasise the links with its historic environment. Much of the activity there will be outdoors, or even on the water.

The building itself is a bold design reminiscent of tall masts and billowing sails in steel and glass, designed by Sydney architect Philip Cox. The roof

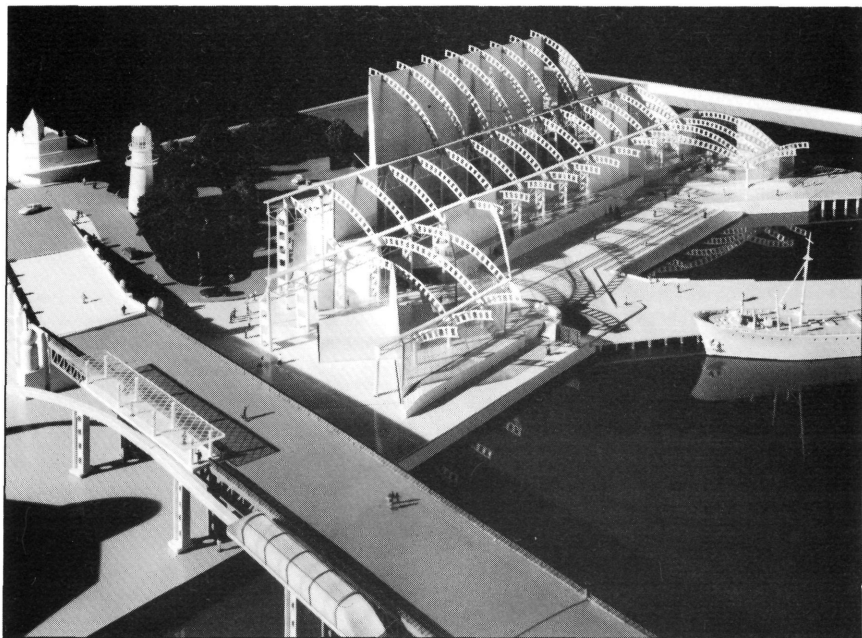


Fig.1 Model of the Museum building, with the roof of the galleries removed, designed by Philip Cox and Partners. Photograph by Tom Balfour of Max Dupain and Associates.

lines cascade down from a gallery with a ceiling over 30 metres high, high enough to take a yacht such as *Australia II*.

Agitation to preserve Australia's maritime heritage has been gathering momentum for several decades. It has seen the founding of regional maritime museums in most states. The *National Committee of Inquiry on Museums* (the Pigott Report of 1975) carried a strong recommendation that a national maritime museum be established to preserve, display and research all aspects of Australia's maritime heritage. The Pigott Committee recommended that the museum be in Sydney and that it be accessible by both land and water — as it has turned out.

Unfortunately, interest in maritime preservation came too late to preserve many important vessels of the sailing era. By their nature and by dint of the environment they move in, ships generally do not last long. Changes in technology hasten their obsolescence, and as the rate of change increases, the recent past becomes a more promising field for heritage preservation. But ships are not the only objects which reflect our relationship with the sea; there are many more small scale and collectable items such as scrimshaw, paintings and maritime instruments.

The collecting interests of the Australian National Maritime Museum will be wider than any other maritime museum in the world. Australians are the world's oldest known mariners. The people who first settled this continent, over 40,000 years ago, were the world's first known maritime voyagers. Even though the seas were lower, the first

boat people still had to cross stretches of water at least 50km wide to reach this island. How they did it is a mystery.

There is little left today to illustrate this long history of Australian maritime activity. Among the first few acquisitions by the museum are a pair of watercolours showing Aborigines fishing, including a couple in a canoe. Painted about 1817 by convict artist R. Browne, they are early and accurate depictions of tribal Aborigines of New South Wales.

Browne is known to have produced over 20 illustrations of natives of the NSW central coast, many now in the Mitchell Library and National Library. Most are portraits with the individuals being named; there are Pussey Pussey alias Ginatoo alias Hump Back'd Maria, Killigrant, Boungaree, Burgun, Sally Bundee, Cobawn Wogy, Towa, Broken Bay Jemmy, Wambla, Long Jack and Mimora among his subjects.

The two acquired by the National Maritime Museum are ink and watercolour sketches. One shows "Niga Fishing in the Surf with his Mutton" and "Burgun, Celebrated Fisherman of New South Wales in a Canoe — the woman Sitting down is supposed to be his Wife". A fire burns in the flimsy canoe between them. The other watercolour shows "Native Man of N S Wales with his Mutton that they Spear Fish with" and "The same Native presenting the Fish he has Caught to his Wife".

Browne is identified by Neil Gunsun (*Dictionary of Australian Artists* vol.1, pp 104-6) with the convict Richard Browne (born 1776) who was convicted in



Fig.3 Watercolour by R. Browne of about 1817, showing "Native Man of N.S. Wales with his Mutton that they Spear Fish with" and "The same Native presenting the Fish he has Caught to his Wife".



Fig.2 Darling Harbour with the old Pyrmont Bridge, before extensive land filling, about 1880. The site of the Australian National Maritime Museum is in the foreground just to the left of the bridge.

Dublin in 1810, arrived in Sydney in 1811 on the *Providence*, was sent to Newcastle until 1817, and died in Sydney on 11 January 1824.

The discovery of Australia — by Aborigines, Dutch, Macassans, English, French and other peoples will be one of the five themes likely to be shown when the museum opens.

Detailed scale models will represent ships of the time; material recovered from wrecks may reflect voyages that were not so successful. Maps and charts will demonstrate the increasingly accurate knowledge of Australia gained through explorations by Cook, La Perouse, Bass, Flinders and others.

From 1787 onwards, millions of people emigrated from Europe to settle in Australia. Until the 1960s they came by ship, and in the last decade people have still been arriving by ship, from South-east Asia. The long, tedious voyage made a vivid impression on the immigrants, emphasising the distance between social classes just as much as the distance between Australia and Europe.

Displays on immigration will rely on oral history research and donations of material from immigrants, to bring a personal element into the story, as much as on the ships on which these people come.

Leisure will be one of the most popular themes, and one which will have strong links to activities which people can watch on the harbour outside. This is where *Britannia* will be displayed — a beamy 18 footer which recalls the days of rough-and-tumble open boat sailing on Sydney Harbour. Built in

cedar in 1919 by "Wee Georgie" Robinson, she was crewed by working class lads from Balmain wearing football jerseys. There were enough of them on the tiny craft to make up a full team! Neville Wran was one of the boys who served as bailer.

Britannia survives, one of the few early 18 footers to do so. Her cedar hull is in fairly sound condition, her rudder, tiller and some brass fittings are still there. Best of all, her builder is still alive to provide advice on details of the restoration. The hull's present blue and brown Mediterranean paint scheme will be removed, courtesy of Epiglass, and returned to varnished cedar. New sails will be fabricated, although she may not carry the full 3200 square feet (300m²) of sail which once hurled her through the water at speeds in excess of 18 knots.

In 1986 the Royal Australian Navy celebrates 75 years defending Australia. The hard life of our sailors will be shown partly through artefacts and reconstructions, and partly through a floating naval vessel.

The Museum is confident of getting the support of the Navy which houses, on Spectacle Island and elsewhere, a large archive of historical material. There is much to intrigue; for instance, visitors could see the large size coffee cups used at sea, when anything filled too full will slop around, and the deep dining plates used for the same reason. The mask of Commodore Goodenough, Commander of the Royal Navy's Australia Station, and a 19th Century surgeon's kit are more macabre items in the Navy's collection.

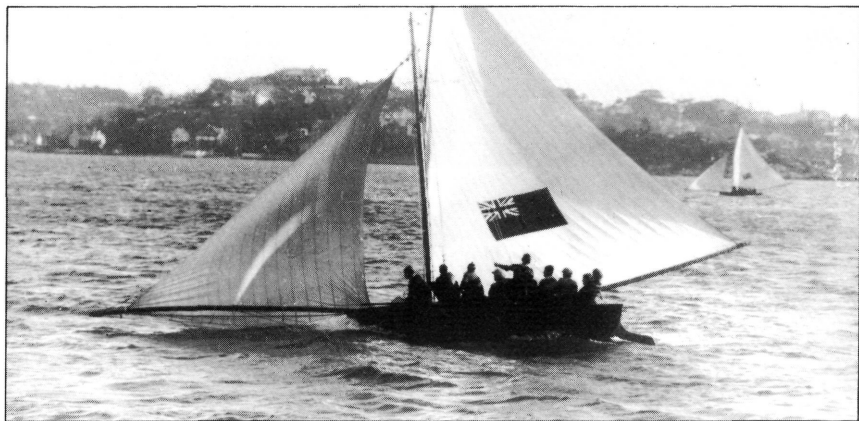


Fig.4 *Britannia*, with a crew of at least ten, sailing in a race for 18 footers on Sydney Harbour in the 1920s or 1930s. Photograph courtesy of Bruce Stannard.

The museum will be investigating the feasibility of keeping a Royal Australian Navy vessel as a floating exhibit. Studies are being made on the feasibility of keeping various vessels, from the destroyer HMAS *Vampire* to smaller vessels such as a patrol boat. Vessels will have to be adapted to museum use and this will involve some compromise in the way they are presented to visitors, probably by leaving parts of the vessels intact and converting others to special uses. Audio-visual means will be used to heighten the impression of what real life is like aboard a ship.

By far the major part of Australia's produce reaches its export markets by ship. Port facilities, wharf labourers, warehouses, and container shipping will feature in the exhibition theme on commerce. The activities in the shipping lanes might be relayed to visitors on video screens from the MSB control tower.

Maritime commerce has been vital to Australia since 1788, when the First Fleet awaited supplies from overseas. An early industry which was partly based in Australia was whaling, and it is well represented in some private and public collections by the scrimshaw made by the sailors from whale teeth and bone.

Safety at sea is always an important consideration. While the Museum will draw upon shipwreck material for its displays, it will also have a lighthouse. This is being dismantled on its present site, Pine Islet off the North Queensland coast, and brought to Sydney where it will be re-erected. The Pine Islet light was built in 1884-5 and manned until recently when it was replaced by an automatic electric signal. An adjacent display will show the hardships and the joys of the lighthouse keeper's existence.

Interactive displays, and reconstructions that allow visitors to experience conditions on board

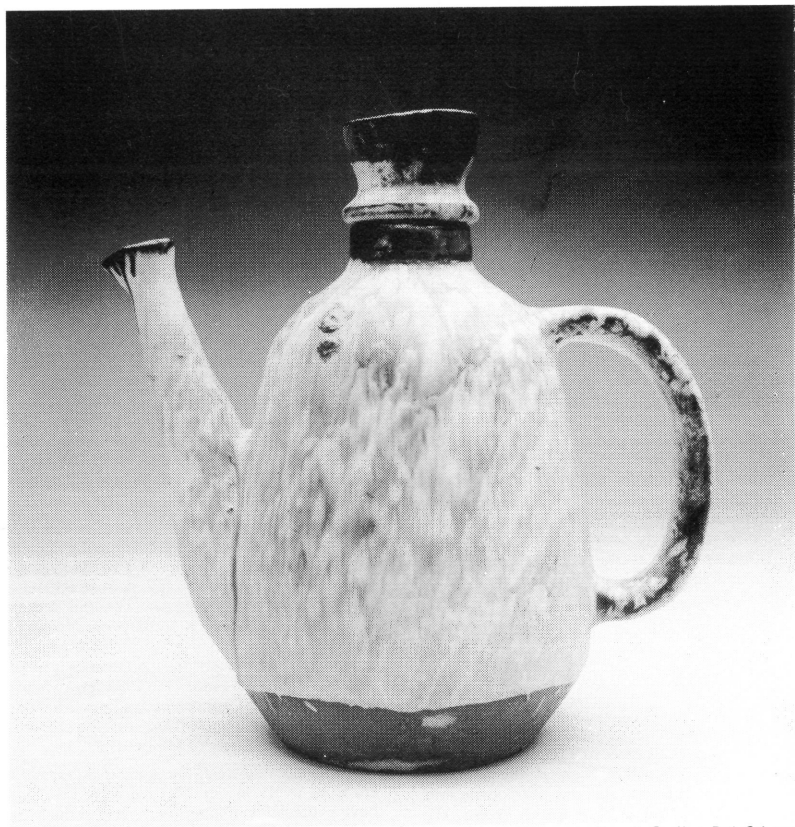
ship will be strong elements in the displays. Audio-visuals will be used to bring alive the displays and the ships moored at the wharves. Visitors will come away with a feeling that they know a lot more about how dependent Australians were, and are, on the sea and our maritime industries.

There is no way such a museum could be built solely by government. Support from the public and industry and commerce will be sought for display material, sponsorship and technical assistance. Already the Museum has had \$50,000 sponsorship from Speedo to acquire Australia's world water speed record holder, *Spirit of Australia* and as the museum gets better known people are coming forward with interesting donations. One such gift is a printed silk program of the Balmain Regatta of 9 November 1880.

The museum will be building up a maritime heritage centre with a specialised library on Australian maritime history, photographs, films and videos, research files and computer-based information on ships and their passengers. Visitors will be able to search for their own forebears, and scholars and students will be able to use the material for their own research.

There will be the usual facilities that modern museums offer. A theatre for films and lectures, school classrooms and gallery tours will be part of the museum's public educational programs. A restaurant overlooking the water will naturally offer fine seafood. Travelling displays on maritime subjects will be generated for showing in other venues all over Australia.

Until the construction of the museum display facility at Darling Harbour, the museum operates out of a city office block. Anyone who would like further information about the project or who wants to assist can write to the Australian National Maritime Museum, Box 5131, Sydney 2001.



David and Hermia Boyd: Coffee Pot, 24 cm

Brindleys of Adelaide

Fine and Decorative Arts

By Appointment
253 Flinders St Adelaide 5000 South Australia
Telephone: (08) 223 3758 – (08) 297 6146

Australia's Garden Heritage

by Tim North

Although our garden heritage is, compared with countries like England and even the United States, miniscule, it is nevertheless one of which we are proud, and which we seek to protect. Admittedly we do not have anything like the great classical landscapes of Stowe and Rousham, we cannot boast of the sheer magnificence of Chatsworth, and we do not even have a twentieth century garden that can be compared with Hidcote or Sissinghurst. But we do have some fine old gardens.

Horticulturally speaking, we were conceived in the gardenesque period, and John Claudius Loudon was our earliest and most illustrious guide. It is interesting to recall that Loudon dictated that "the suitability of a geometric style for a country in a wild state must, we think, be obvious to every unprejudiced mind, from the contrast which its clearly defined lines and forms offers to the irregularity of the surrounding scenery – it is therefore calculated to suit newly peopled and thinly populated countries such as the back settlements of America and Australia". In other words, order into a disorderly land!

So our early gardens tended to be formal and geometric. But there were some which boasted fine botanical collections, for Australia too had its share of wealthy amateur plant collectors — men like William Macarthur of Camden Park and Alexander Macleay (after whom the genus *Macleaya* is named) of Elizabeth Bay. Later, as in England, the merchant princes took over and created fine gardens, such as those at Rippon Lea near Melbourne and Milton Park at Bowral in New South Wales. We have, too, a heritage of charming old cottage gardens, many of them dating from the gold-mining era of the 1850s and 1860s; there is at present a noticeable revival of interest in restoring, or recreating, these nineteenth century "cottage" gardens.

But, as in every country, our garden heritage is a fragile one, threatened and continually eroded by economic pressures, creeping industrial and commercial developments, and all the other factors of which concerned gardeners will be only too well aware.

So the Australian Garden History Society was born, in 1980, as a result of a conference held in Melbourne in that year and attended by a number of dedicated amateur gardeners, landscape architects, botanists, historians and others with a concern for our national heritage.

Because our history is a short one and our future, we hope, a long one, we prefer to look on history as a continuing evolutionary process, and we take the view that looking into the past is only one part of the process of moving into the future. So our

interests, as a Society, tend to be wide; we are, for example, just as concerned with the making of good modern gardens as we are with the preservation of old ones; one of our stated aims is "through a study of garden history, to promote proper standards of design and maintenance that will be relevant to the needs of to-day"; another aim is "the conservation of valuable plants that may be in danger of being lost to cultivation". We aim to look at garden-making in its wide historic, literary, artistic and scientific contexts.

Because our membership is far-flung — from Sydney to Perth, from Darwin to Adelaide — the main link which binds the Society is its journal, *The Australian Garden Journal*. This is produced by a private enterprise publishing concern and is on sale to the general public as well as being distributed to all members of the Society.

At the time of writing the Australian Garden History Society has some 1,500 members and membership is increasing rapidly. Active State branches operate in the more highly populated States — New South Wales, Victoria, Tasmania and South Australia — and these organize programmes of garden visits, lectures, conservation "workshops" and other activities. An Annual Conference is held each year in a different centre — in 1986 the Annual Conference will be in Launceston, in Tasmania, and our guest speaker will be Dr John Foster, lecturer in history at the University of Melbourne.

From time to time we have eminent guest lecturers from overseas. In 1983 we were privileged to have Professor William Stearn, late of the Museum of Natural History in London; in 1985 we collaborated with the Australian Institute of Landscape Architects to arrange an Australia-wide lecture tour by Professor Sun Xiaoxiang, Professor Landscape Architecture at Beijing, Peoples' Republic of China, and in the Bicentenary Year, 1988, our guest lecturer will be Mr John Sales, Gardens Adviser to the National Trust of England and Wales.

Note: Tim North is Secretary of The Australian Garden History Society: for further information on the Society and an application form for membership, write to him at PO Box 588, Bowral NSW 2576.



JOSEF LEBOVIC GALLERY

SPECIALISING IN OLD AND RARE ETCHINGS, ENGRAVINGS AND PHOTOGRAPHS



"RIPPLES" BY L. ROY DAVIES, 1924 ORIGINAL WOOD ENGRAVING, EDITION OF 50

The Gallery stocks a comprehensive selection of prominent Australian printmakers from the early settlement period to the 1950's and a selection of nineteenth century and early twentieth century English and European printmakers.

We stock nineteenth century Australian photography.

Valuation, restoration and framing services available.

REGULAR EXHIBITIONS HELD. CATALOGUES AVAILABLE.

294 OXFORD ST, PADDINGTON NSW 2021

Until the first half of 1986 when we will move to our new premises at

34 PADDINGTON ST, PADDINGTON NSW 2021

TELEPHONE (02) 332 1840

Member of Antique Dealers Association of NSW. Auctioneers and Valuers Association of NSW.

The Crown Corning Glass Collection at The Power House Museum

Annette Keenan

Recently, the Museum of Applied Arts and Sciences became the beneficiary of a large, invaluable donation. Crown Corning Ltd, already a Patron of the Power House Museum, presented its own collection of historical glass, glassmaking equipment and mould order catalogues.

With the help of Crown Corning's Industrial Designer, Mrs Denise Larcombe, the glass collection has been catalogued and, where possible, items have been cross-referenced with their appearance in original sales catalogues of the late 1920s and 1930s.

The collection covers a period of almost 60 years from about 1920 to about 1980. This includes the significant formative period of the glassmaking industry in New South Wales during the 1920s, the burgeoning of that industry during the 1930s, the special orders and production lines appropriate to the war years and the glass designed and made for a variety of Australian-based companies during the later 1940s, the 1950s and the 1960s.

A broad cross-section of Australian life — the domestic, architectural, industrial, commercial and scientific spheres — is represented. The objects themselves vary in status and quality from the hand-cut 'Grimwade' crystal of the 1930s and 1940s to the more practical glass roofing tile, humble ovenware and the ever-popular milkshake glass.

The majority of the objects represented once formed an integral part of the lives, and now of the memories, of many Australians. Some were so familiar and commonplace that they were simply taken for granted without a second thought as to their origin. But even these seemingly undistinguished items have an important role in a collection such as this since they help to keep intact its social, historical and technological integrity.

With the addition of the Crown Corning collection, the Museum of Applied Arts and Sciences currently has the largest and most comprehensive collection of Australian-made and/or — decorated glass of any public museum or gallery in the country: in total, nearly 900 pieces.

The Museum's extensive collection provides a valuable, albeit incomplete, social, historical and technological record of the development of the glass industry of New South Wales, particularly from the First World War to the late 1970s. It highlights the products, the people who used them and the ways in which those products were used. At the same time, it bears witness to the people who made the glass from the manager of the factory to the gaffer (master-worker of the glassmaking team) and

the water boy who carried drinking water to the glassblowers.

THE COLLECTION

(i) The Tools

This part of the collection includes a number of blowpipes, forming blocks, a blocking tub, a gaffer's chair and some metal moulds.

Blowpipes are one of the three tools essential to the hand-making of glass. Of those three tools — the blowpipe, the punty and the steel jack — the blowpipe is the most important. Molten glass is gathered from the furnace on the end of the blowpipe, a hollow metal tube, usually between 1.3 and 1.6m long. The glassmaker then blows through the mouthpiece to inflate the 'gather' of glass.

The gaffer is the master-worker of the glassmaking team. He sits at the chair and rolls the blowpipe up and down its sloping arms while shaping the gather of glass. Constant rotation keeps the glass, still in its formative stage, from sagging or collapse. It also helps to retain its symmetry. Since the gaffer is the most experienced member of the team, he carries out the most difficult work.

Forming blocks are hollowed chunks of wood, which help to shape the gather of glass while it is still on the end of the blowpipe. The hollows are of various shapes and sizes. The blocks are charred before use and kept wet in the blocking tub during use. This prevents them burning and ensures that the hot glass does not stick to the wood.

(ii) The Mould Order Catalogues

These catalogues provide an excellent, irreplaceable record of the factory's production of moulds and therefore of its output. They include not only the more regular lines but also special orders, particularly those made during the Second World War; for example, "Side lever gear to produce insulator as per drawing... /FOR ECLIPSE RADIO PTY LTD./ EXTREMELY URGENT. This order carries the highest priority / by director of the War Cabinet..."

The information to be gleaned from these records is invaluable in dating products, in identifying customers and their orders through the company names and the line drawings that are supplied with the orders, and in ascertaining technical specifications for mould production. They therefore provide more details than the illustrated sales catalogues published by the glass factory.

(iii) The Glass Collection

This is the largest component of the Crown Corn-



Fig.1 Group of tableware, milk bar and restaurant glass: a banana split, peach melba and grapefruit dish, a sundae bowl, a counter display jar, a milkshake glass and a nappy in deco design.

Made by Crown Crystal Glass Co. Ltd., Waterloo, 1920s – 1960s.

ing collection comprising 491 glass items. It includes glass that would be familiar to many of us such as tableware, kitchen and oven ware, as well as glass that many might not have realised was Australian-made such as laboratory, automotive, railway and architectural glass.

The collection covers a 60 year period from the end of the First World War to the late 1970s. Each of those decades was a significant period in the history of continuing glass production in New South Wales.

The 1920s saw the initial phase of expansion of Australia's glass industry from a largely bottle-making concern into domestic ware in competition with overseas imports. It also saw, in New South Wales in particular, an amalgamation of a number of glass factories under the single umbrella of AGM (Australian Glass Manufacturers).

Production was aimed at the medium-priced market of clear and coloured domestic glass. Even so, total output was small compared with the imports of both quality and cut-price glass from America, England and Europe. Crystal Glass Ltd and, after 1926, Crown Crystal Glass Co. Ltd, produced a range of carnival glass competing with the American iridised ware. Much of the Sydney-pro-

duced carnival glass, however, featured Australiana in its patterns, from a kookaburra and koala to a kangaroo and emu. Other designs were American-inspired. Among the carnival glass pieces in the collection are a group of six tumblers with blackberry and butterfly design, and four bowls featuring gum leaves and kookaburras.

During the 1930s, there was a further registration by AGM of subsidiary companies as well as a burgeoning of glass production not only for the home but also for architectural, industrial and commercial uses: for example, glass roofing tiles, glass bricks, telephone wire insulators, spacers for power lines and blowfly traps.

About 1930, a significant addition was made to Crown Crystal Glass Co. Ltd's production in the way of hand-cut crystal. The 'Grimwade' line was hailed as 'absolutely handmade and hand-cut by skilled Australian artisans'. Marketed as having 'a direct appeal to the tastes of every woman', 'Grimwade' crystal is now eagerly sought by Australiana collectors. Most prized are pieces which bear the stencil-etched name of 'Grimwade' or still carry their original Australia-shaped green and gold paper label.

By 1939, AGM's fourteen subsidiaries had been



Fig.2 (l. to r.) Sugar bowl and cover, coffee percolator in hand-blown heat resistant glass decorated with gold print, an acid etched rose bowl in green glass, a pint jug in strawberry pattern and an oval salad bowl with mould-pressed pattern imitating cut glass. Made by Crown Crystal Glass Co. Ltd., Waterloo, 1920s – 1960s.

reorganised under the newly registered ACI (Australian Consolidated Industries).

While the war years saw a slackening of the market and therefore of production in some areas, ACI's subsidiaries, particularly the Crown Crystal Glass Co. Ltd and AGM, rose to the occasion in manufacturing special items that were otherwise unavailable but nevertheless much needed for the war effort. Glass tableware replaced, through necessity, the previously imported but now unprocurable china tableware. An explosion proof light shade was devised for use in munitions factories. The thick glass shade ensured that, in the event of the light bulb blowing, a stray spark would not accidentally explode the ammunition.

In 1940, the Crown Crystal Glass Co. began its production of scientific ware. This line continued until 1968 and included most types of laboratory glassware — flasks, gauge glasses, ounce measures, mortars, filter bowls, dessicators, coplin jars and covers and funnels. Examples of each of these, and more, are represented in the collection.

Small bowls to catch the sap on Dunlop's rubber plantations were designed and made at Crown Crystal Glass. However, the flat base of the bowl made it a useful item of tableware and on the plantations, many were pilfered. The design was modified, a rounded base, making the bowl unstable for food and drink. Pilfering was consequently reduced.

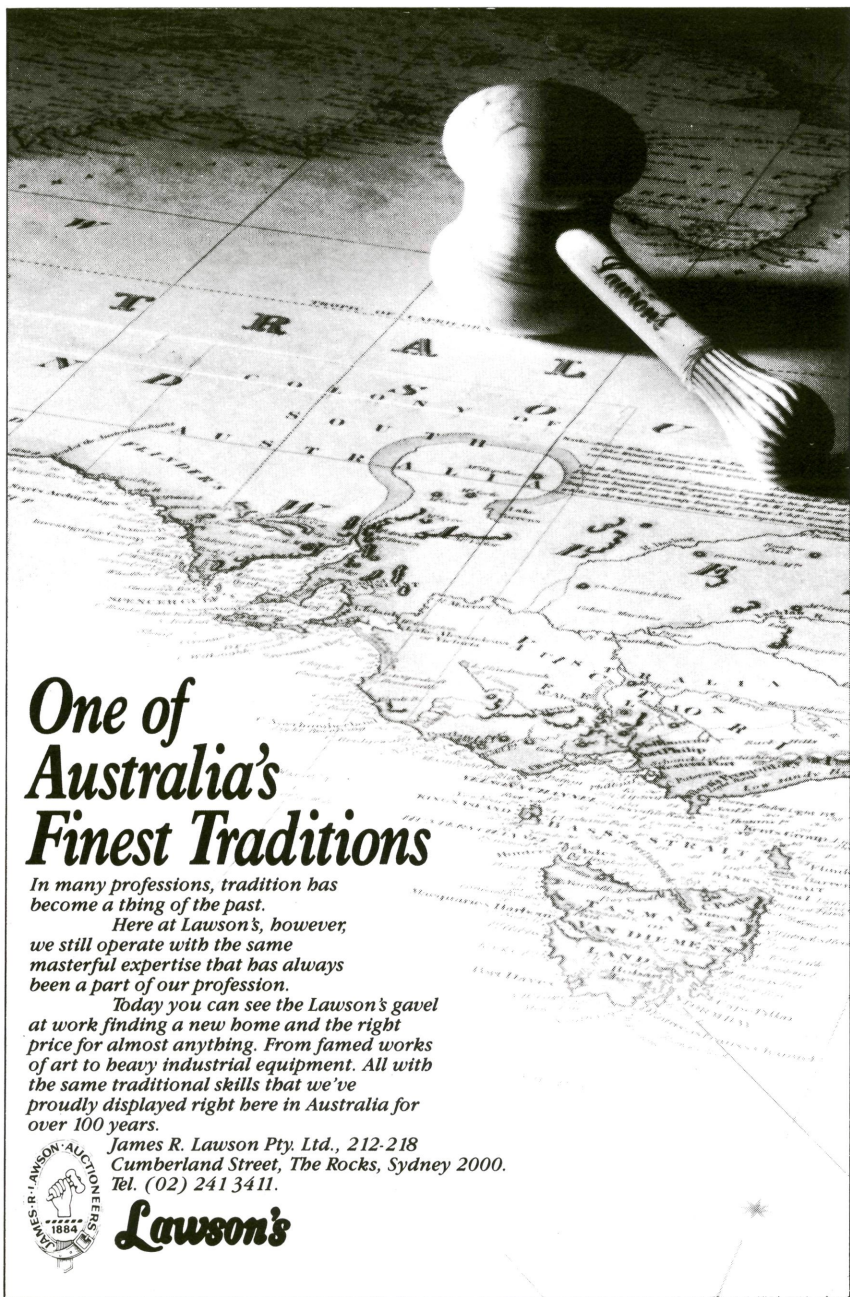
During the 1950s and 1960s, tableware production continued especially in drinking vessels for the home and for hotels. Decoration on these glasses was varied and colourful, with ruby stain, screen-printed colours, glister and lustre, hand-brushed gold and machine cutting. Souvenir and commemorative ware included a tumbler with a five-colour print and hand-brushed gold lines to commemorate the 1954 Royal visit.

Glassware for milk bars and restaurants was popular. Bowls for ice-cream sundaes, parfait glasses and dishes for banana splits, milkshare glasses and counter dispensers for Arrowmint chewing gum will bring back happy memories of growing up to many Australians.

Other interesting items in the collection which partially represent the output of the glass factory over the last three decades are:—

- lenses for car headlights made for companies such as Hella, Lucas and Nasco;
- soda syphons for Lowry's, Cohn and Tooth's;
- heat resistant glass for coffee percolators and for electric frypan covers;
- biscuit barrels and drink dispensers.

With the Mint Building, the Hyde Park Barracks and the extensive exhibition space planned for the Power House Museum, there are a number of opportunities for items from the Crown Corning collection to be displayed. The bulk of the collection held in storage may be viewed by special appointment.



One of Australia's Finest Traditions

In many professions, tradition has become a thing of the past.

Here at Lawson's, however, we still operate with the same masterful expertise that has always been a part of our profession.

Today you can see the Lawson's gavel at work finding a new home and the right price for almost anything. From famed works of art to heavy industrial equipment. All with the same traditional skills that we've proudly displayed right here in Australia for over 100 years.

James R. Lawson Pty. Ltd., 212-218
Cumberland Street, The Rocks, Sydney 2000.
Tel. (02) 241 3411.



Lawson's

The Brian Everard Easterbrook Collection of Ceramics

Peter Mercer

Our national and state collections would be very much the poorer if it were not for benefactors.

Most of the great museums of the world owe their foundation and development to bequests of private collectors and the Tasmanian Museum and Art Gallery is no exception as far as the development of its collections are concerned.

Recently the Museum was fortunate to have been bequeathed one of the largest, if not the largest private collection of Australian pottery.

The benefactor was the late Mr Brian Everard Easterbrook who died on 31 August last year. He willed to the Museum approximately 6,500 ceramic pieces and the overwhelming content of the collection is Tasmanian. He also left to the Museum his reference books on Australian pottery, the results of his research over the years including the completed manuscript of a book written by him *Pottery in Tasmania* and \$30,000 which in accordance with his will is to be invested in order to provide funds for the acquisition of future additions to the Easterbrook collection.

To have gathered a collection of 6,500 examples of pottery would seem to be a lifetime's work but Brian Easterbrook did not start collecting seriously until 1971. He had been a collector in other areas of Australiana before this but lost everything in the 1967 bushfires which decimated much of the south east of Tasmania.

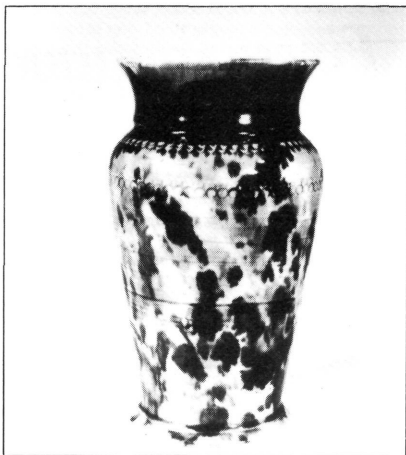
After this disaster in 1969 he decided to travel abroad. On his tour of Britain he began a study of ceramic art learning at first hand from the superb collections in the county museums the different designs and techniques produced by the potteries. On his return to Tasmania he commenced a detailed study of Tasmanian potters and started collecting examples.

By this time he was living at Gravelly Beach on the West Tamar and his attention became focussed on the once thriving commercial potteries of Launceston, John Campbell & Sons and McHugh Bros. Although in 1971 potteries were still functioning they had long since ceased to produce fine wares. McHugh Bros had been taken over by Humes in 1961 and re-furnished and Campbell's was only producing salt glazed pipes. It closed down in 1975.

Brian Easterbrook in 1971 had the field more or less to himself. The output of these potteries was out of fashion and not popular to any except a few. As the decade progressed he accumulated hundreds of examples from the earliest period of the



Urn with green glaze, attributed to John Campbell of Launceston and dated c.1930, height 52cm. Tasmanian Museum, Brian E. Easterbrook collection.



Earthenware vase with majolica glaze made by McHugh Bros of Launceston, height 18cm. Tasmanian Museum, Brian E. Easterbrook collection.

potteries to the present. By the late 1970s it was a different story for there were by now many collectors and for rare pieces there was keen competition.

Although a large proportion of the Easterbrook collection is concentrated on these two potteries, Brian Easterbrook gathered information and examples of every commercial or craft pottery that functioned in Tasmania from the earliest period. He accumulated evidence to show that much early work being ignored by collectors as "imported" was in fact made in Tasmania and his work in the area has been instrumental in saving much of this early pottery from destruction.

As well as many examples of pottery from Tasmanian sources the collection contains a great many examples from other parts of Australia. It also includes examples of the commercial output of Campbell and McHugh such as salt glazed pipes, garden border tiles and chimney pots. Among the very rare items is a Campbell conservatory fountain, one of only five known still to exist.

Although Brian Easterbrook's great interest in the last fourteen years of his life was the study and collection of pottery, particularly examples known to have been made in Tasmania, he was by no means single minded. He was a keen ornithologist and in his diaries, which he kept from 1947 to 19 August 1985 just a few days before his death, he kept extensive records of bird life and bush wildlife.

Creative writing was another of his interests. In 1969, while in England, he had two small books of his poems published and among his possessions was a number of manuscripts of poems and plays. He was a frequent contributor of articles to journals, among them the *Australiana Society Newsletter*.

Brian Easterbrook was born near Launceston on 25 October 1925 and after having his early schooling in Launceston he completed his secondary education at the Hobart High School in 1943.

He enrolled in a Bachelor of Science degree course at the University of Tasmania specialising in agriculture and although he gained passes in seven units he did not complete his degree but left Tasmania and worked as an agronomist in Victoria and Queensland before returning to Tasmania to work for the Department of Agriculture in Hobart.

A year or so later he decided to change his occupation and become Librarian at the Electrolytic Zinc Company, a position he held for ten years. In 1972 after moving to the north of the island he held the same position with Comalco Ltd at Bell Bay until his retirement in 1982 after a heart attack.

Brian Easterbrook passed away on 31 August 1985 but his memory will linger on in the vast collection that now belongs to the people of Tasmania. The Easterbrook collection of ceramics is his memorial.

A small selection of items from the Easterbrook Collection is currently on display.



Jardiniere stand in mottled blue, green and brown majolica glaze, attributed to McHugh Bros of Launceston, about 1910. Tasmanian Museum, Brian E. Easterbrook collection.



Conservatory fountain in mottled grey-green majolica glaze, made by John Campbell of Launceston and standing 1.2 metres high. Tasmanian Museum, Brian E. Easterbrook collection.

AUSTRALIAN FURNITURE FINDERS

Suppliers of Colonial Furniture



*Primitive highchair Provenance through
five generations. Acquired by National
Museum of Australia in March 1986*

Current stock includes a
good selection of early
cedar tables and desks

Viewing by arrangement:
Tony Preston
Telephone: (062) 47 0413

12 Cobby Street
Campbell
Canberra ACT 2601
Telephone: (062) 47 0413



Storage and Display
Oddfellow's Building
73 Comur Street
Yass NSW 2582

AUSTRALIAN FURNITURE FINDERS

Books

THE ROYAL BOTANIC GARDENS, SYDNEY. A HISTORY 1816-1985, by Lionel Gilbert. Melbourne, Oxford University Press, \$39.95

At 1 pm on June 13, 1816, Nicholas Delaney and his gang of 10 convict workmen laid down their tools. With five gallons of spirit donated by a grateful Governor Macquarie they celebrated the completion of Mrs Macquarie's New Road and, at the same time, the foundation of Sydney's Botanic Gardens.

With no public fanfare, Charles Fraser was soon afterwards appointed the first Colonial Botanist and the work of Australia's oldest scientific institution — now the Royal Botanic Gardens, Sydney and one of the world's leading botanic gardens — had begun.

The lively story of the Gardens' long history — often turbulent, always fascinating — has been told by noted historian Dr Lionel Gilbert in "The Royal Botanic Gardens, Sydney — A History 1816-1985", published by Oxford University Press. The book was launched at the Gardens by the Governor, Sir James Rowland, on the 170th anniversary, June 13.

The vicissitudes of the Gardens' progress through official wranglings in the early days and the growth of its scientific work under directors including the Cunningham brothers, Charles Moore and Joseph Maiden last century, Anderson, Mair and others since 1900, are told in Dr Gilbert's entertaining narrative. His history is peppered with anecdote, event and incident as engrossing to the seeker of fact as for those who just love to wander through the Gardens foreshore acres.

One hundred and seventy years ago Lachlan Macquarie established the Sydney Gardens on the site at Farm Cove where, within a few months of arriving in 1788, Governor Phillip planted "nine acres in corn" for the First Fleet settlers. The Middle Garden, behind the restaurant, has been in continuous cultivation since that time.

Phillip enclosed an area from Darling Harbour to Woolloomooloo Bay as Crown Land for the Governor's Domain. Today the Gardens extend over 30 acres surrounded on the east, west and south by the domain, 34 acres of parkland administered by the Gardens.

In 1831 *hoi polloi* were allowed into the Gardens; until this time only the gentry had been admitted. The workforce was three watchmen, one gatekeeper, two carters, one overseer, 10 labourers and nine invalids for light "sweeping work" and four to six orphan boys issued with frocks and trousers of Russian duck or canvas plus an allowance of whale oil for light.

Macquarie built a stone wall around the old Government Farm, providing a base for horticultural and botanical activity which was extended by plant

collections made during his and others' expeditions into the colony's hinterland. Plants were sent from there to Kew Gardens in London and in time exchanges of seeds were made with botanical institutions around the globe.

From these beginnings, the foundations were laid for a collection of plant specimens which, in 1982, culminated in the opening of a new National Herbarium of NSW. Today, with more than one million specimens, the Herbarium is an important research centre.

Lionel Gilbert's story reflects his devotion to the science of botany, affection for the Gardens, its plants, politics and personalities and respect for its achievements and aspirations.

The book is well illustrated with maps, diagrams, old photographs gleaned from a variety of sources and full colour contemporary pictures of the Gardens, some taken by the author. The front cover is a reproduction of a colour print showing the Gardens in the 1880s.

THE FEDERATION HOUSE by Hugh Fraser, photography by Ray Joyce. Sydney, Lansdowne Press, \$34.95

Wonderful colour photographs give a rich impression of Federation houses, their interiors, fittings and gardens. The sensitive text by architect Hugh Fraser captures the essence of the style.

This is not a restoration manual, and the owner of a Federation house or the student of architecture will find this a good complement to Ian Evans' book on restoring a Federation house. Hugh Fraser explains the principles of Federation design, the kind of effects that Federation architects, builders and decorators sought. Fraser's is a very thorough and complete approach, so that the enthusiast who follows the book will gain a firm idea of how to understand a Federation House, how to treat it in an authentic way rather than just giving it a veneer of paint.

The chapter on restoration and renovation shows some of the unsympathetic additions that have destroyed the character of many houses, and points the way to doing things differently to achieve an harmonious effect. Windows can be designed to fit in, garages can be added in a way that reflects the Federation tradition.

A compact writing style, plenty of books for further reading at appropriate places in the text, and a good index make the book easy to use. The purist might have wanted more detail in the captions, identifying where the houses illustrated are. As it is, the book is an inspiration to look after the surviving examples of Federation housing.

**PHILLIP BLASHKI — A VICTORIAN
PATRIARCH** by Gael Hammer. Sydney, P.
Blashki & Sons Ltd.

Sam Lipski, one of Australia's best known news commentators, launched the biography of Australian patriarch and Sheffield shield-maker, Phillip Blashki, in Melbourne in June. Thomas Keneally launched the book in Sydney in May.

When Phillip and Hannah Blashki arrived in Australia in 1858, they little imagined that nearly 130 years later some 400 of their descendants, spawned from 14 children, would live here and find their way into all walks of Australian life. This book, written by one of the 88 great-grandchildren, Gael Hammer, is their story.

Blashki had come to Australia from Manchester with a bride he had fallen in love with as she stood mourning at her first husband's graveside. Blashki worked as a magistrate, freemason, jeweller, watch and shield-maker. It was in this latter capacity that the firm he had established, P. Blashki and Sons, won the tender to design and make the now-famous Sheffield Shield, awarded annually for interstate cricket competition.

He also worked to administer the Freemasons Homes, the Montefiore Homes, and was founder of a number of societies including the Victorian Chamber of Manufactures and the Employers' Federation. For 21 years he was elected Chairman of the City Court Bench in Melbourne. His descendants include a number of prominent Australians — impressionist painter Miles Evergood; Bill PinCUS Q.C., recently appointed to the Federal bench; Macquarie University education specialist, Prof. David Cohen and the poet, Marjorie Pizer.

The book spans seven generations and tells the

true but often bizarre events that shaped the history of both the Blashki family and the Australian nation. It explores Australia's past through the eyes of those who participated in its growth.

The book is illustrated with over 80 photographs and with 16 fully-documented family trees. The author, Gael Hammer, a sometime teacher, historian, counsellor, familywoman, has been researching the family tree for 30 years — making her a trendsetter in the field. The book is the result of a paper about Phillip Blashki written for an exhibition on prominent Victorians for the Sesquicentenary last year.

THE BLIGH NOTEBOOK. Two volumes, limited edition of 500 copies published by the National Library of Australia, \$325.

Ten years ago, Canberra's National Library bought the notebook of Lieut. William Bligh's epic voyage in an open boat to Timor. Bligh and some loyal men had been set adrift from HMS Bounty on 28 April 1789. Six weeks later, on 14 June, they set foot on Restoration Island off the Queensland coast. Bligh then navigated the 7m boat to Timor, all the while making calculations and keeping notes of the voyage.

Bound in green buckram, the notebook is reproduced in facsimile with a transcription and introduction by Professor John Bach of the University of Newcastle.



Exhibitions

**Fitzroy Lost and Found
A History in Photographs**

Sorry but we missed telling you about another exhibition. This one was first held at the splendid Fitzroy Town Hall (1874, built on the model of Birmingham's) in April, and showed the history of the Melbourne municipality of Fitzroy in photographs. It is now being shown in the restored Glass' Terrace in Fitzroy.

The exhibition shows the architectural and social development of Fitzroy. Many of the photos are by the late John O'Brien, an historian and one of those who fought in the 60s against compulsory orders to demolish their houses and replace them with three storey walk-up blocks of flats.

A 24 page catalogue, supplementary notes on the photographs, and a coloured poster are available from the Convenor, Fitzroy History Society, Box 180, Fitzroy 3065.

**Designing Lights:
Drawings of Colonial Lighthouses
1817-1899**

An exhibition on early Australian lighthouses from the collection of original plans, photographs and objects owned by the Commonwealth will be shown at Sydney's S.H. Ervin Museum from 22 August until 21 September.

The 42 original drawings on show have never been exhibited before. A comprehensive, copiously illustrated catalogue with an essay by Professor Joan Kerr will be available (cost \$15).

The exhibition has been organised jointly by the Royal Australian Institute of Architects (NSW Chapter), the Power Institute of Fine Arts at the University of Sydney, and the S.H. Ervin Museum. It will run concurrently with the show "Lloyd Rees as Printmaker". Telephone (02) 27 9222 for details.

Alan Landis Antiques

Specialists in

**English Pottery
& Porcelain
& Australiana**

Single items &
collections purchased
Attendance at all Major Sales;
commissions undertaken



140 CASTLEREAGH ST., SYDNEY. AUSTRALIA 2000.
Between Tattersalls & Legacy (02) 267 7068.

Collectors Australiana

*at Elizabeth Antiques,
Mosman Portobello Antique Arcade
in the "den" of shops 15 & 16.
A Display of Australian Memorabilia
including pottery, glass, jewellery,
Australian silverplate and furniture*

**742 Military Rd Mosman 2088
Open 7 days 10 am to 6 pm
(02) 960 3427**

J.B.HAWKINS ANTIQUES

'WHITLEY', OLDBURY ROAD, MOSS VALE, NSW 2577

TELEPHONE (048) 91 2726



A Magnificent Frosted Glass Silver Mounted Claret Jug.

William Edwards London 1852

\$27,500