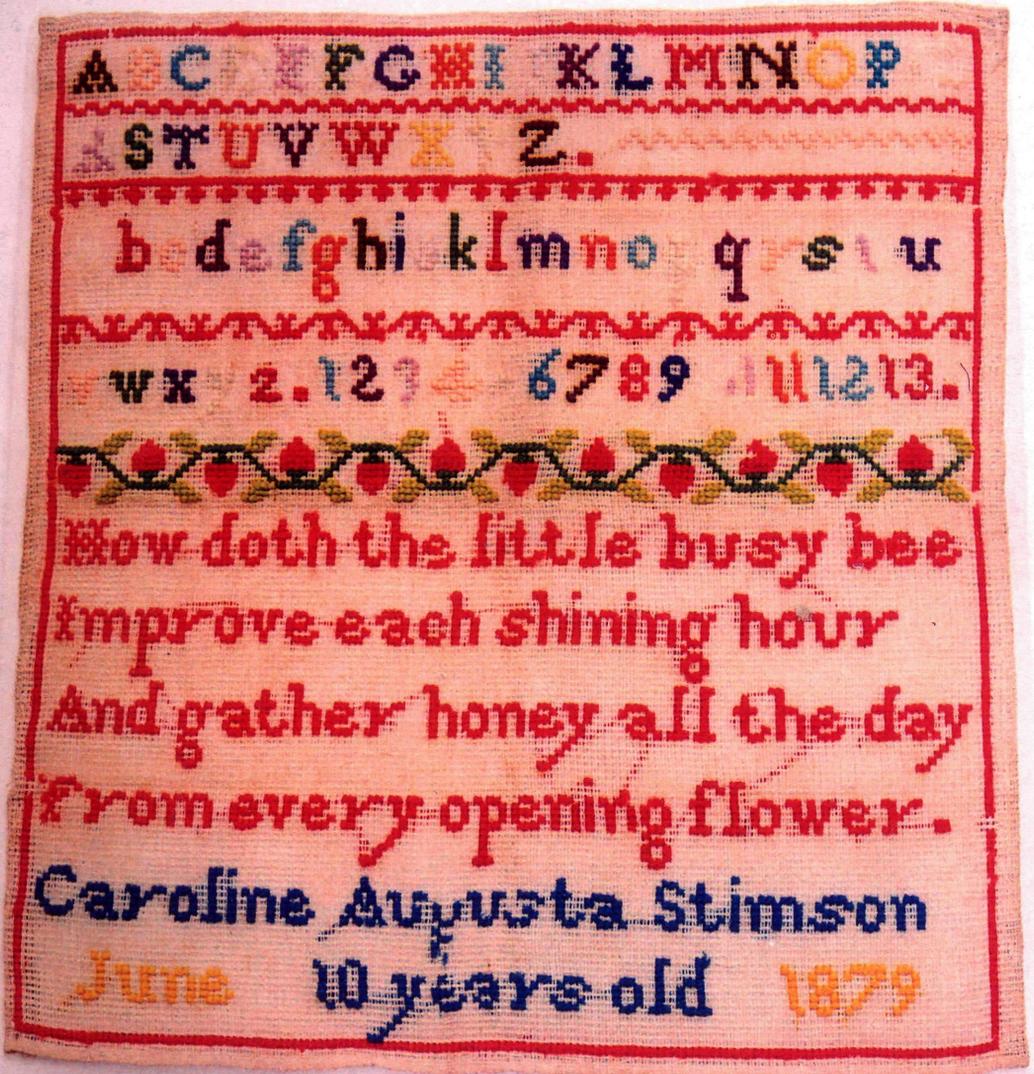


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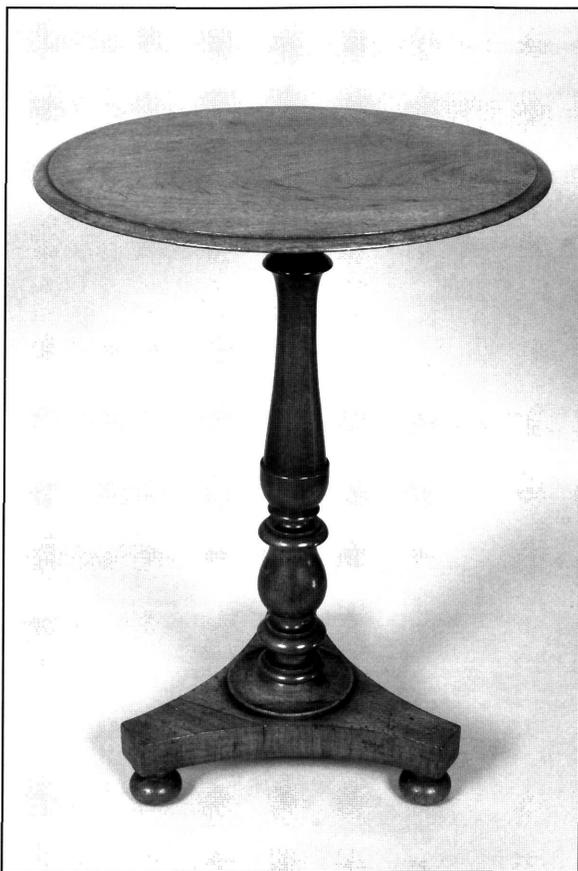
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COVER: Caroline Stimson's embroidery sampler, 1879, 360 x 340 mm. Fairfield City Museum & Gallery

Australian pottery exhibitions in Queensland



Charles A. Stone, Bristol Pottery, Coorparoo, Brisbane. Kangaroo teapot in earthenware with Bristol glaze, shown at the Royal National Association Exhibition, Brisbane, 1922, h 15 cm. Queensland Museum, purchased 1995

JUDITH MCKAY

Australian pottery enthusiasts will be treated to three new exhibitions in Queensland this summer. Featuring mainly the products of local potteries, it should be no surprise to learn that Geoff Ford OAM, of the National Museum of Australian Pottery (now relocating to Holbrook NSW), is associated with all of them.

The first exhibition is *Ipswich Potteries:*

1873–1926 at the Ipswich Art Gallery from 4 December 2004 to 27 February 2005. Part of the Ipswich centenary celebrations, it is a fitting tribute to the city's industrial past and an industry which once rivalled the capital Brisbane's brick and pottery production. Curator Geoff Ford drew together about 250 objects from public and private collections. A handsome catalogue documents nine local pottery makers, including the previously unknown pioneer Thomas Shepherd. The elegant catalogue will be the major reference

on Ipswich potteries for decades to come.

The other two displays will be at the Queensland Museum on South Bank, Brisbane from February to May 2005. *William Holford's Art and Design Influence on Australian Pottery* is a travelling exhibition from the National Museum of Australian Pottery, again the work of Geoff Ford. It traces the career of Staffordshire trained William Holford (1840–1914), who arrived in Australia in 1876 to become one of our most inventive and influential potters.



Above: David Agnew (active 1887-97) (attributed), bread plate c. 1890. Press-moulded Majolica glazed earthenware, embossed 'Give us this Day our Daily Bread', 3.5 x 28 x 25 cm, unmarked, Stephen Maboney Collection

Right: Rogers & Co. (active 1887-98) (attributed), water jug c.1890. Press-moulded Majolica glazed earthenware, embossed with an unofficial Australian Coat of Arms and inscribed 'ADVANCE AUSTRALIA', 16.5 x 11.7 x 10 cm, unmarked. City of Ipswich Collection, Ipswich Art Gallery, purchased by the Ipswich Arts Foundation, Mr John M. Michelmore in memory of Dr Peter Foote and Claypave Pty Ltd 2002



Holford and his son established four separate potteries in Australia, worked in ten potteries, and produced a range of decorative wares at their own works in Victoria, NSW and South Australia. Largely through his pottery moulds, Holford influenced 24 other potters, some in Queensland. This exhibition is accompanied by an informative, illustrated catalogue.

To complement the travelling exhibition, the Queensland Museum will showcase some of its own treasures in *Queensland Potteries: A Century of Production*. The Museum has recently expanded its

collection of local pottery, which comprises more than 200 objects dating from the 1860s to the 1960s representing potteries from Toowoomba to Maryborough. This, the major collection of its type in the state, has never been featured in a display, though key examples are shown in the Ipswich exhibition.

On Saturday 5 February 2005, from 11am, Geoff Ford will give a floor talk in the Queensland Museum. Besides discussing the exhibits, Geoff will identify any examples of Australian pottery that visitors may wish to bring.

Editorial

Drumming up articles for our magazine is never easy, especially when we do not know what people are working on or thinking about. It's time-consuming writing and gathering photographs. It's time consuming for us too, so we fall back on harassing our tried and true contributors.

By doing so, we must be missing out on many interesting stories, and on many interesting subjects. Furniture collectors are the most prolific writers, and ceramics collectors surely the most numerous but the least likely to let their fingers hover near a keyboard. Perhaps this is because they are too busy out there looking for new treasures.

What a delight it always was to tune in to Alistair Cook's *Letter from America*, broadcast weekly on ABC Radio. His voice was mellifluous, his phrasing well paced, his descriptions inspiring, his essay structure elegant, his arguments perceptive, his conclusions inevitable. How envious it made me of his skill with the language, and his insights into his adopted country.

We all have different abilities when it comes to writing prose. It is daunting, whether putting your thoughts on paper or presenting them in person before an audience. Sometimes you know you do it better than other times. But the great advantage of writing an article for *Australiana* magazine, as opposed to public speaking, is that you have got two editors to help you. If you are reticent, we will help you with the words and sometimes with pictures too.

When we gather articles together for our magazine, we consider what else might interest our readers and expand our readership scattered across the country. So we try new ideas. In this issue, we are showing photos of some of our excursions, hoping it will encourage more members to take part in our events program. And we are illustrating some Australiana sold recently at auction, to see if it is worth pursuing this idea; in future issues we would invite other auction houses to provide illustrations.

The feedback level however is low, so I do encourage you to tell us what you want, as well as contributing to the Society and your magazine.

Production of the magazine used to be a simple matter. One old 32 page issue I picked up at random as a comparison had (excluding ads) just ten black and white photographs. Our most recent issue, for August, has 40 pages with 47 colour and 26 black and white illustrations, a total of 73.

The level of work to put together a magazine like this is enormous. But what we seek most of all are articles, ideas, photographs, feedback and occasional offers of other forms of involvement. Now ■

John Wade
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Caroline Stimson's embroidery sampler, 1879, 360 x 340 mm. Fairfield City Museum & Gallery. Detail of the sampler below.

Caroline Stimson's sampler in the Sydney International Exhibition, 1879



FIONA STARR

On 17 September 1879, Australia's first international exhibition opened at the purpose-built Garden Palace in Sydney.¹ Alongside displays from twenty kingdoms, republics and colonies from around the world were displays from local school children who were given the chance to show their handiwork through a special exhibit organised by the Council of Education.



Left: Sydney International Exhibition bronze medal awarded to Caroline Stimson, 1879, diam 51 d 4 mm. Fairfield City Museum & Gallery

One of the participating schools was Old Guildford Public School, in Guildford in Sydney's west, where female students worked under the supervision of Mrs Cookson, wife of the school principal, to produce needlework for the exhibition. Attending the school were a group of sisters from the local Stimson family, who all created needlework to exhibit, including Barbara (aged 5), Sarah (7), Caroline (10), Emma (14), Eliza (16), and Grace (5, possibly a cousin). However, the only known surviving



Caroline Stimson (aged about 21) and her husband Frank Furner, c. 1889. The couple were married on 8 August 1889 in the drawing room of Cambridge House, Fairfield, which Frank's father had built for the Stimson family. Local Studies Collection, Fairfield City Libraries

example of their work is a detailed embroidery sampler produced by 10-year-old Caroline Stimson. This sampler survives today in the collection of Fairfield City Museum & Gallery, having been passed down to Caroline's daughter Ethel Jean Lee (née Furner) who donated it to the Museum.

Caroline Stimson was born in 1868² and lived with her parents and nine siblings in a grand Victorian mansion in Fairfield named *Cambridge House*, which for many decades was a local landmark. Caroline's parents William and Eliza Stimson had migrated to Sydney from England in 1849. William first worked at Byrne's Timber Mill, Parramatta, and then bought land along the Dog Trap Road at Old Guildford, where Fairfield now joins Woodville Road. William cleared the bush on his land and planted orchards, a vineyard and a market garden. The rapid development of small farms in the area created a demand for timber, and as much of Stimson's land was heavily timbered, he established a saw milling business at Fairfield near the railway yards.³

William became the largest property owner in Fairfield. His business prospered to such an extent that in the late 1870s he engaged architect Varney Parkes, son of Sir Henry Parkes, to design his home. Using the plans, Charles Furner of Camden built *Cambridge House* in 1877-78 next to the railway station at The Crescent, Fairfield. The house had gables and iron lace balconies, and was set in an English style garden with English trees and a large pond crossed by a bridge. For the next 20 years, William and Eliza lived there with their ten children.⁴

The Stimson family provided the Fairfield area with three generations of local government administrators and provided many houses with timber from their sawmills. In their day, William and Eliza were regarded as Fairfield's most influential couple and the event of their children exhibiting needlework in the Sydney International Exhibition must have been the talk of the town.

Caroline's sampler was shown among the work of hundreds of school children:

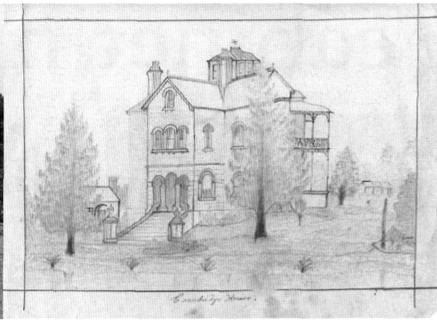
the schools of the Colony contributed to the Garden Palace display numerous exhibits, chiefly of crayon drawings, maps, illuminations, and needlework, and the pupils of these schools secured in all between five and six hundred awards, bearing testimony to the general merit of their handiwork.⁵

Using a coarse linen base, Caroline embroidered her sampler with coloured woollen thread using cross-stitching. She carefully laid out the alphabet in upper and lower case, the numbers 1 to 13 and four lines of verse:

How doth the little busy bee
Improve each shining hour
And gather honey all the day
From every opening flower.

Finally she added her name, age and the year: 'Caroline Augusta Stimson/ 10 years old June 1879.'

Although sampler embroidery was a traditional pastime for women for centuries, by the 19th century it was part of the curriculum for young girls in



Far left: Cambridge House, Fairfield, c1910, home of the Stimson family. Local studies collection, Fairfield City Libraries

Left: Drawing of Cambridge House by Caroline's sister, Sarah Stimson, 1892, Fairfield City Museum & Gallery

Australian schools. Needlework was a valued skill for young women to possess, because traditionally a lady's maid would be required to monogram the household linen.

The earliest existing samplers are from the 16th century in England. Named originally from the old French *essamplaire* and the Latin *exemplum*, meaning a pattern that could be copied or imitated, samplers were a catalogue of stitches and designs from which the embroiderer would draw inspiration. For young girls, samplers were an exercise in learning the basics of embroidery and since they often included the alphabet, numbers, and poems or prayers, they also had an educational function. Samplers were traditionally embroidered with silk or cotton thread, but in the 19th century it was more common to use wool, which required a coarser linen base and made only simple stitches manageable.⁶

Judging of the 14,000 exhibits in the Sydney International Exhibition began in early 1880, by 254 unpaid judges. They rewarded exhibits that showed 'originality, invention, discovery, utility, quality, skill, workmanship, fitness for purpose intended, adaptation to public wants, economy and cost'.⁷ Among the exhibits from around the world, 7,554 medals and certificates were awarded.⁸

The Public Schools Exhibits at the Sydney International Exhibition were judged as part of the Education and Science Department, and 21 awards were given to children from Caroline's school. Caroline and her sisters all won awards – Caroline, Sarah, Emma and Eliza's work was commended by the judges, while the two younger girls Barbara and Grace received Honourable

Mentions.⁹ The bronze medal awarded for Caroline's sampler is also in the Fairfield City Museum & Gallery.

Sydney craftsman Samuel Begg designed the official medal, but the English engravers J.S. and A.B. Wyon modified his design. On one side a classical female figure personifies New South Wales. She holds a wreath in her right hand and a shield in her left, and is surrounded by artefacts of learning and advancement that were on display at the exhibition, including musical instruments, books, a pickaxe, a wheel, an anchor and ceramics. The Garden Palace is depicted in the background, and above are the words *Orta Recens Quam Pura Nites* ('recently risen how brightly you shine'), which after 1879 became the motto of New South Wales. The gold and silver medals were struck at the Sydney Branch of the Royal Mint, while the bronze medals, such as that awarded to Caroline, were struck in London.¹⁰ On the reverse is a wreath of native Australian flowers, with space in the centre for an inscription. However, Caroline's medal was never inscribed with the details of her award.

The Garden Palace closed its doors on 20 April 1880, and the building was destroyed by fire two years later. Tragically, Caroline's childhood home, *Cambridge House*, suffered the same fate. In the early 1970s *Cambridge House* became the centre of public debate when a proposal arose to make the house the centre of a new large-

scale home unit development. Despite strong opposition from the National Trust and the public, the proposal was approved. An economic slump caused a delay in the project, but on 15 February 1975 a fire destroyed the interior of the house, and the remains were demolished within a week.

NOTES

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- ibid.*, p. 213.

Fiona Starr is Curator of Social History at Fairfield City Museum & Gallery Fairfield, NSW.

A cabinet meeting



Plate 1. Side cabinet, Australian, early 19th century, private collection



Plate 2. Side cabinet, Australian, early 19th century



Plate 3. Top plate, hidden from view, recessed in the Regency manner

R.A. FREDMAN

I was at an auction in Tasmania. What was this exquisite piece of furniture I was looking at? The catalogue advised it was a 'Regency cedar chiffonier base, Australian, circa 1830'. I could agree with the timber, country of origin and the era. However it was not the normal proportions for a chiffonier base and was much more elegant than one normally finds.

A closer examination revealed that the holes for the chiffonier posts were right on the edge of the shelf, and the screw holes for attaching the back were into a joint. These were not proper cabinetmaking practices and were signs that the missing chiffonier back had not been original to the piece. Further, the holes for the posts had been bored with a modern dowelling tool. It was clearly not made as a chiffonier, but the cabinetwork made it into something more than a cupboard. I was looking at an Australian side cabinet (plates 1 & 2).

Side cabinets are low cupboards with extensive decoration that enabled them to be placed in a Regency drawing or dining room, where appearance was important and space was limited. They sometimes came as a pair and were placed to the side of a window or fireplace; hence the name. They were made with either shelves or slides within, and normally without any external drawer. As fashion changed, in Victorian times it became a more common practice to incorporate a backboard and



Plate 4. Capitals to columns

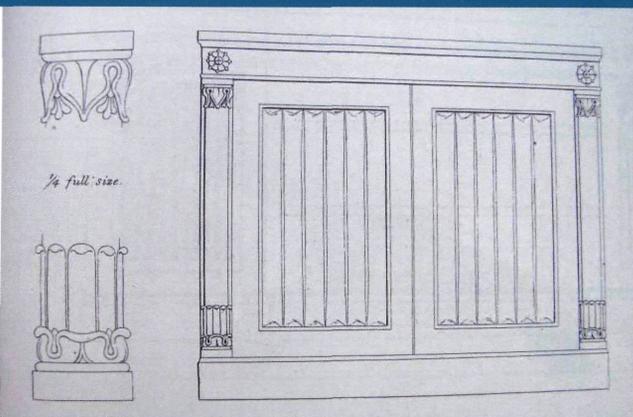


Plate 5. Design for a column capital by King, 1829

shelf, in the manner of the chiffonier as we know it.

The English version of a side cabinet was at times a very elaborate piece of furniture. Embellishments may have included brass grilles in the doors, pleated curtains, ormolu mounts (a gold finish), classical columns and exotic feet. Their fancy appearance was partly explained by their original use. In his publication *Repository of Arts* of 1828, Rudolph Ackerman described their use as 'for repositories of the most costly articles of apparel, such as jewels, trinkets etc; and shells, minerals, and other specimens of natural history; and also of exquisitely illuminated missals and other curious relics of antiquity'. When fitted with slides they would have held table linen.

Side cabinet designs occur in many early 19th-century British furniture design books such as Smith (1826), Taylor (1825) and King (1829).¹ These texts contain many options for embellishment to elevate their pieces to a higher plane than the lowly cupboard which it essentially is. King provides a scale on his drawing which shows his examples are 3 ft (91.4 cm) high and 3

ft 2 in. (96.5 cm) to 3 ft 7 in. (109.2 cm) wide. In practice, English examples do not appear to vary much from this height, but are often wider.

Australian collectors and authors have largely overlooked side cabinets. No examples are noted by Fahy and Simpson in either of their comprehensive texts.² Their absence is probably not because of rarity, but rather because of misidentification or misadventure. For example, there appears to be a very good example in Buttsworth, where a side cabinet forms the base of a bookcase.³ This cabinet has its original slides. It is probable that a number were converted to chiffoniers, as this conversion is easy and chiffoniers have historically been more saleable in this country.

The side cabinet in plate 1 has all of the necessary indicators to be reliably deemed to be early Tasmanian:

Originally found by a collector in Burnie, north-eastern Tasmania.

It is made of Red Cedar (*Toona ciliata*), which was imported into Tasmania from mainland Australia at a very early date.

The feet have been scientifically identified as Blackwood (*Acacia*

*melanoxylo*n) which is a native timber of Tasmania.⁴

The foot blocks have been scientifically identified as Alpine Ash (*Eucalyptus delegatensis*), one of the species commercially known as Tasmanian Oak.⁵

When the top was taken off, it revealed that the front top plate was reeded on the hidden side (**plate 3**). The form of reeding is identical to that commonly found on very early Tasmanian furniture and fire surrounds.⁶

The detail of the column capitals have been seen on other Tasmanian furniture.⁷

The style of the cabinet, apart from the unusual alignment of the feet inside the axis of the columns, is orthodox late Regency. There is no precedent in the design books for the alignment of the feet and while to date this aspect of the style remains an enigma, there is no reason why it would preclude the origin of the piece being Tasmanian.

Many interesting design elements have been incorporated in its construction:

1. Columns

Proper representations of Classical columns have a base, a narrower tapering column and a capital of either



Plate 6. Detail of lead filled astragal bar

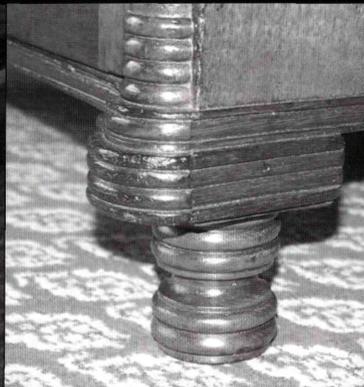


Plate 7. Bunched ring feature of base

Doric, Ionic or Corinthian shape. The columns on this piece are true to this principle. The columns incorporate a one-eighth inch (3mm) taper, which is evident to the eye due to the relative narrowness of the doors. Such attention to detail is impressive.

2. Spiral fluting

This style is commonly known as rope twist. This design feature dating from Greco-Roman times was common on better quality furniture in the late 18th and early 19th century. The fluting in this case appears to have been cut with a handsaw. Later examples are known to have been machine cut.

3. Bunched rings

Multiple layered rings on columns and feet are a common feature on pre-1850 British furniture. It is not a known Neo-Classical style element, but may originate from the rope lashing used to tie timber together.

4. Acanthus buds

The capitals on the columns are stylised acanthus plant buds. Again these are Classical in origin. The particular pattern utilised here (plate 4) is almost identical to a design in Thomas King's 1829 publication (plate 5).

5. Reeding

An edge featuring deeply incised parallel lines is defined as a reeded edge and is a characteristic of Regency design. This piece is comprehensively reeded, even including the sides of the rear foot blocks.

6. Diamond-shaped escutcheons

The originals were missing, but the rebates remained. There is a lock behind one and the other is a dummy that adds symmetry to the doors. The fact that both were missing suggests that the originals could have been ebony or bone. Glue does not hold these materials well over a long time and they tend to become dislodged. The use of escutcheons that contrast with the timber in the doorframe was a popular method of embellishment. The replacement escutcheons have been made from dark cedar.

7. Door mouldings

As the 19th century progressed the mouldings holding the door panels became larger and became a separate moulding. The mouldings on this cabinet are exceptionally fine in the Georgian style and are integral with the frame.

8. Turned feet

As mentioned earlier, the location of the feet is a most unusual styling feature however everything in this regard is original to the piece. These turned feet screw in to their foot blocks – a sign of quality cabinetmaking.

9. Door panels

The doors had been badly damaged and the panels were not original. The marks under the mouldings indicate however that they always held timber panels such as these and not the brass mesh often seen in English side cabinets but rarely (if ever?) seen on Australian furniture. English versions are also seen with timber panels; in 1823 Ackermann recommended 'a deep-toned wood, varied and rich in its grain'.⁸ Cedar panels are relatively stable (free from splitting) when mounted correctly and hence were widely used for door panels in Australia in the solid form. The wild patterning in the grain of select cedar cuts was often used to great effect as a style feature.

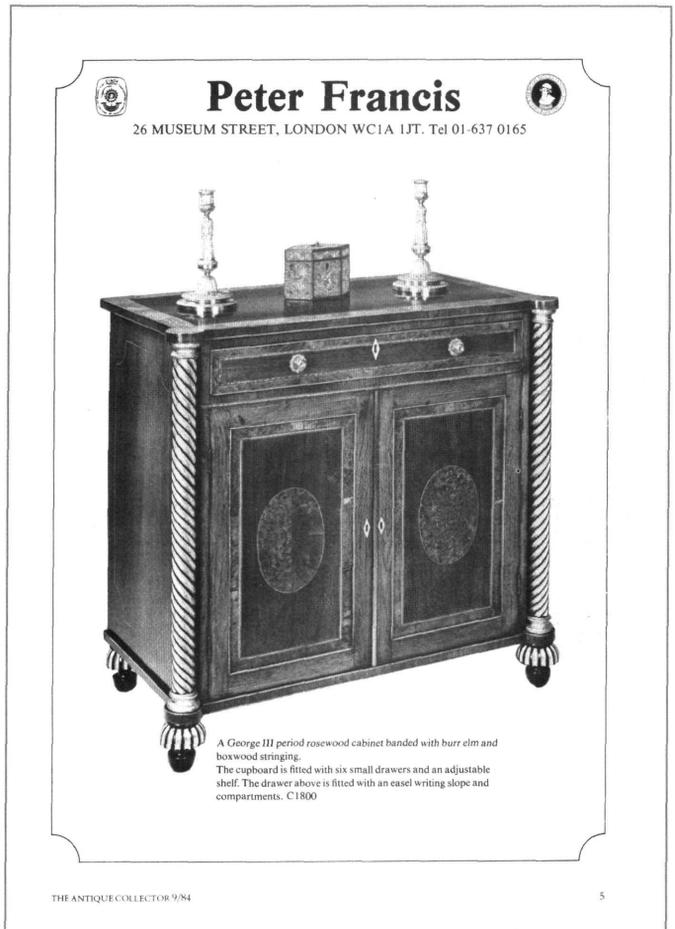
The most interesting piece of hardware remaining is the astragal bar which had never been removed (and still hasn't). It is formed from a strip of

brass sheet pressed into a convex profile and then lead-filled. The resultant semicircular cross section with a flange down the edge of the door (**plate 6**) has been seen by the author on other early pieces of colonial furniture, but the reason for this complex method of construction has not been determined.

In summary, I have highlighted a number of style and cabinetmaking features that a craftsman has used to make an exquisite side cabinet. It contrasts with the well-known chiffonier, which generally carries less embellishment but of course has a backboard and shelf. Clearly this Tasmanian cabinetmaker was a professional with a considerable repertoire of designs at his disposal.

This particular cabinet has had a hard life, at one stage having been crudely converted to a chiffonier, and then at another time being relegated to cupboard use and abuse in an outer room. There was partial damage and some of the hardware was missing. Fortunately enough of the original surface remained and this has been skilfully bodied up back to its original depth by a professional conservator. It has wonderful colour. As is best practice, a comprehensive photographic record was taken prior to conservation commencing.

At last an early Australian side cabinet has now been identified and published. There must be others out there. Please take a closer look at your chiffoniers and bookcases: there might be a surprise in store.



NOTES

- ¹ G. Smith. *The Cabinet-Maker and Upholsterer's Guide, Drawing Book and Repository*, 1826; J. Taylor. *The Upholsterer's and Cabinet-Maker's Pocket Assistant*, 1825; T. King. *The Modern Style of Cabinet Work Exemplified*, 1829.
- ² K. Fahy, C. Simpson & A. Simpson. *Nineteenth Century Australian Furniture*, David Ell Press, Sydney, 1985; Kevin Fahy and Andrew Simpson. *Australian Furniture; a Pictorial History and Dictionary, 1788-1939*, Casuarina Press, Sydney, 1998.
- ³ J. Buttsworth. *Australian Colonial Furniture*, Colonial Living Press, Drummoyne NSW, 1987.
- ⁴ Queensland Forestry Research Institute. Certificate M1-2001F1.
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- ⁶ Clifford Craig, Kevin Fahy, E. Graeme Robertson. *Early Colonial Furniture in New South Wales and Van Diemen's Land*, Georgian House, Melbourne, 1972, pl. 106 & 107.
- ⁷ Kornelia Vidler & Graeme Dodd, *1988 Commemorative Collection of Fine Colonial Furniture*, The Rustic Charm, Mosman NSW, 1988, pl. 13.
- ⁸ Rudolph Ackermann, *Repository of Arts*, 1823, pl. 131.

Plate 8. English side cabinet, rosewood banded with burr elm, c. 1800, illustrated in The Antique Collector, September 1984



The 1869 Ballarat Autumn Steeplechase. At the water-jump with Birthday, Ingleside, Babbler and Sea King running. Oil on board, signed and dated 1869, 41 x 62 cm. Provenance: Private Collection, England; Phillips London, Lot 113, December 17, 1985. £22,000; Private Collection, Sydney; now Art Gallery of South Australia

Over the water jump: a painting by Thomas Hamilton Lyttleton (1826–1876)

PETER R. WALKER

The 1869 Ballarat Autumn Steeplechase was held on Friday 14 May. One of the most important events on the Victorian racing calendar, it was run over four miles and had a prize purse of 100 sovereigns. The horses painted by Thomas Lyttleton taking the water-jump were *Birthday* owned by Mr Thomas Bailey, followed by *Ingleside* owned by Mr Orr, then *Babbler*; another of Mr Bailey's horses and finally Mr Carmichael's *Sea King*.

Eight horses were nominated for the race which the *Australasian* of 15 May 1869 described as the "last great prize of the season". Two great horses of the time, *Babbler* and *Ingleside*, were competing in

the field and *Ingleside* was the favourite in the betting at 2 to 1 against followed by *Babbler* at 5 to 2.

Contemporary reports describe the race and have *Dutchman* leading over the first part of the course but 'coming a purler before the last turn leaving the lead to *Birthday* who with *Ingleside*, *Babbler*, *Sea King* and *Wannon*, in that order cleared the water-jump in fine style' (*Australasian*, 15 May 1869).

Birthday suffered though from his earlier win that day in the Selling Steeplechase over three miles, and it was left to *Ingleside* and *Babbler* to fight for the finish. *Babbler* took the lead with three-quarters of a mile to go and went on to win by a dozen lengths.

Babbler and *Ingleside* were both champion horses of their day and fought

out many races. Their fame was great. They were regularly mentioned in the press and the public's interest in them saw their names in more than just the racing pages. *Babbler*, for example can be found in a poetical prophecy by W.J.E.H. in the *Australasian* of 15 October 1868, while *Ingleside* is a subject found in Part IV of Adam Lindsay Gordon's poem *Hippodromania, The Banker's Dream*.

Widely regarded as one of the best steeplechase jockeys of his day, Adam Lindsay Gordon regularly rode *Babbler* to many of his historic wins, and at various times trained both *Babbler* and *Ingleside*, two of the horses in the Lyttleton painting.

In the 1860s racing colours did not have to be registered, and even those that were often did not get used, as the jockeys wore what they had brought to the track. Horses

were regularly sold after a race and ownership could sometimes change hands several times in one day. In Lyttleton's painting it can be ascertained, by referring to other Lyttleton works and contemporary reports for comparison, that Mr Orr's colours were the black jacket with red sash and *Ingleside* is being ridden by Johnson. The jockey up on *Babbler* is Mr W. P. Bowes, an owner himself, wearing his colours of blue with a black cap that can be seen registered by the V.R.C. in the 1871 *Australasian Turf Register*. The report of the race in the *Australasian* tells us that *Birthday* was ridden by Howell and *Sea King* by Ferguson.

The Ballarat Turf Club was located seven miles from the township on a 460-acre lease. The steeplechase course was over a distance of four miles. Lyttleton painted the setting of the water-jump with the public seen on the outer course, including a small group of aborigines caught up in the excitement of the moment, several even mimicking the jockeys by riding the rails of the fence. Lyttleton has painted a scene in stark contrast to that which he would have generally encountered as a person of privilege in the staid respectability of the members' enclosure.

Lyttleton's depiction of the horses stride is typical of the period as it was not until photography was widely available that it was realised that horses' legs when galloping did not go forward and behind at the same time. The jockeys' riding style was typical for the 1860s with long reins, low stirrups and an upright riding position, while Lyttleton's knowledge of horses is evident in such fine detail as the horses' ears being back when flat racing but 'pricked up' in concentration when jumping.

Thomas Hamilton Lyttleton was born in Tasmania on 10 June 1826 at the family property *Hagley* near Launceston. He came from an upper class family and led a life that was typical for the sons of the wealthy of this period.

At 27 he married Emily Fenton in Hobart and was to have two sons and two daughters with her. In 1851 he moved to Victoria and joined the Police Force. By the 1860s he had risen to the rank of Superintendent of the Melbourne Metropolitan Police Force. Sadlier, in his *Recollections of a Victorian Police Officer*, says that his appointment was not a great success as 'although by birth and education he was a gentleman he was wanting in some of the qualities requisite for so important a position' (p. 119)



Detail showing *Ingleside* and *Babbler* at the water jump.

Lyttleton's social standing can be gauged by his membership of the Melbourne Club from 1853 as well as his memberships of the Yorick and Athaneum Clubs, and his interest in horse racing can be seen in his position as a committee man of the Castlemaine Turf Club. Lyttleton was superannuated from the police force in 1874 due to poor health.

Lyttleton's paintings are now extremely rare but the records indicate he had a strong interest in painting horse race and sporting pictures. The VATC owns a painting dated 1856 of *Free Trader*, the winner of the first Melbourne Hunt Club Cup, and four horse pictures were exhibited by him in the 1866 Melbourne Inter-colonial Exhibition. He painted several steeplechase races and Adam Lindsay Gordon is in, or related to the subject, in many of his works.

Thomas Lyttleton's artistic skills can be recognised in his position as a foundation member of the Victorian Academy of Arts, and he exhibited ten works in their exhibitions from 1870-1872. The *Australasian* of 15 May 1869 makes note of an exhibition of his sporting pictures which include steeplechase works, and both *Babbler* and *Ingleside* are mentioned as being in the paintings with Mr Orr and Mr Johnson up, both riders and horses seen in the present picture. The *Australasian* goes on to say that Mr

Lyttleton shall 'doubtless be as successful as his friends can wish'. Thomas Lyttleton retired in ill health to Drysdale in Victoria and died on 23 January 1876.

The Art Gallery of South Australia acquired the painting in late 2004.

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Peter R. Walker is an Adelaide art dealer who has sponsored a writing award to encourage contributions to our magazine for some years.



Plate 1. Charles Doudiet, a 22-year old French Canadian artist-digger, was prospecting at Ballarat in 1854. His watercolour sketch is the artist's eye-witness record of the burning of Bentley's Eureka Hotel

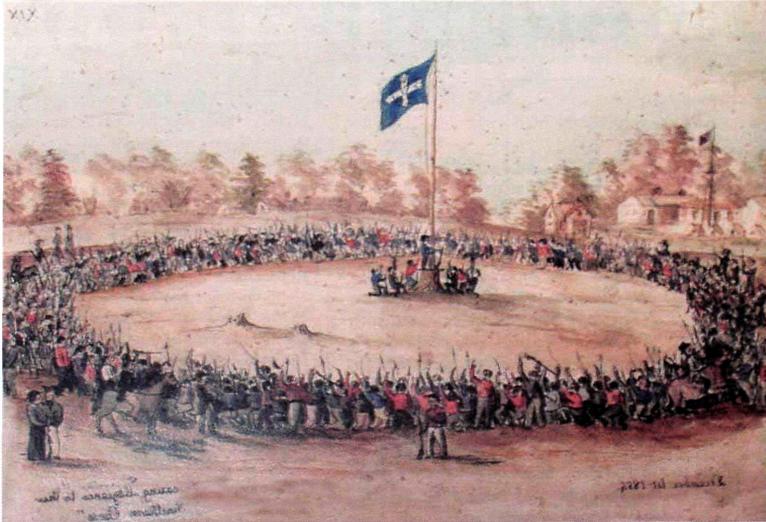


Plate 2. Doudiet befriended another digger, Charlie Ross, one of the leaders elected by the diggers and credited with designing the Southern Cross flag. 'Captain' Ross was fatally wounded in the battle at the Stockade and Doudiet took him to a hotel to nurse him. This watercolour of the miners pledging the allegiance to the Southern Cross is a meticulous eye-witness account of the events

A victory won by a lost battle

The Eureka Stockade

VERONICA MORIARTY

I was a revolution - small in size, but great politically; it was a strike for liberty, a struggle for principle, a stand against injustice and oppression... it is

(an) instance of a victory won by a lost battle' observed Mark Twain after his 1890s visit to the site of the failed uprising; Ballarat in central Victoria.

Twain, from his insurgent American perspective, saw the Eureka uprising as about more than an isolated handful of gold miners taking up weapons and venting their

displeasure against what they perceived as an unfair licensing system: to him it was a decisive moment in the emergence of the Australian nation.

If such an uprising had taken place in America, France, or even Britain, the 'revolutionaries' would be acknowledged as national heroes and a national day of

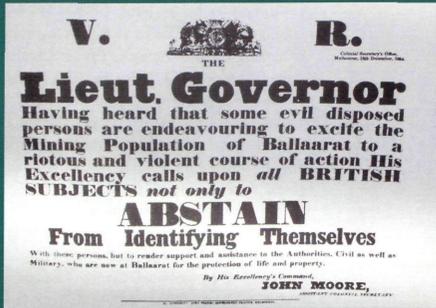


Plate 3. Governor Hobham's call for loyal British citizens to abstain from rebellion challenges the nascent Australian identity. Psychologically sound tactics or pure accident?



Plate 5. Sir Charles Hobham (1806-55), governor of Victoria 1854-55. William Howitt observed 'Nothing can exceed the avidity, the rigidity, and arbitrary spirit with which the license fees are enforced on the diggings, and the eagerness with which the Government sends off a batch of Commissioners and police to collect tax on every newly-discovered digging ... These things naturally grate dreadfully on the spirits of the digging population... especially when they see the arbitrary, Russian sort of way they are visited by the authorities...'

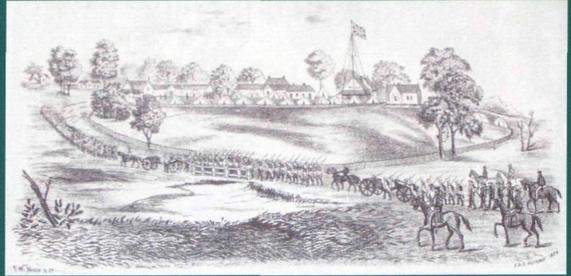


Plate 4. Samuel Douglas Smith engraved government troops arriving at Ballarat in 1854



Plate 6. The reward for the capture of the insurgents Lalor and Black remained unclaimed

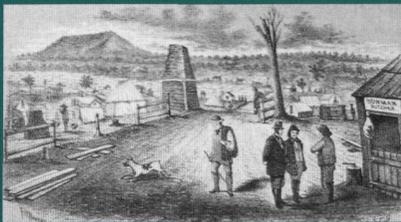


Plate 7. Contemporary newspaper illustration of Eureka prisoners in the dock in 1855



Plate 8. Contemporary newspaper illustration showing the release of the Eureka prisoners. Public support of the prisoners was so strong that civil unrest was feared if the charges were not dropped

Plate 9. Failed miner Samuel Thomas Gill (1818-80) captured the everyday activities of all levels of society working side by side in search of gold. Although in Ballarat during the period, Gill did not witness the uprising, but did paint a watercolour of the site



Plate 10. Some of the miners who participated in the Eureka Stockade photographed in 1904 at the 50th anniversary celebrations

celebration would be held to commemorate the event. Instead we remain too embarrassed to fly the flag symbolic of this event and now associated with national freedom and instead celebrate the 'Queen's Birthday'. Even the exact site of the stockade is unknown, such was the importance placed on it by authorities and social critics of the time. There even remains confusion between sources as to whether the insurgents kidnapped Commissioner Amos or his horse!

Can anyone name the date of the Eureka Rebellion? I'll help – the morning of Sunday 3 December 1854, 150 years ago. The *Bulletin* in an 1888 editorial christened the uprising 'the day we ought to celebrate' when 'a prayer was put up to liberty by a digger, and the responses were sung by the rattle of side-arms and the whistle of death-dealing bullets' lent an appropriate gravitas, using the symbol of a free Australia and as a means to further the radical and separatist ends promulgated



Plate 11. Bakery Hill, site of the miners' 'Monster Meeting' is now a fast-food outlet



Plate 12. Built of the site of the government camp, the old Ballarat Police Station still exudes a sense of power and authority



Plate 13. The Eureka memorial, built in 1884 and one of the earliest commemorative structures erected in Victoria, has an incomplete listing of miners who perished in the conflict. Even then, the Stockade site was unclear. Walter B. Withers in his 1887 *History of Ballarat* observed: 'After the lapse of thirty years some difficulty was at first met with the identifying of the exact site of the Stockade, and the spot on which the monument is placed was chosen by the general agreement of many of the diggers and others who were either present at the encounter between the troopers and the insurgents, or were at the time familiar with the Stockade and its surroundings'



Plate 14. Memorial to the troopers who lost their lives at Eureka in Ballarat Old Cemetery. Drummer boy John Egan is listed as one of the dead, although he survived the conflict

by the magazine. According to the *Bulletin*, the Eureka Rebellion represented a blow against the 'paid blood-bounds of unjust authority' and an attempt to foster the creation of a new, free and better multicultural Australian society. The blow was, however, only a glancing one: federated nationhood was nearly a half-century away and an Australian republic a pipedream.

The actual armed engagement at Ballarat lasted only 15 minutes during which 30 miners and five troopers lost their lives. Many more were wounded, including Peter Lalor, one of the leaders of the uprising. Eureka was a vicious and bloody skirmish from which neither side emerged victorious. It was neither the first nor the last outbreak of civil unrest on Australia's goldfields, but it was about more than monetary gain: to some extent, it transcended racial and religious divisions, and sought the emergence of a more just and egalitarian Australian state.

The goldfields of Ballarat in 1854 were not an easy nor comfortable place to live. Deep shaft mining had replaced alluvial gold prospecting and men spent their days in dark, dirty, cramped holes in the ground, and came home to earth-floored tents or crude huts. Meals were unpalatable and inadequate, but grog plentiful and often the miners' only source of solace as they toiled for frequently more than 12 hours a day, possibly for weeks without discovering any trace of gold. In a predominantly masculine society, disputes were frequently resolved through the miners' own rough justice, and the presence of police was more an incitement to disorderly conduct than a deterrent.

Monthly payments of 30 shillings were extracted from each and every miner by government officials for the honour of holding a claim of less than three square metres in size, and refusal to pay could mean immediate imprisonment. Licence inspections often degenerated into a game of cat-and-mouse between officials and miners,

but turned ugly in June 1854 with the replacement of Charles La Trobe as Governor of Victoria by the authoritarian Sir Charles Hotham. An ex-naval officer, Hotham's usual recourse to problem solving was force, and if that failed, violence, as the miners at Ballarat soon discovered. Initially supportive of the new governor, the miners were stunned when, instead of abolishing the licence system, he instigated more frequent checks.

The atmosphere on the Ballarat gold fields became incendiary, and all it took to ignite rebellion was a pub brawl. On 6 October 1854 the necessary spark was provided when two drunken miners, Peter Martin and James Scobie, engaged in an altercation with William Bentley, publican of the Eureka Hotel, which led in Scobie's death. Bentley was tried for Scobie's murder, but acquitted, according to the miners because he bribed the presiding magistrate. In retaliation the miners ransacked and burned down Bentley's hotel.

The hotel riot prompted Hotham to bring 450 extra police to Ballarat and to arrest, try and convict three men whom he considered ringleaders of the riot, and order Bentley's retrial. When the miners sent a deputation to Melbourne to request the release of their fellows, Hotham responded by sending in even more troops who, on their arrival in Ballarat on 28 November, were pelted with stones by crowds who lined the roads. Scuffles broke out, arrests were made, several miners were wounded, one dying from his injuries.

While Hotham sought to organise military muscle, an Irish digger who had worked the claim next to Scobie's sought to organise the miners: Peter Lalor. On 29 November under a new blue-and-white, star-bedecked flag, Lalor, along with other Ballarat Reform League leaders spoke out against government repression. The diggers were united by a charter, but it was not centred on violence and dystopia as its detractors promulgated: 'That it is the inalienable right of every citizen to have a voice in the laws he is called upon to obey...taxation without representation is tyranny', 'full and fair representation' and 'manhood' as well as the abolition of the mining licensing system.

In their error the miners expressed their confidence in the honesty and integrity of the government and its commitment to protect the rights of the people. They did not believe their actions would incur violent repercussions so, in a 'monster meeting' of more than 12,000 miners at Bakery Hill on 30 November, more than 500 flung their mining licences into a bonfire, tantamount to open rebellion.

On the very next day the local commissioner, Robert Rede, ordered a

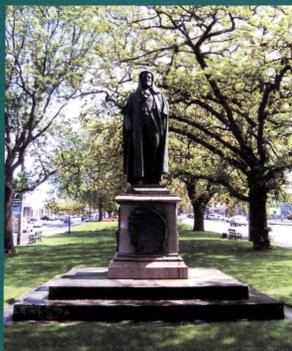


Plate 15, 26 January 1893 marked the unveiling of the memorial in Ballarat to Peter Lalor, born in Ireland in 1827 immigrated to Australia in 1852. After a mixed career laying railway track, a wine, spirits and provision merchant, Lalor tried his luck gold mining, initially at Ovens then Ballarat in 1854. After the furore surrounding the Eureka uprising had subsided, Lalor was appointed to the Legislative Council. Lalor remained in parliament from 1855 until 1887, just two years before his death. He held the posts of Commissioner for Customs and Speaker.



Plate 16. The Eureka flag flies on Bakery Hill



Plate 17. A Eureka fable is the pikeman's dog, the faithful bound that stood by his master in the bloody skirmish, even when his master was slain. The tale, like that of the drummer boy who for years was believed to have been killed by diggers, but who lived half a century beyond the engagement, has yet to be authenticated. Courtesy of the Eureka Centre

licence hunt. Fights broke out, arrests were made and a shocked Lalor and about 1,000 other miners took an oath to stand beside each other in fidelity: *'We swear by the Southern Cross to stand truly by each other and fight to defend our rights and liberties'*. A barricade was set up around their impromptu camp employing the slabs of wood usually used to strengthen mine shafts. The miners gathered together whatever impromptu weapons came to hand – pikes, shovels and picks being more the norm than firearms. By the evening of 2 December, only about 150 miners remained. The aim in the formation of the Stockade was peaceful resistance and in an attempt to avoid confrontation, a peace proposal was sent to Rede

Hotham's retaliation was extreme, sending an extra 800 soldiers and artillery from Melbourne. In the early hours of December the miners' encampment was attacked, leaving them no recourse but to take up arms in self-defence.

In the carnage that followed, soldiers bayonet the wounded, fire on onlookers, ransack nearby dwellings and burn the stockade to the ground. Thirty-five die, Lalor is shot, has an arm amputated and goes into hiding along with other leaders for whom substantial rewards are posted. Diggers flee from the stockade, only to be rounded up. More than 120 are arrested and charged with high treason, martial law is declared in Ballarat.

The editor of the local newspaper *The Ballarat Times*, Henry Seekamp, is arrested for sedition and subsequently gaoled for six months for his support of the diggers' cause. Ironically, Lalor and Vem are never arrested and of the thirteen tried for treason and sedition, including the tempestuous Raffaello Carboni who later chronicled his part in the uprising, Seekamp was the only one to face imprisonment. In the February 1855 trials it was argued that the diggers were provoked

and charges dropped. Hotham declared an amnesty on all participants at Eureka, including Lalor and the other leaders.

Several months after the uprising the despised miner's licence was replaced by the more affordable Miner's Right at an annual fee of £1, miners and property owners were awarded the right to vote and Peter Lalor elected to Victoria's Parliament. What proved ironic was that suffrage had been on the cards for Victorian males for years and its granting delayed only by the Crimean War. *The Elective Franchise Extension Act No. 27* requesting suffrage was in transit from London, granting the right to vote to any male who owned property worth £50 or more, who occupied property worth £10, who occupied Crown land, who earned a yearly salary of at least £100, or diggers who had held a mining licence for twelve months or more – eight months before hostilities broke out in Ballarat. Even after universal male suffrage was introduced in 1857, only 20% of the newly enfranchised voters bothered to exercise their electoral right.

Gough Whitlam is quoted as defining the significance of any historical event as 'not in what happened but in what later generations believe to have happened'. Then what did happen at Eureka? If we are to believe those of Leftist persuasion, the Australian nation was forged. If we believe those of more conservative leanings, the Eureka rebellion amounted to little more than youthful dissident, albeit bloody, and letting off steam, a symptom of the inherently unstable and volatile demographic of the 1850s when more than three quarters of the population of Victoria were immigrants and only 7% of the entire population was aged over 45 years. It was a time, to quote the editor of *Melbourne Punch* Frederick Sinnott, when 'the pulse of existence beat at feverish speed' and the

Eureka uprising an example of this national impotence and immaturity.

The contributions made by the Eureka rebellion have infiltrated every aspect of the 'Australian Way of Life' – from politics to fine art and it has been an excuse for a good academic harangue for decades, but what lasting acknowledgments of these contributions have been awarded the Stockade and its players?

Over the last few months there has been, at least in Victoria, a minor 'Stockade Fever' – a musical with almost incidental Eureka connections, dozens of magazine and newspaper articles, exhibitions, conferences, postcards, stamps and commemorative coins. Even three women known euphoniously as the 'Ice Maidens' engineered a Eureka tie-in for their expedition by planting the Southern Cross flag at the South Pole. Tributes all guaranteed to last about as long as the engagement at the Stockade itself.

Very little acknowledgment of a lasting nature has been made to the event that was the Eureka Rebellion and all it may, or may not, signify. Outside Ballarat there is not a single permanent monument to the event. Ballarat is spiced with monuments and artworks, the original flag hangs in a pseudo-ecclesiastical setting where the viewer pays



Plate 18. *The burning of Bentley's Hotel, from the Eureka re-enactment spectacular 'Blood on the Southern Cross' staged at Sovereign Hill. Since 1992 it has attracted a million visitors***Plate 25.** *Cartoon from the Ballarat Courier, November 2004*

reverential homage in an Art Gallery built on the site, and sharing the attitudes, of what was once the police camp.

The miners and their supporters would find such modern antics amusing – theirs was a living, breathing, guts-and-all ground-level reaction to the injustices they perceived being wrought on their everyday lives and livelihoods. Only Ballarat's 'Eureka Centre' and the uprising re-enactment 'Blood on the Southern Cross', staged at the historical park Sovereign Hill, remember the suffering that was the true experience of the uprising. Only these confidently explore the passions, the people and the ambiguities that were, and still are, the Eureka Rebellion. They take Eureka seriously. Pity our politicians didn't...

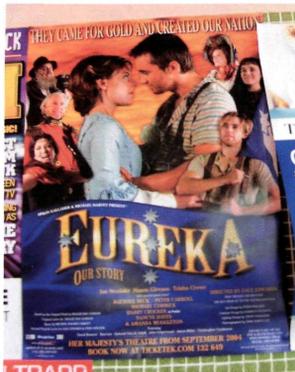


Plate 19. *Poster for the 2004 production 'Eureka – the Musical' in which the actual rebellion takes second place to a romantic liaison with a goldfields setting*

Books about Eureka

Robyn Annear, *Fly a rebel flag : the battle at Eureka*, Black Dog Books, Fitzroy Vic 2004

Weston Bate, *Lucky city: the first generation at Ballarat 1851-1901*, Melbourne University Press, Carlton Vic 1978

Richard Butler, *Eureka Stockade*, Angus and Robertson, Sydney 1983

C.H.Currey, *Irish at Eureka*, Angus and Robertson, Sydney 1954

Charles A. Doudiet, *Australian sketches 1852-1855*, Ballarat Fine Art Gallery, Ballarat 1997

Len Fox, *Eureka and its flag*, Mullaly Publications, Canterbury Vic 1973

Laurel Johnson & Mark Holgate, *Women of Eureka*, self published, Ballarat

John Molony, *Eureka*, Viking, Ringwood Vic 1984

Jay Monaghan, *Australians and the gold rush: California and down under 1849-1854*, University of California Press, Berkeley & Los Angeles 1966

Edward Gough Whitlam, *Eureka: saga of Australian history*, Department of Immigration, Canberra 1973

Dorothy Wickham, *Deaths at Eureka*, Dorothy Wickham, Ballarat 1996

Veronica Moriarty is a retired university librarian who lives in Ballarat and writes on antiques. In 2004 she co-wrote with Adele Kenny *Staffordshire Figures, History in Earthenware 1740-1900*, published by Schiffer.

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William Strutt, 1825-1915, *The Martyrs*, pencil and wash with inscription on reverse of frame, \$1,450

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Australiana Society excursions 2004



These photographs record some of the places we visited in 2004, when our excursions covered sites in Sydney, Canberra and Hobart. Our 2005 program will be found on our website www.australiana.org, and includes a guided tour of the refurbished Mint in Macquarie Street, Sydney on Saturday 19 March.

For further information on Society events, email us at info@australiana.org or call 02 9974 1353.

Stuart Purves takes us on a tour of his Australian Galleries. The Gallery had a show by Nerissa Lea, who won the 2004 Portia Geach Prize.

Clockwise from top right:

University House, opened in 1954 as an academic residence, now provides accommodation for visitors who can enjoy the timber furniture designed specially by Fred Ward

Lanyon Homestead (c. 1860) in Canberra was also our lunch venue

Christian Da Silva's furniture restoration workshop at Brookvale

Highlight of our visit to Calthorpe's House (1927), one of Canberra's first suburban houses, was the presence of Dawn Calthorpe

Lanyon, with the Murrumbidgee River and the Brindabella Ranges beyond





Anti clockwise from top right:

Mugga Mugga, an 1840s shepherd's cottage in Canberra, retains the harshness of primitive bush life on the edge of civilisation

The verandah at Lanyon

Denham Court was open for inspection, with its superb collection of Australian furniture

Inside Mugga Mugga

Surfers, strollers and Sculpture by the Sea



IN A NEW LIGHT

A free exhibition of Australian photography 1930s - 2000 at the National Library of Australia, Canberra, from 2 December 2004 to 28 March 2005



Tradesmen's bills

LISA MURRAY

Tradesmen's bills and receipts are ephemeral. So it is pleasing to uncover a collection that can assist research into domestic interiors and renovations, urban and social history.

I recently discovered a wonderful collection of tradesmen's bills within the St Joseph's (Lisgar) Investment & Building Society collection (Series 22) held at the Society of Australian Genealogists in Sydney.¹

The bills cover a wide range of activities – repairing slate roofs, cleaning chimneys, painting and papering rooms, clearing rubbish from yards – and give an intimate view of domestic life, companies and tradesmen in Sydney. Many of the plumbers, painters, decorators, brickmakers, stovemakers, builders and chimney sweeps had a long association with St Joseph's and you can trace the fortunes of their business through their letterheads and products.

Some supplier's bills contain details that can identify specific products. For example, bills from James Sandy & Co, oil & colour merchants, list the sale of rolls of wall paper by numbers which refer to catalogue numbers. Another painter, Cook, names the colour of paint purchased – burnt sienna, white lime wash, brown varnish and middle green.

The entire collection has been indexed² and can be searched on the primary records computer catalogue at the Society's library.³ You can search by Company name, occupation, the name of the person who sent the bill, address of the person or business, address where the work was done, or suburb of job site. Researchers interested in particular trades or individual tradesmen can enter that name or occupation. Local historians can identify records relating to a specific place, and architects and historians can trace all repairs carried out on a certain house.

The St Joseph's Building Society collection is truly a treasure-trove waiting to be plundered.

NOTES

- ¹ This collection was donated by Richard d'Apice of Makinson d'Apice, the solicitors who represented St Joseph's. The major part of St Joseph's records – letter books, minute books, cash books, rent books, mortgage ledgers etc. – had been accepted by the Mitchell Library (ML MSS 4228). But the bundles of bills and receipts were not wanted. Richard d'Apice saved this valuable collection from being dispersed or thrown out.
- ² This project was initially funded by a grant from the NSW Heritage Office in 1997, with further funding from the Society of Australian Genealogists and Makinson d'Apice.
- ³ Richmond Villa, 120 Kent Street, Sydney. tel: 02 9247 3953

Lisa Murray is a Research Historian with the City of Sydney

LETTERS TO THE EDITORS

Joseph Forrester

The *Scottish Genealogist* for September 2004, has an article by Dr Charles Waterston on 'Robert Keay (1766-1839) and Nephews, Silversmiths.'

In this article, he discusses his ancestor, the Perth, Scotland, silversmith, Robert Keay and his apprentices, of whom two were brothers, William Forrester (1801-1854) and Joseph Forrester (1805-circa 1860?). Having served their apprenticeship, either in part or full, the two brothers were working together in London by 1825 and he quotes two letters written by William Forrester to Robert Keay, held in the Perth Archives (MS24 bundle 2).

The first is dated 14 December 1825. Joseph is much steadier than he was. He is entirely out of work and he is not likely to get it – however I will try and employ him some way or another and have him under my own eye – of course I have to supply him with the means of living...Joseph is such a simpleton.'

On 6 January 1826 he wrote: 'I have taken

Joseph in, he can chase very well and has been very steady for this short time. I mean to keep him very short of money...I shall become his banker, I shall give him as much as he can get anywhere else but will also keep a balance in my own hands giving only enough for him to pay his lodging, washing etc and an allowance for pocket money.'

Waterston goes on to say that Joseph had a drink problem which led him to theft and hence to Tasmania.

In *Nineteenth Century Australian Silver*, I stated that a group of boxes, retailed in Tasmania by Barclay, Jones and William Cole, in NSW by Alexander Dick and Robert Broad, and in Victoria by Charles Brentani were all by Forrester, as were a group of trays retailed by Barclay. The above letter referring to Joseph Forrester's skills as a chaser, combined with the notation on the Shipping List that he was a watchcase maker, confirms his ability to conduct the somewhat naive chasing found on the boxes and create the hinges used in their manufacture.

I thank Dr Waterston for the discovery of this reference, which further confirms my assumptions of the past.

John Hawkins

Oatley Clocks

In Kevin Fahy's upgraded dissertation on Oatley clocks, he says they are 'in the main from the one hand or workshop'. From my observations there could be enough difference in the cabinet making to detect at least two hands.

The cabinetwork on one of the numbered clocks is quite 'unusual' and the others in contrast are regular. The unusual one has some features, viz:

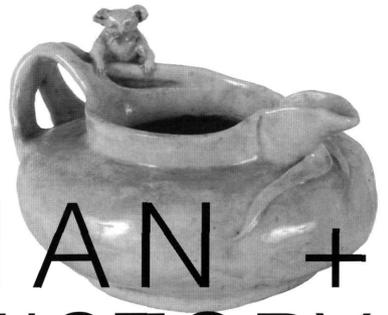
very, very out of square hood
stringing in the hood varies in thickness
columns oversize for the capitals
the swan neck pediments markedly different
left to right.

I have seen a similar unusual Australian case with an English movement and would like to have a good look at one other particular Oatley.

Can other readers expand on this matter?

Bob Fredman

AUSTRALIAN + SPORTING HISTORY



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Auction update



Recent sales at Stanley & Co., Sydney
 From top left:
 John Allan (1888-1973), *World War II Tribal Class destroyer*, oil on ply, 95 x 181 cm, \$3,450

A. Charpentier, after J. Swain, *News from Home*, oil on canvas, 65 x 81 cm alf, \$1,265

R. Sidney Cocks (fl. 1980-1930s), *Nature's mirror*, watercolour 133 x 86 cm, \$400

Alexander Dick, two silver fiddle pattern table spoons, 1.22 cm, c. 1830s, \$3,680

Remond jug, h 15 cm, c. 1950s, \$70

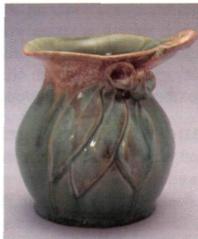
Brownie Downing miniature printed plate, c. 1950s, diam 10 cm, \$22

Remond jug with applied leaves and gumnuts, h 10.5 cm, \$215

Royal Doulton Art Nouveau vase designed by D.H. Stauter, printed mark 'Civil Service Stores Sydney', introduced c. 1906, h 8 cm, \$402

Two pokerwork vases with koala and gum nuts, h 6 & 23 cm, \$316

Royal Doulton trio in 'Gumtree' pattern, \$69
 Melrose blue-glazed vase with moulded gum leaves, h 16.5, \$103



Snapshot! How to keep your photos safe

ELIZABETH HADLOW

Every museum, library, gallery, historical society and home across Australia holds photographs collected for their artistic, historic, cultural and family importance – or for more mundane purposes such as insurance and identification records. To ensure that they are around for future generations to enjoy, it is very important to care for them correctly. This need not be a costly and involved process – a few simple steps can at least double the life of your photographs.

Photographs deteriorate due to two main factors, their inherent instability and the environment in which they are stored. Inherent instability is generally the result of the method used to produce the image, such as the type of silver formed, colour dyes used, and residual processing chemistry.

Environmental factors causing deterioration are many. They include packaging, mounting and framing materials, air pollutants, light, humidity, temperature, and methods of handling. Each of these factors reacts with the chemical and physical structure of the photograph resulting in numerous forms of deterioration.

The best way to ensure that your photographs endure is quite basic, really: have them processed by reputable laboratories, and always store and display them well.

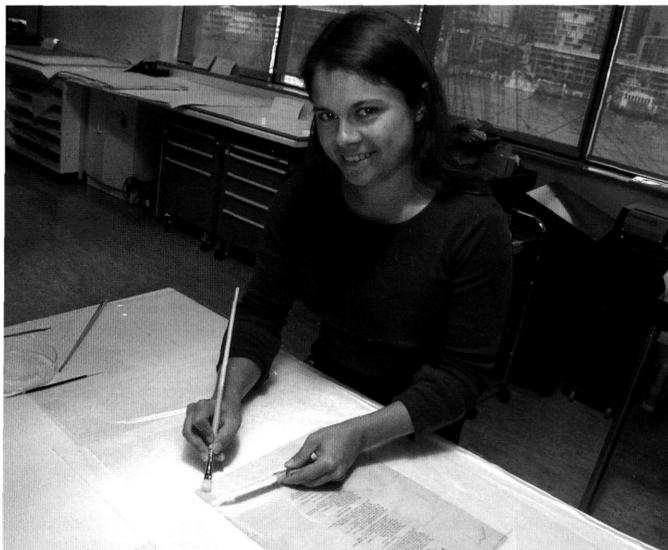
What forms the image?

To understand how photographs deteriorate it is necessary to know how they are made. Most photographs held in the average collection are:

- black and white silver gelatin prints and negatives
- colour prints, negatives and positive transparencies
- digital prints and files.

Less common photographic materials date from the earliest days of photography, including Daguerreotypes, tintypes, salted paper prints, ambrotypes, albumen prints and cyanotypes.

The chemistry used to sensitise, develop and fix photographic images is complex and errors during any of these stages will



cause degradation and faults in the final image. That is why it is crucial to use a reputable photographic laboratory that uses good quality materials and fresh chemicals and washes the photographs thoroughly.

Black and white photographs

Black and white photographs are made up of silver particles embedded in a material base called a colloid – commonly gelatin. They are generally the most stable photographs. However the size of the silver particles and the type of colloid can make them susceptible to deterioration from humidity, light, and poor-quality framing materials.

Colour photographs

Colour photographs and slides are formed from dyes that can be very susceptible to damage from light, humidity, heat and poor quality storage materials. It is not uncommon to see colour snapshots from the 1960s and 1970s where the once-vibrant blues have faded leaving a washed out magenta-coloured image, or the reds have faded turning everything green. These inherent problems cannot, unfortunately, be

overcome completely, but the deterioration that causes this image change can certainly be slowed down through correct handling, storage and display.

Negatives and slides

The plastic substrates used to support the image layer have changed over the years as technology has developed. Negatives produced in the 19th century were commonly on glass, but as photographers looked for less cumbersome cameras and a less brittle substrate, bases changed to plastic film. Initially these were made from cellulose nitrate, a thin flexible plastic. However cellulose nitrate was readily combustible and could even ignite in cinema cameras. This spurred the development of 'safety film' or cellulose-acetate film stock. While safer to use, over the long term cellulose acetate is unstable. It degrades through a process known as 'vinegar syndrome', so called for the pungent smell of vinegar the film produces as it degrades. Archival-quality film is now produced on polyester stock, however the film you commonly buy is still supported on cellulose acetate.

Digital prints

Digital prints come in numerous forms. There are those printed from inkjet and laser jet printers, those printed using more conventional photographic chemistry and materials, and many types in between. The most stable digital prints are produced on conventional photographic paper – in particular Fuji Crystal Archive paper. The dyes used in inkjet and laser jet prints are usually unstable and have a short life span.

ENVIRONMENTAL FACTORS

The environment in which photographs are stored is the most important factor in their long-term survival. Moisture generally acts as a catalyst to chemical reactions, and can kick-start reactions in photographs that will cause them to deteriorate. Temperature determines the rate of many chemical reactions and so will affect the rate of degradation once a reaction has commenced in a photograph. Many environmental pollutants react with silver to cause tarnishing, yellowing or fading. Light, being the principal agent in producing a photograph, also affects its long-term stability.

Relative humidity/moisture

Probably the most destructive environmental factor, relative humidity, affects the physical state of photographs as well as their chemistry. Some photographic materials, for example glass plate negatives, are more intrinsically stable in the presence of excessive relative humidity, but all are affected to a greater or lesser extent. Silver migrates through the colloid layer at high relative humidity and at 65% and above there is the danger of mould forming and insect activity is often increased. To measure the relative humidity of your storage areas you can buy small hygrometers from hydroponics suppliers, electrical supply stores, sailing retailers and www.winesafe.com.au.

Temperature

Temperature acts to hasten chemical reactions and will therefore cause photographs to degrade faster. All forms of degradation will speed up in the presence of high temperatures. Colour photographic processes are particularly vulnerable to temperature. Hygrometers often come with an in-built thermometer, allowing you to monitor your storage.

Pollutants

Environmental pollutants come in two main forms – particulates (particles) and gases. Particulates tend to cause physical damage in the form of scratches and abrasion, increase the likelihood of insect attack and can cause chemical damage if the materials in

the particulates are reactive. The gases that react most with photographic collections are oxidant gases and sulphiding gases.

Oxidant gases – the sources of oxidant gases are many and varied. Some are environmental, such as the ozone from photocopiers, and others such as peroxides come from the housings that collections are stored in. Storage materials to avoid include polyvinyl-acetate plastic (PVC) found in some slide sheets and cheap slip-in albums, papers and boards made from wood pulp, and adhesives such as synthetic glue (white glue), rubber cement, pressure-sensitive tapes and films, or hot-glue gun adhesives. All exude gases that cause deterioration of photographic collections – both to the image layers and the support. Oxidation of the silver in photographs can cause yellowing or silver mirroring. Oxidation of the paper support will cause them to become brittle and yellow.

Sulphiding gases – sulphur is present in both the environment and in the processes and materials that form photographic collections. Sulfur reacts with image silver causing fading, yellowing and tarnishing.

Light

Photographs are intrinsically sensitive to damage from light as they are formed through a reaction of light and silver salts or dyes. Light will cause the image to fade and/or yellow. The most damaging form of light is ultra-violet (UV). As it does with human skin, it causes high-energy reactions to take place that produce very damaging effects. Ultra-violet light is produced by sunlight, most fluorescent bulbs and many quartz-halogen bulbs. Common incandescent bulbs are naturally lower in UV output, and you can buy special low-UV fluorescent tubes.

Physical damage

Poor handling, storage, mounting and framing can cause physical stresses on photographs that will result in curling, distortions, tears, creases, cracks in the surface, abrasions, scratches and soiling. These can in some cases lead to further problems. For example, soiling of prints can lead to mould and insect attack; curling and distortions can lead to cracking of the emulsion.

Biological attack

Mould and insect attack tend to be the result of poor storage. High relative humidity will induce mould growth and can be attractive to insects. Likewise, soiling can also induce biological attack. Mould will stain and weaken gelatine making it more reactive to moisture. It will also attack the paper support of photographs, causing staining and weakness.

PREVENTING DAMAGE

Labelling your photographs

Labelling and cataloguing your photographs is very important – an unidentified, undated and anonymous collection won't provide much pleasure or knowledge for the next generation. Try to get your grandparents and relatives to write down who is in your family snaps and write down those wonderful travel vistas you shot while you still remember them – you'll regret it if you don't!

Where possible do not label your photographs directly, but if you need to, write in pencil using light pressure on the back. Do not use ball-point or fibre-tip pens, as the inks can bleed through to the image side. Where possible label the album page rather than the photo!

Storage

A stable storage environment that is cool and dry is the best place for your photographs to be kept. Many museums store their collections in controlled atmospheres of very low temperature and low relative humidity. This can be more difficult to achieve in a normal household, but there are ways of prolonging the life of your precious photographs at home.

Find a place in that is always cool, dry and clean. To avoid fluctuations of temperature and humidity, do not choose rooms or cupboards that have external walls. Centrally located, well-insulated rooms with good ventilation are best. If possible keep the temperature below 20°C and the relative humidity between 30–50%. There is a product called the SafeCare Image Archive Freezer Kit available through a US company called Metal Edge that utilises your home freezer unit to store your more valuable photographs and negatives (see Resources for details). If you have negatives, consider these your master copies and store them the best way you possibly can.

Try to ensure that your storage is free of contaminating materials (see Pollutants above) and avoid staples, tacks or paperclips which can perforate, rust and spread stains.

Albums, frames and enclosures

Albums and enclosures are very good for preventing handling damage as you can look at your photographs without actually touching them. Good quality frames provide some protection if you want to hang photographs around your home. A better option would be to use copies for display and keep your originals safe.

The best photographic albums will have passed what is known as the Photographic Activity Test (PAT), meaning that they are

manufactured from materials safe for photographic storage and display. Photographic albums should not contain sulfur or acidic materials, and it is best that they are not coloured as the dyes can migrate into your photographs. Plastic enclosures should be polyester or polyethylene, not polyvinyl acetate (PVC). If you can't identify the material but can contact the manufacturer, they can supply such technical data.

Photographs should be spaced away from frame glazing to prevent the photograph blocking to the glass or acrylic. Acrylic glazing will protect your photographs from more ultra-violet light than glass, but glass is better than having nothing at all. Ask your framer to use non-buffered acid-free cotton rag board to mount your photographs. Photo-corners are the best method of attaching your photographs in their frames or albums (unless you are using a slip-in album). Never use so called 'magnetic' or self-adhesive albums as the adhesive yellows, becomes brittle and will stain and degrade your photographs.

GOING DIGITAL

There is now a vast array of digital products on the market – cameras, scanners and printers. Different strategies are required for archiving digital images. The main thing to remember is that digital archiving is an active system – you can't copy your files to disk and then put them away for 10 or 20 years. You are very likely to find that software and hardware have changed so much that you can no longer read them. You need to be vigilant and frequently copy and re-copy your files onto updated formats as technology improves.

Printouts

The most stable digital colour printouts are still created on conventional photographic paper – the most stable currently recommended is Fuji Crystal Archive paper. For black and white images there are some archival products available – for example Epson Archival Matt Paper using an Epson Stylus Photo printer and archival black inks. For information about the permanence of digital printouts see the Resources section below.

Digital printouts should be stored similarly to conventional photographs – in a cool, dry, dark place. This will ensure the longest possible life span for the materials. Inkjet and laser-jet printing inks are particularly prone to light fading.

Electronic image files

Most cameras and scanners come with proprietary software packages so that you can manipulate your images and compress them

for use on the web or for transmission, often as JPEG images. If you want to keep your images long term it is best not to do any compression or manipulation to your 'master' image files. These should be kept as TIFF files and should be as high a resolution as you have the capacity to store. TIFF files are an 'open' format and are therefore transferable to most software platforms and outputs.

The rules of thumb for digital files are:

- Your digital master should not be processed for any specific output – for example don't compress your master for use on the web, use a copy of the original file for this purpose and save your master.
- Save colour images as RGB (red, green, blue) files. Avoid CMYK (cyan, magenta, yellow, black) for master image files, as they have a very limited colour gamut, and can reduce output possibilities in the future.
- Name your files and keep a catalogue of what you have and where it is. There is no use having an image if you can't find it!
- Back-up, back-up, back-up! Keep as many copies of your files in as many different locations as possible. Hand out copies to your family – the more copies the better.
- Copy your files to an external hard drive – they are more 'archival' than portable formats such as CDs.
- Use CDs in preference to DVDs and only use reputable, good quality brands. It's better to pay a little more than to lose all your images.

Remember that technology is improving all the time and you want to leave yourself with options in the future by creating and saving a file that is the best possible quality now.

Preserving your conventional photographs digitally?

Some manufacturers of digital technology advocate using it as a means of 'preserving' old photos. While it is true that you can copy the image to a certain resolution using digital technology, the tangible qualities of the photograph as a piece of technological and social history will be lost.

However making digital copies of your photographs to pass around the family or to put in frames around the house means that you can put your originals away safely, reducing their risk of damage from handling and light. And once you have that digital file you can make as many copies as you like!

Resources

www.library.cornell.edu/preservation/tutorial
Tutorial for digital copying, excellent basic grounding www.kodak.com. Search for 'Permanence of CD' – great basic information on the stability of CDs
www.archives.gov/preservation/index.html
National Archives and Records Administration

(NARA) – USA. Good preservation information and other links

www.archives.gov/preservation/conferences/storage_photographic_collection.html

Part of the NARA site – gives information on how to source an article on using conventional freezer technology for storing photographs
www.wilhelm-research.com

Information on permanence; reviews of equipment. Has a free PDF version of the book *The Permanence and Care of Colour Photographs*
www.dpreview.com

Reviews digital cameras. Good links to other sites
www.nebraskahistory.org/lib-arch/research/photos

Information on basic care and handling. Showcases digital copying
www.rlg.org

rlg DigiNews – of more interest to collection or archive managers
www.rit.edu/~661www1

Image Permanence Institute webpage – great site for preservation information about a range of imaging technology. Scrapbook Preservation Society Guidelines

Reilly, J. *The Care and Identification of 19th-Century Photograph Prints*. Kodak 1986

Suppliers of archival enclosures and albums
Adelaide: Albox Australia www.albox.com.au/
Melbourne: Zetta Florence

www.zettaflorence.com/newsite/index.html
Sydney: Conservation Resources 1300 132 570
United States (via Internet): Metal Edge Inc., www.metaledgeinc.com

ACKNOWLEDGEMENT

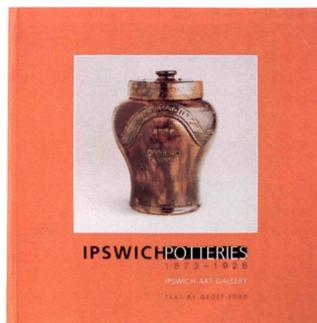
We wish to thank The Australian National Maritime Museum for allowing it to reprint this article, which first appeared in their magazine Signals.



Elizabeth Hadlow is a senior conservator, working with paper/photographic materials at the Australian National Maritime Museum.

In 2003 she won a Churchill Fellowship to visit the United Kingdom to further her theoretical and practical knowledge in the conservation of photographic materials, with the further assistance of a grant from the Ian Potter Foundation. She studied the management and storage of photographic collections in a number of UK libraries, galleries and museums.

BOOK REVIEWS



Ipswich Potteries 1873–1926

Geoff Ford

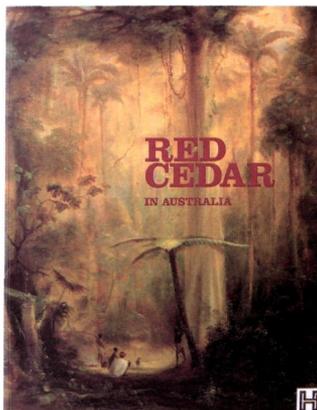
Ipswich Art Gallery, Ipswich Qld, 2004. ISBN 0 9586348 5 8, 240 x 230 mm, 56 pages, many colour illustrations, soft cover \$24.95

We'd had books on the potters of Lithgow, Brunswick and South Australia, now we have the potters of the industrial city of Ipswich, 30 km south-west of Brisbane. Founded as a quarry, prominent as a railway town, Ipswich has recently embraced the new technology, while not forgetting its heritage.

Perhaps the potters who made the utilitarian domestic wares of Ipswich would not be surprised to find that their pots are now displayed in the Ipswich Art Gallery. After all, Sydney's Powerhouse Museum was established as the Technological, Industrial and Sanitary Museum 125 years ago. But now they are valued as art objects, and elegantly presented in this beautifully designed catalogue of the exhibition.

The first potter known to have been working in Ipswich was Thomas Shepherd in 1873. Exhibition Curator Geoff Ford, who runs the National Museum of Australian Pottery in Wodonga, has guest-curated the exhibition and written the text, which is largely devoted to biographies of the nine potteries based in Bundamba (now Bundamba), Brassall and Dinmore from 1873-1926. Though some potteries lasted beyond this date – such as Dinmore which closed in 1975 – few of their products still survive. The catalogue illustrates pottery, advertisements, and photographs of the potters and their potteries. An all-round publication that is a pleasure to look at, and a reliable source of information for the Australian pottery collector.

John Wade



Red Cedar in Australia

John McPhee

Historic Houses Trust of New South Wales, Sydney, 182 pp, soft cover. ISBN 876991 19 4 RRP \$55

This informative and handsome publication, well designed and generously illustrated, and published in association with their exhibition of that name held at the Museum of Sydney in 2004, is far more than an exhibition catalogue. The exhibition's curator John McPhee together with five distinguished scholars provide easily readable essays on several aspects of 'red gold', Australia's iconic timber and its reckless and disparate use in Australia and abroad from the beginnings of our European settlement until more recent years.

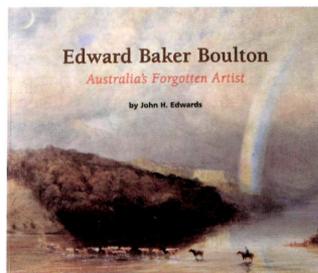
Discussed in some detail is the previously varying botanical classification of currently, *Toona australis*, now shared with India and S.E. Asia, its subsequent logging and use in Australia as a building and furniture timber, not to mention coffins, grave boards and assorted ephemera not confined to its Australian mainland east coast rainforest habitat.

Essays on carpenters, cabinetmakers, wood carvers and craft workers also include individual studies on the furniture and furnishing of Government House, Sydney and the Sydney Town Hall. The former includes new information on Sydney's best known mid nineteenth century cabinetmaker Andrew Lenahan. The latter includes an obituary for the recent vandalism of the Town Hall's Council Chamber's original

cedar fittings that have been ripped out in the name of modernisation and relegated to the storeroom for occasional display but more likely oblivion. Has the Heritage Council of New South Wales ever classified the Sydney Town Hall? Were they consulted? Our City Councillors should all hang their heads in shame.

This publication is a substantial addition to the study of Australia's decorative arts heritage. It is highly recommended and will appeal to Australian furniture collectors, social and architectural historians and anyone interested in Australia's material culture.

Kevin Faby



Edward Baker Boulton, Australia's forgotten artist

John H. Edwards

Norrong Press, 76 pp, 76 colour and b&w illustrations, soft cover RRP \$45. To order call 02 9558 1327 or email norrongpress@hotmail.com

We have to declare an interest here, as John Edwards wrote an article in our August issue on Boulton, we try always to support people in carrying out and publishing research on Australiana, and the designer and printer happens to be a member of the Australiana Society. If you enjoyed the article in August *Australiana* – and we know many did, and many sought copies of the magazine too – then you will enjoy having this book in your Australiana library.

The author's research on Boulton is very solid. Born in England, Boulton sailed to Australia in September 1835, sketching the voyage on the way. He arrived in Sydney in early 1836, a year when it snowed in the winter. He was not a professional artist, but a rich

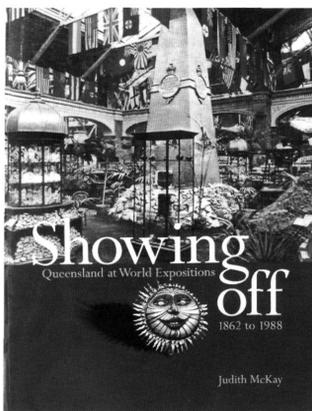
squatter who moved in the high levels of society in New South Wales. He features in Blanche Mitchell's diary, and was a member of the Australian Club.

He returned to England in 1859, where he continued to travel and paint. Then in 1874 he sailed back to Australia, where he still had pastoral interests at Walcha. From 1883, he travelled frequently, dying at his Walcha property *Bergen op Zoom* in 1895.

What I especially like about the book are the way Edwards sets the scene for the events he describes, and how the illustrations swim with the text. Boulton's arrival is a procession up the harbour past the grand mansions of *Vaucluse House* and *Henrietta Villa*, which can fortunately be illustrated by sketches he published the next year. This way you get the feel of the times, partly through the eyes of the man himself.

Boulton's extant works are listed sequentially. The only thing missing is a timeline of the major events in Boulton's life; this would help readers understand his peripatetic life, as well as his art which is mostly landscape works.

John Wade



Showing Off: Queensland at World Expositions 1862 to 1988

Judith McKay

Central Queensland University Press and the Queensland Museum, 128 pp, many b&w illustrations RRP \$29.95

Queensland Premier Peter Beattie launched this book by Dr McKay, a curator at the Queensland Museum, who

carried out some of her research while a Queensland Smithsonian Fellow in 2001.

Many Australians will remember Brisbane's World Expo 88, and some will know that Brisbane's show, the *Ecca*, grew out of its 19th-century predecessor, the Queensland International Exhibition of 1897.

Between London in 1862 and 1988, Queensland took part in 23 world expositions. Queensland's early modest contributions came from a far-off, blustering colony little more than a quarry for a dominant Mother Country. Recently the state has focused more on its own part of the world in the Asia-Pacific region, highlighting its relaxed lifestyle, weather and leisure attractions. Instead of wanting settlers and capital, Queensland now seeks transient visitors.

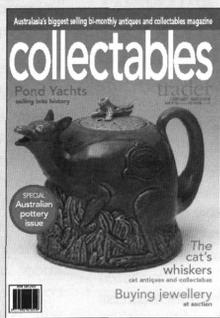
Queensland's exhibits were often quirky. The exhibits are never dull and include such intriguing images as an axe head floating in a mercury fountain, Queen Victoria clapping her hands to her ears and fleeing from a Queensland exhibit, the mysterious disappearance of 57 bottles of Queensland wine en route to London, a cheese that weighed 1? tons, and the world's biggest coral garden.

John Wade

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Peter R Walker Australiana Writing Award

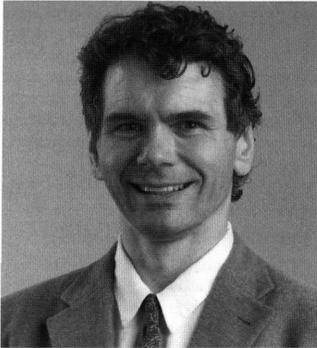
Peter R. Walker Pty Ltd, Dealers in Fine Art, generously continue to sponsor a cash award of \$250 for the best article submitted to *Australiana* this year. All articles appearing in *Australiana* Volume 26 are eligible for the 2004 award.

Australiana Encouragement Award

To encourage new writers, an award of \$100 will be given for the best article by a first-time writer or collector published in *Australiana* this year. Dealers, curators and those who earn income from antiques or decorative arts are ineligible.

Articles do not have to be lengthy but should be illustrated. A Style Guide is on the website or available from the editors.

We welcome contributions to *Australiana*.
Contact the Co-Editor John Wade
johnwade@iprimus.com.au
0408 212 242



New Director for Adelaide Gallery

The Art Gallery of South Australia has appointed Christopher Menz its new Director. (Ron Radford, the previous incumbent, has the job of revitalising the National Gallery of Australian in Canberra after the reign of Dr Brian Kennedy ended). Formerly Curator of European & Australian Decorative Arts (1989-2001) in Adelaide, and recently Senior Curator Decorative Arts (International) at the National Gallery of Victoria, Melbourne, he takes up his new role in February.

Chairman Michael Abbott QC said 'He is a distinguished scholar who is noted for his groundbreaking publications and exhibitions including the Art Gallery of South Australia's hugely successful *Morris & Co.* exhibition which will tour nationally in 2005. Christopher has already made a substantial contribution to the Gallery and we look forward to a new era under his directorship.'

Brisbane City Hall

Reporter Jeff Waters ran a story on ABC Radio on 20 November from Brisbane, where the Aboriginal community is calling for the removal of an offensive sculpture, that may depict the murder of the state's indigenous people, from Brisbane's City Hall.

To ornament the huge, neo-classical Brisbane City Hall, local sculptor Daphne Mayo created a massive relief sculpture in the tympanum of the facade to show 'the Progress of Civilisation in the State of Queensland'. The tympanum is the triangular

space in the pediment. Queensland, symbolised by a central allegorical female figure, sends explorers and settlers out to tame the land. In the corner, an Aboriginal man in a submissive pose points with his spear to the ground. Another lies under a shield, sleeping or dead.

Mayo would have taken her inspiration ultimately from Classical Greek buildings such as the Parthenon in Athens, where the solution to utilising the awkward space was to have tall standing figures in the centre, seated or kneeling ones mid-way, and reclining or dead figures filling the low corners.

Herb Bligh, president of the Brisbane Council of Elders, says the figures are degrading to the Aboriginal people and should be removed. The official souvenir program of the 1930 opening says 'The native life is represented dying out before the approach of white man'.

Queensland Museum curator Dr Judith McKay, who knew the artist and has written about her, said 'That would not be a theme we would build an artwork around today, but that was the theme chosen by the city fathers, and the theme that Daphne Mayo carried out to the best of her ability. ... If anything, they're accepting the white invasion, rather than resisting it ... it's a romanticised version of the story, but please remember it's also romanticised from the white viewpoint. You'll notice that the pioneers that our state is sending forth are not convicts.'

Websites

Our website www.australiana.org had some broken links. These have been fixed, the website has been brought up to date, and it will be progressively modified and improved.



Sculptor Daphne Mayo, 1930, with the figures now the subject of protest by Aboriginal people, who assert that the recumbent figure on the left is dead. Mayo biographer Judith McKay responds that these figures, like the retreating fauna, present no evidence of struggle or trauma. Courtesy of Judith McKay

The Australiana Fund, the body that manages the Australian Government's four residences of the Governor-General and Prime Minister in Sydney and Canberra, now has its own website, www.theaustralianafund.org.au. Some of the official establishments collection is shown on the site

Australia flora and fauna

Meg Quinlisk, a researcher with Clive Lucas, Stapleton & Partners Pty Ltd, seeks help. They are looking into the Annandale Uniting Church in Sydney. Though built in 1891, the church has a marvellous carved and incised sandstone facade (designed by Thomas Rowe) featuring Australian flora and fauna designs. The facade was relocated from Bull's Warehouse on Pitt Street, originally built c. 1871, and was demolished in the Gibbs Shallard fire in late 1890.

Does anyone know of any comparable examples of the use of Australian flora and fauna in the 1870s?



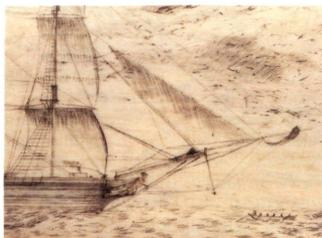
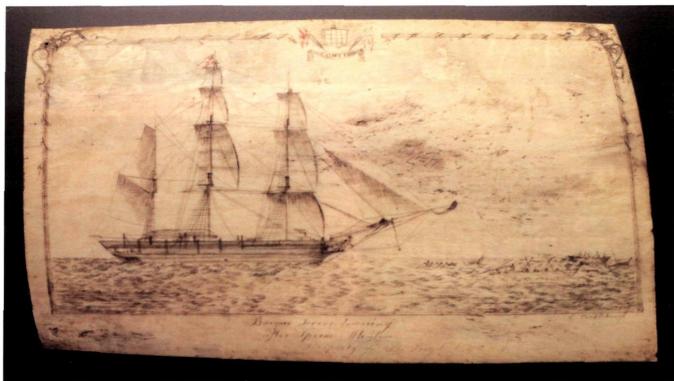
TYMPANUM, MAIN ENTRANCE, CITY HALL

Sculpture Group by Miss DAPHNE MAYO

CARVED IN HELLDON FREESTONE. LENGTH ABOUT 54 Feet

The Central Figure (9ft. high) is the State, protecting the citizens. On the left-hand side the native life is represented dying out before the approach of the white man. The right-hand side represents the early explorers discovering the possibilities of the new land in its industries, which fill the right-hand corner.

The full tympanum, from the Souvenir of the Official Opening of the City Hall, Brisbane, Queensland, April 8th 1930



Scrimshaw

The Australian National Maritime Museum bought a lively whaling scene, a sailing ship hove to while three small whaleboats attack a pod of whales, beautifully engraved on flat whalebone 20cm x 35cm, at a recent Christie's sale in New York.

Paul Hundley, senior curator of the museum's USA Gallery, said this is an exciting acquisition for several reasons. Firstly, it's signed and the artist, E. Mickleburgh, was a talented scrimshander whose work is well documented and internationally acclaimed. Hundley's historical research has confirmed that Edward Robert Mickleburgh, the English sea captain with artistic skills, was working in Australian waters in the 1840s.

Secondly, the whaling ship portrayed belonged to one of the most famous and colourful characters in Australian maritime history – Benjamin Boyd. A wealthy London stockbroker, Ben Boyd came to Australia in 1842 to develop pastoral and whaling interests in southern NSW. He established Boydtown on Twofold Bay as a base for his whaling fleet in 1843. His ventures failed spectacularly, and the liquidators were in by 1849.

But Mickleburgh's association with the entrepreneurial Ben Boyd and his whaling ship *Terror* remains a mystery.

By coincidence, the Australian National Maritime Museum acquired a log book from the barque *Terror* kept by the master of the vessel, Henry William Downes, between September 1846 and July 1847 on a voyage from the NSW coast out to the Solomon Islands and back. The log contains further lively descriptions of encounters with whales, illustrations of the *Terror*; but no mention of Captain Mickleburgh.

Patrick White house

The National Trust (NSW) has been active in stopping the sale of Patrick White's last house in Martin Road, Centennial Park in Sydney's east. But it seems the enthusiasm of their long-serving President and Director has not been matched elsewhere.

White lived there only for his last 20 years, and his earlier novels were written elsewhere. Since White died, his long-time partner Manoli Lascaris continued to live in the house and changed it considerably to cope with his own requirements for an elderly person. Some of the contents were given away or sold off after White's death. At the time of the proposed sale, it was bereft of furnishings.

The house is too small for a public use, which is likely to be criticised by the neighbours if it becomes other than an ordinary domestic dwelling.



Australian design at Expo '70, Osaka

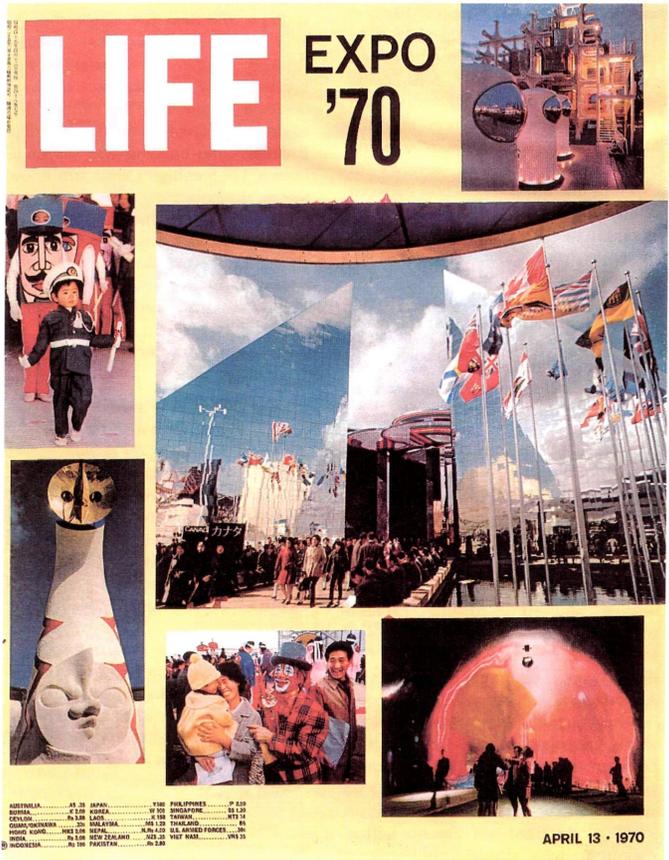
SIMON JACKSON

In the history of industrial design in Australia, early British influence gave way to American influence in the late 19th century. This transition was clear by World War II as America became the dominant design voice in Australia's war effort. In the peacetime of 1948 the new American-inspired Holden motorcar showed this influence on the streets with its large 'streamlined' body and prominent chrome grille. In people's houses, however, a new source of influence was emerging. Japanese craft and industrial design practice offered an alternative to the dominant British and American hegemonies of taste, and this was especially evident in electronic goods and cars.

For many Westerners, exposure to Japanese culture and values occurred through media reports of the 1964 Tokyo Olympics. Six years later in Osaka, an important event for showcasing world design was held.

The Japan World Exposition held in Osaka in 1970 was the first official Asian world exhibition. One had been planned for Tokyo in 1940 but was cancelled by the Expo governing body because of Japan's attack on China.¹ The central theme of Expo '70 was 'Progress and harmony for mankind'.² The symbol of the cherry blossom reflected this theme and was even used as the inspiration for the design of Japanese buildings at the show.

Expo '70 was Japan's way of presenting itself to the world – this event may well have introduced many Westerners to Japanese culture for the first time. According to contemporary accounts of the event in the magazine *American Artist*, more than 70 countries



Cover of Life magazine, 13 April 1970

participated with an estimated 50 million visitors³. There was much media interest and the front covers of several international magazines featured Expo imagery.

The Japanese Pavilion

As at the previous event in Montreal in 1967 (see *Australiana* November 2003), the central theme at Osaka was increased

environmental awareness: 'the problems of urbanisation, over-population, and pollution of the environment are shared [by all nations]'.⁴ Expo '70 was seen as a chance to help provide some answers to these global problems. The Expo site was presented as a 'city of the future' and offered suggestions for the harmonious relationship between vital modern technology (such as a computerised

traffic control system), and the more human values provided by artists and designers. Together, it was argued, the two approaches of science and the arts would provide pleasure to human life in the complex modern city.⁵

The second message Japan was trying to express to the world was that it was a nation rooted in the past but eager to explore the future. An example of this was the Furukawa Group's Pavilion where a traditional-looking pagoda in fact housed an enormous computer.⁶ An exhibition of Japanese folk crafts entitled *Japan: 100 Years* stressed both aspects of Japan – 'tradition' and 'the future'. One senses from reading contemporary American reviews of Expo '70 that the contradiction between centuries-old crafts activities practised alongside modern technologies puzzled spectators from Western countries. For example, one American critic referred to what she called 'the paradox between tradition and modernism'.⁷ At this time, traditional handicrafts were not generally drawn upon as a source for modern manufactures and industry in Western countries as they were in Japan.

Despite the emphasis on environmental themes and the importance of tradition, Expo '70 did not preclude the participation of Japan's leading heavy manufacturers. Several spectacular corporate exhibits such as the Japanese Pavilion of Gas Industry, a building that looked similar to a huge turbine, and the Toshiba Pavilion reflected the industrial might of Japanese manufacturers at a time when they were coming to dominate Australian and other consumer markets.⁸

While Japan's Expo extolled lofty ideals, propaganda was alive and well between the world's leading economic powers as it had been at all previous world expositions. The American Pavilion boasted of technological conquest, with displays of a lunar capsule and rocks brought back from the moon.⁹ For its part, the Soviet Pavilion was an appropriately totalitarian and very 'male' thrusting shape, complete with a huge portrait of Lenin inside. Other pavilions reflected their chief economic activities. The British Columbia Monument was constructed entirely from timber, a major Canadian export, while the Swiss Pavilion was a spectacular building constructed largely from glass.

The Australian Pavilion: rural and extractive industries vs engineering and manufacturing

If the 240 orange and green Featherston Expo '67 Talking Chairs were successful 'messages' of Australian industrial design and manufacturing vigour, and the paintings of Fred Williams, John Olsen and others spoke of a vibrant 'modern' Australian culture at Expo '67, then the single strongest 'object' at Expo '70 was the Australian Pavilion itself.¹⁰ An illustration in a contemporary *Walkabout* magazine depicted a model of the extraordinary engineering involved in the Australian Pavilion – the building was suspended from a 128-foot-high (39m) arm known as the 'sky-hook'.

To assess the image of national identity Australia was projecting to the world, a review of the Osaka exhibits is necessary. In his role as events architect, Robin Boyd made various 'Proposals for the exhibits':

Subject-theme 1: Man contained four separate exhibits:

*Exhibit 1: Origins of Humanity*¹¹

*Exhibit 2: The battle against disease*¹²

*Exhibit 3: Science of the mind*¹³

*Exhibit 4: Enjoyment of life*¹⁴

Subject-theme 2: Man and Nature contained another five exhibits:

*Exhibit 5: Australian invention in agricultural technology*¹⁵

*Exhibit 6: Soil and water*¹⁶

*Exhibit 7: Exploiting and preserving resources*¹⁷

*Exhibit 8: Exploring the universe*¹⁸

*Exhibit 9: Utilisation of polar regions*¹⁹

Subject-theme 3: Man and the Man-Made contained another four exhibits:

*Exhibit 10: Transportation*²⁰

*Exhibit 11: Modern living*²¹

*Exhibit 12: Urbanisation*²²

*Exhibit 13: Automation*²³

Subject-theme 4: Man and Man contained five exhibits:

Exhibit 14: Language and literature,^{24,25,26}

*Exhibit 15: Communications*²⁷

*Exhibit 16: The fine arts*²⁸

*Exhibit 17: The lively arts*²⁹

*Exhibit 18: Australian-Japanese relations*³⁰

*Exhibit 19: The film*³¹

The historical survey of 'Australia's invention in agricultural technology' revealed in Exhibit 5 no doubt revealed a proud tradition of working the land,

but it is surprising to see such an emphasis on agricultural implements in 1970. Nonetheless, this 'historical' display with its implications of an agrarian society was balanced by the displays of high technology (astronomy equipment) and ambitious engineering projects (the Snowy Mountains Scheme) and automotive technology, including the world-beating Repco-Brabham Formula One racing car engine. This image was furthered by displays of consumer goods, mineral wealth, and by the daring engineering of the 'sky-hook' pavilion itself. Through all of this came a further declaration of the self-image Australia had promoted at Montreal three years earlier. Then, modern painting carried much of the new national identity. Three years on, high technology, industrial design and mineral exploration moved the official presentation of national identity away from its old agrarian basis.

The history of Australia's participation in world expositions at home and abroad raises a contradiction regarding Australia's changing sense of national identity. Australia hosted many major exhibitions in the 19th century while still a group of British colonies. After Federation in 1901, one might have expected Australia to host proudly another world exhibition, but no such event took place. The last official world exhibition Australia hosted before Federation was the 1897 Queensland International Exhibition in Brisbane. A century passed before another official event – World Expo 88 in Brisbane – was held in this country. At the very least, one might have expected Australia to occupy its own display space when exhibiting abroad. In fact, it was not until 1967 in Montreal that Australia presented itself to the world as a modern, independent nation with its own Pavilion.

The Expos of 1967 and 1970 were revisionist moments for the projection of national identity abroad. In 1967, in its own Pavilion for the first time, the country showed a truer reflection of the diversity of its activities. The event three years later in Osaka furthered this new Australian confidence. The old dependence upon Britain and America seemed to have disappeared, but there was a growing deference to Japan as a third economic partner to whom Australia would defer.

- 1 Allwood, *The Great Exhibitions*. p. 176.
- 2 Robin Boyd, *Expo 70, Osaka: The Australian Pavilion. Proposals for the Exhibits*. unpublished paper: Archive of James MacCormick, 1968, p. 3.
- 3 Judith Vanderwall, 'Expo '70: Japan's World Fair at Osaka.' *American Artist* vol. 34, no. 4, April 1970. p. 22.
- 4 *Ibid.*, p. 24.
- 5 *Op. cit.*
- 6 *Ibid.*, p. 25.
- 7 *Op. cit.*
- 8 This was especially true in the electronic consumer goods area - and recent success in Australian motor rallies assured consumers Japanese cars, too, were worthy alternatives to big local Holdens and Fords.
- 9 Vanderwall, *Expo '70*, p. 79.
- 10 A historian can be guided only by available contemporary documentation. While most of the media reports of *Expo '67* focus on the innovation of the Featherstons' *Expo Sound Chairs*, similar media reports of *Expo '70* dwell on the engineering and manufacture of the 'sky-hook' itself, and not of the display of industrial design products which made up one of the 19 categories of exhibits within.
- 11 'Australian anthropological and prehistoric studies, set against the immensity, antiquity and mystery of our continent. The Talgai Skull will be shown (actually, or simulated).' Robin Boyd, *Expo 70, Osaka: The Australian Pavilion. Proposals for the Exhibits*. unpublished paper: Archive of James MacCormick, 1968 pp. 8-11.
- 12 'Highlights of modern Australian medical science. The work of Professor Florey, Sir MacFarlane Burnett, Sir Norman Gregg, etc...immunology, virus vaccines, rubella and cancer research - shown in animated diagrammatic demonstrations.' *Ibid.*
- 13 'Neurological and brain research at the ANU demonstrated in an automatic working model.' *Ibid.*
- 14 'Australia's active sporting life. Children's play. Swimming, tennis, skiing, fishing, cricket, football, car-racing, golf, hiking, sailing, riding, etc. (but not spectator sports) shown in a vivid optical presentation combining film and stills.' *Ibid.*
- 15 'Wheat Stripper Machine, 1843; Stump Jump Plough, 1876; H.V. McKay Harvester, 1884; Sheep Shearing Machine, 1885; Subterranean Clover, 1889; Rotary Hoe, 1920; 90-Mile Desert transformation, 1941-45; Cobalt Bullet, 1957; Mechanised cheese production, 1958 etc...to the latest developments of agricultural mechanisation in 1970 - all shown in simulated working models or diagrams.' *Ibid.*
- 16 'CSIR's rainmaking, 1947...Solar distillation, Coober Pedy, 1967. Desalination developments to 1970 - all shown in animated models or diagrams.' *Ibid.*
- 17 'The Snowy Mountains Scheme, demonstrated by animated diagrams and locality model.' *Ibid.*
- 18 'Australian radio and optical astronomy, shown in models of the Parkes radio-telescope and the new 150 [foot] one focused respectively on a night 'sky' overhead including the clouds of Magellan and the Southern Cross) and demonstrating simultaneous sound reception and visual images respectively, from a quasar in the 'sky'.' *Ibid.*
- 19 'Australia's Antarctic work, with reference to international co-operation in the region.' *Ibid.*
- 20 'Australian air-mindedness: Bland's 'Atmotic' airship [project of 1851]; Hargrave's kites and planes in 'flying' models; the Flying Doctor; Papua New Guinea Air Services. Ship building: SS Surprise built in Sydney in 1831, and our latest ship of 1970 under construction. Car manufacture: The Repco Brabham; mass-production.' *Ibid.*
- 21 'Australian industrial design and manufacture of consumer goods: appliances, food products, housing, furniture, equipment, fabrics, carpets - demonstrated in a stylised, idealised, full-size model of the heart of a modern Australian family home: interior of living room, kitchen, bedroom, playroom, sun-terrace, etc., fully furnished and being 'lived in' by cartoon figures.' *Ibid.*
- 22 'The Australian suburban way of life; its origins late last century. Ideal suburbs. A new town, e.g. Belconnen, ACT, shown in model form.' *Ibid.*
- 23 'Australian pioneering works on computers. Dr Pearcey's memory storing computer of 1946. The Datalink E40 1967. Latest developments to 1970. Shown in actual working models or simulated models.' *Ibid.*
- 24 'Australian writing and publishing, featuring especially books with associations with Japan, and those explaining Australia in illustrations.' *Ibid.*
- 25 'Radio Australia; Radio School of the Air; a language school - demonstrating the teaching of Japanese in Australia. All shown in visual effects and with synchronised sounds.' *Ibid.*
- 26 'Australian writing and publishing, featuring especially books with associations with Japan, and those explaining Australia in illustrations.' *Ibid.*
- 27 'Radio Australia; Radio School of the Air; a language school - demonstrating the teaching of Japanese in Australia. All shown in visual effects and with synchronised sounds.' *Ibid.*
- 28 'Painting will be represented by contrasting images of the Australian landscape in traditional, Impressionist and contemporary styles. N.B. More comprehensive exhibitions of Australian art - including aboriginal - will be held from time to time in the dispersal hall. Music will be represented throughout the exhibits tunnel by Australian compositions appropriate to each display: from symphonic pieces by the Sydney or Melbourne Symphony Orchestra to popular music.' *Ibid.*
- 29 'Theatre, ballet, entertainments, shown in visual displays with synchronised sound. A glimpse at new media in graphic arts: electronic or laser images may be demonstrated by automatically programmed machines.' *Ibid.*
- 30 'A series of graphic, animated charts and models, showing the contrasts between the two countries; in size, geography, climate, population density, labour force distribution, etc...And the links between the two; trades routes, sea and air routes, communication satellite, exchange students and cultural programmes, democratic institutions.' *Ibid.*
- 31 'A series of small, continuously running screens will show Australia's pioneering in making the world's first feature films: *Soldiers of the Cross*; *The Story of the Kelly Gang*, 1906; then glimpses of other comedy and melodrama films of the 1910s and 20s and 30s...' *Ibid.*



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Part of a large collection of over 150 items of New Zealand greenstone silver and gold mounted goldfields jewellery and luxury objects. Most of these objects were made in Dunedin by Scottish lapidaries 1880 - 1910.

Dunedin is Gaelic for Edinburgh.

