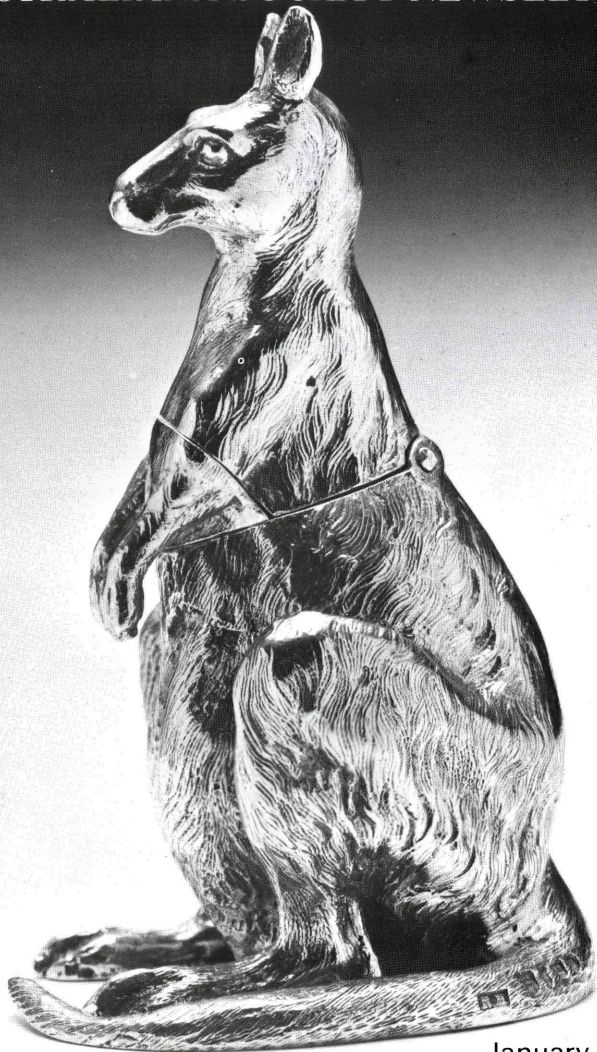


# THE AUSTRALIANA SOCIETY NEWSLETTER



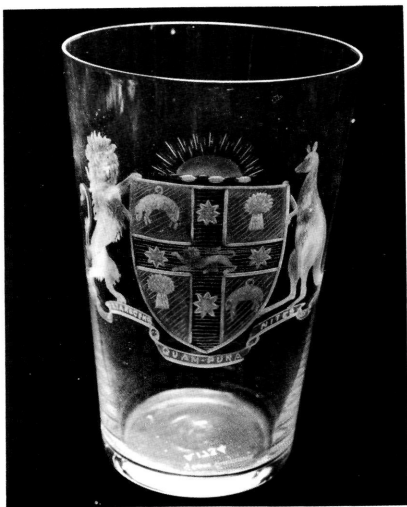


Plate 1

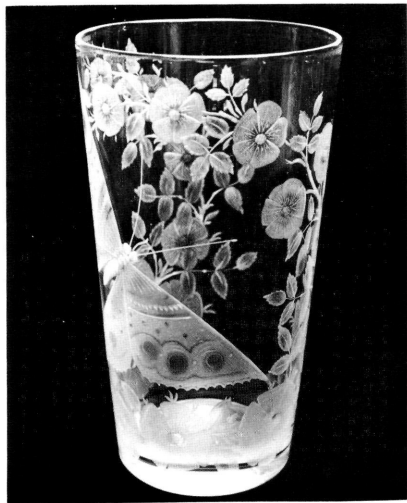


Plate 2

# THE AUSTRALIANA SOCIETY NEWSLETTER



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The Australiana Society  
Box A 378  
Sydney South NSW 2000

1981/1  
January, 1981

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We gratefully record our thanks to James R. Lawson Pty. Ltd., for their generous donation towards the cost of illustrations.

*production - albert renschaw (02) 816 1846*

# Society Information

## NEXT MEETING

"Women's Leisure Crafts" will be the topic of an illustrated talk by Patricia McDonald at the next meeting of the Society, at 7.30 pm on Thursday, 5th February, 1981. As usual, the meeting will be at the Kirribilli Neighbourhood Centre, 16 Fitzroy Street, Kirribilli.

Patricia McDonald has been researching women's domestic leisure crafts for several years. She is particularly interested in the period 1890-1930, when the influences of the Arts and Crafts Movement and Nationalism were reflected in handiwork intended to keep little fingers busy. Patricia was active in organising and circulating "The D'Oyley Show" exhibition throughout art galleries in New South Wales. She has written several articles and booklets in craft publications, and is preparing an article - "A Guide to researching Australiana", for this Newsletter.

Members can bring along their friends to the meeting, as well as pieces for discussion - doilies, pokerwork, leather, woodcarving, china painting, and so on.

## AUSTRALIA DAY DINNER

This year's Australia Day Dinner is being held at the home of Celia and John Wade, in Bondi Junction. (For those who are interested, the house is a 1913 bungalow built by a retired Indian Army officer, Captain Bushell). The celebrations will start with drinks from 4.30 pm, followed later by dinner. Cost will be twelve dollars per head, all included; children are free. Information and tickets are available from the Secretary, Box A378, Sydney South, 2000, by 19th January - or phone 32 9010

## SUBSCRIPTIONS

Membership subscriptions are due on 1st January. Rates remain at:

Individual membership	\$10
Household membership	\$15
Institutional membership	\$20

Subscriptions and membership enquiries should be addressed to the Hon. Secretary, Australiana Society, Box A378, Sydney South, 2000. Members receive the *Newsletter* free. Meetings are held every two months, on the first Thursday of the even months, in Sydney.



## NEWSLETTER

The *Australiana Society Newsletter* is published four times a year in January, April, July and October. Newsletter contributions are welcome at any time and should be sent to:

John Wade,  
Editor,  
The Australiana Society Newsletter,  
46 Queens Park Road,  
Bondi Junction, 2022.

Contributions should preferably be typed, double-spaced, on A4 paper, but all contributions are considered no matter how they are presented. The Editor reserves the right to make editorial changes, (if you feel you cannot spell, most errors will be corrected). Line drawings in black ink on white paper or card, and glossy black and white prints may be included. A short biographical note on the author should accompany each article submitted for consideration.

## List of Illustrations

### COVER

Silver-gilt mustard pot made by Robert Hennell IV, London, 1875. Courtesy Colman Collection.

### PLATE ONE

Tumbler engraved with New South Wales coat-of-arms by J. C. Rider, Sydney, 1915. Height 14 cm.

### PLATE TWO

Tumbler engraved with a butterfly in a circle of flowers by F. P. Webb, Sydney, 1912. Height 14.5 cm.

### PLATE THREE

Tumbler engraved with three spider webs hanging from ferns and reeds, with a spider in the centre of each web, by F. P. Webb, Sydney, 1912. Height 13 cm.

### PLATE FOUR

Tumbler engraved with winged woman partly clad in billowing drapery, by F. P. Webb, Sydney, 1912. Height 15 cm.

### PLATE FIVE

Tumbler engraved with flannel flowers by F. P. Webb, Sydney, c.1912. Height 13.4 cm.

PLATES ONE TO FIVE courtesy Trustees, Museum of Applied Arts and Sciences.

# Australiana News

## DURHAM HALL

The NSW Heritage Council is helping in the restoration of the house reputed to be the oldest extant dwelling in Surry Hills, built in Albion Street by George Hill about 1835. The restoration architects, Brewster Murray and Partners of 55 Lavender Street, Milsons Point, 2061, are seeking information and photographs relating to the building.

## BRONTE HOUSE

The NSW Heritage Council is also assisting the owner of Bronte House, Waverley Municipal Council, to restore the outside of the building at a cost of \$120,000.

Bronte House was built by Robert Lowe, M.L.C. He purchased the property in 1843 from Colonial Architect Mortimer Lewis, who had already laid the foundations for a villa. Described by Joan Kerr and James Broadbent as "an amusing mongrel 'Gothic-Italianate' design", it was picturesquely situated above Nelson Bay, and owes its name not to the novelists but to Lord Nelson, who was created Duke of Bronte by the King of the Two Sicilies in 1798. The Sicilian connection is not surprising for an Italianate villa above a sea of Mediterranean blue; Mrs Lowe has left several early sketches of the house and its gardens, now in the Mitchell Library.

Lowe sold the house in 1849 just before he returned to England, where he rose to become Chancellor of the Exchequer in 1868 and Viscount Sherbrooke in 1880. "Bronte" had a succession of owners - G.A.Lloyd, J. Lublin, J.J. Falconer, J.B.Holdsworth, Stanley Ebsworth, and their descendants, until it was acquired by Waverley Council in 1948. The Council intends leasing the house as a restaurant.

Information and photographs are being sought by the restoration architects, Fisher Lucas, 8 Glen Street, Milsons Point, 2061.

## WILLANDRA

One of the latest restoration projects completed is that of Willandra at Ryde, (NSW), on the corner of Victoria Road and Devlin Street, overlooking the Parramatta River. Built by James Devlin in 1845, the two-storied Georgian style house with porticoed verandah for many years served as a motor garage.

The restored house will be used for community purposes, housing the Ryde Historical Society and the Ryde Art Society. Restoration was carried out by Gledhill Pty. Ltd., under the direction of Clive Lucas, O.B.E.

## CONRAD MARTENS PAINTINGS

The National Trust of Australia (NSW) has received a magnificent donation of three watercolours by the Australian Colonial painter Conrad Martens from two sisters in England, Miss Enid and Miss Margaret Mort.

The Misses Mort are grand-daughters of Thomas Sutcliffe Mort, (1816-1878), a leading figure in Sydney's 19th Century commerce who had interests in the agricultural, mining and shipping industries.

The paintings, acquired by Mort and passed down through his family, are:

- \* Sydney Harbour from the garden of Greenoakes, (now Bishops Court), Darling Point. 45 cm by 64.5 cm.
- \* St Mark's Crescent and St Mark's Church, Darling Point, before the spire was built. 44.4 cm by 65 cm.
- \* Darling Point from Double Bay showing Greenoakes. 44.3 cm by 64.6 cm.

Thomas Mort is said to have enjoyed his wealth. His flamboyance was evident in his house Greenoakes (1846), a Gothic extravagance. Edmund Blacket was engaged to make additions to the house including an art gallery which, with his gardens, were open to the public.

Mort gave the land for St Mark's Church, commissioned Blacket to design it and contributed generously to its building and upkeep.

The Director of the Trust, Mr. John Morris, visited the Misses Mort on a recent overseas trip to discuss shipment of the art works.

The Misses Mort have asked that the paintings be hung in a house, (or houses), of their Grandfather's era, where the people of Sydney can see and enjoy them. They are temporarily on view in the Trust's S. H. Ervin Museum and Art Gallery, Observatory Hill, while other arrangements are made.

"The Trust is delighted to receive these pictures," Mr Morris said. "They are a welcome addition to the collection of six Conrad Martens paintings acquired by the Trust earlier this year through the efforts of stockbroker Mr Jim Bain and a number of donors."

The three paintings relating to Darling Point could well find a home at the Trust's Darling Point property, Lindesay, which is being furnished.

## LAWSON BALFOUR EXHIBITION

The National Trust of Australia (NSW) will be mounting an exhibition of the works of this little known painter at its S. H. Ervin Museum in May and June 1981.

Lawson Balfour was born in Melbourne in 1870. He studied extensively in France and England, and is represented in State galleries in Australia, in New Zealand, and in Belfast. Some Impressionist works from his hand are in the Howard Hinton collection in Armidale, and some in the National Trust's S. H. Ervin Museum. Balfour died in 1966.

The exhibition is being organised by the Director of the S. H. Ervin Museum, Miss Clytie Jessop. Other exhibitions planned by the Ervin Museum for later in 1981 include a Lloyd Rees Retrospective in June-July, and an important survey of the painter Julian Ashton in November-December.

## SEMINAR ON VICTORIAN DECORATION

Melbourne University will be the venue for a week-long seminar on Victorian Decoration from February 20-26, 1981.

The programme includes lectures and demonstrations of techniques as well as visits to houses such as Black Rock House, Mintaro, Labassa, (recently bought by the National Trust of Australia (Vic)), Tasma, Rippon Lea, and public buildings.

The seminar is open to all. Enquiries can be directed to Ms Arlene Leonard, Department of Architecture, University of Melbourne, Parkville, 3052.

## HERITAGE WEEK 1981

New South Wales and Victoria have organised a Heritage Week from 23 to 29 March, 1981. This follows the successful week held in Victoria in 1980 by the National Trust.

Many organisations such as museums, historical societies, and community groups are being encouraged to schedule special events for this week. If you have any suggestions for what the Australiana Society might do, please contact the Secretary.

## QUEENSLAND COUCH ACQUIRED

Sydney's Museum of Applied Arts and Sciences has announced the acquisition of a Queensland-made couch to go on display in the restored Mint and Barracks Museum. The Museum bought the couch from Sydney sculptor Tony Coleing for \$8,000.

The couch, extravagantly inlaid with a variety of native timbers, is attributed to Jack Mason, member of a Maryborough family of (amateur?) cabinetmakers, and dated about 1900. It was exhibited in 1979-80 in the National Gallery of Victoria's exhibition, The Kangaroo in the Decorative Arts, (cat. no. 112).

Other pieces by the Mason family include works made for the Maryborough Town Hall, and a long-case clock of cumbersome design in the Queensland Museum.

## BICENTENNIAL HISTORY

To mark the bicentenary of European settlement in Australia in 1988, historians and other social scientists are planning a series of books under the general title *AUSTRALIA 1788-1988: A BICENTENNIAL HISTORY*. The project has two sections: Section A will contain five volumes of social history; Section B will contain four reference works. The general editors are Professor Ken Inglis (Section A) and Professor Frank Crowley (Section B). More than two hundred people are involved in the enterprise.

The five books in Section A are intended to break new ground in the writing of Australian history. Each book will be richly illustrated.

- \* *AUSTRALIA TO 1788* will be mainly about Aboriginal Australia before European settlement; the last part of the book will be about European (and Asian) intruders, and will include an account of events in 1788.
- \* *AUSTRALIA IN 1838* will be the first of three volumes using an approach which has come to be called 'slice' history, enabling historians to gain insight into past societies by looking at lives people led in a particular year.
- \* *AUSTRALIA IN 1888* and
- \* *AUSTRALIA IN 1938* will be similar in approach.
- \* *AUSTRALIA 1939-88* will explore Australian lives in the present half-century.

The four books in Section B are intended to provide teachers, students and families with reference works so far unavailable for Australian history.

- \* The *HISTORICAL BIBLIOGRAPHY* is likely to be composed of two parts, one dealing with published works and the other with archival and manuscript materials.
- \* The *HISTORICAL ATLAS* will have seven parts: the environment, discovery and exploration, the making of a society, the making of rural Australia, the making of urban Australia, economic history, and Australia as a political entity. Each part will contain maps, graphs, charts, flow diagrams, and contemporary illustrations, and a written text setting the pictorial material in perspective.
- \* The *HISTORICAL STATISTICS* will provide figures for a wide range of subjects, including population, national income, migration, agriculture, industry, transport, trade, elections, wages and sport.
- \* The *HANDBOOK OF AUSTRALIAN HISTORY* will provide an overview of the entire project and will draw on material from all other volumes in both sections; it will be a handy one-volume guide to Australian history.

The project distributes a *Newsletter* and each section publishes a series of bulletins. Further information on all aspects of the project is available from:

(Section A)  
 Dr Stephen Foster  
 Research School of Social Sciences  
 Australian National University  
 P.O. Box 4  
 Canberra 2600

(Section B)  
 Dr John McQuilton  
 School of History  
 University of New South Wales  
 P.O. Box 1  
 Kensington 2033

## HISTORIC PHOTOGRAPH CONFERENCE FOR NEW SOUTH WALES

*- Warren Wickman*

The Historic Photograph Resource Project (H.P.R.P.) at the University of Sydney is organising a conference entitled "Conserving Historic Photographs", to be held at the National Trust Centre. The conference will be run over two days, Saturday April 11th and Sunday April 12th.

The aims of the conference are to bring together the various bodies associated with the collection, storage and cataloguing of the photograph collections of the State of New South Wales. When assembled, the conference delegates will hear speakers talk about recent developments in the areas of preventive conservation, cataloguing, exhibition, etc.

The conference organisers hope that the local historical societies of New South Wales will be strongly represented, as so many have collections of photographs, but are not being properly informed of how they should be correctly looked after. The list of invited speakers includes many recognised experts in their own field of specialty.

The need for a conference of this sort was realised shortly after a similar conference was held at a national level in Melbourne in September. This conference was poorly represented by New South Wales, while much valuable information was imparted to those who attended. The conference organisers feel that this material should not go unnoticed by the heritage organisations of New South Wales.

A second area of emphasis for the conference, and perhaps its most important task, is the long-term rationalisation of the State's photographic collections. Questions like "Who has photographs?", and "Who wants them?", will be asked in an attempt to develop a 'Central Directory' of the State's resources to satisfy the needs of researchers. Also, this will help in the equally important job of helping to identify Australian photographers, both amateur and professional, and in noting the important role they played in developing photography, both in the Australian and the World scene.

The conference is being sponsored by the National Trust of Australia (NSW), The Royal Australian Historical Society, The Macleay Museum, The Society of Australian Genealogists, and the Australian Society of Historical Archaeology. It is being organised by the H.P.R.P., a collection formed in May, 1980, in an attempt to save photographs from being destroyed in the community at large. Since its inception it has uncovered many thousands of photographs, including nineteenth-century street scenes of Sydney and country views.

Further information can be obtained by contacting Mr Warren Wickman, The Macleay Museum, The University of Sydney, on (02) 692 3739.

## Australiana Exhibitions

### THE HOUSE THAT JACK BUILT

Elizabeth Bay House, 7 Onslow Avenue, Elizabeth Bay. (02) 358 2344.

The House That Jack Built is a fascinating exhibition which dissects a 19th century house and examines both its construction and ornamentation. The exhibition explores traditional building crafts through objects displayed, and the tools, recipes, and techniques which created them.

The patented Earth-closet, Holts syphonic closet, and other Victorian sanitary devices, transfer printed tiles, lead-lights, terracotta chimney pots, will feature in the displays.

A cut-out and assemble model of a 19th century Australian house will make a good present for children, while the illustrated glossary, *Identifying Australian Houses* will enable you to fascinate your friends with your knowledge of old houses

December - February.

### WILLIAM HARDY WILSON (1881-1955) - A 20TH CENTURY COLONIAL

S. H. Ervin Museum and Art Gallery, National Trust Centre, Observatory Hill, Sydney. (02) 27 9222.

The National Trust pays tribute to the man who was one of the earliest proponents of the Colonial Revival in this exhibition opening during the Festival of Sydney. The exhibition will not just be architectural, but will also explore the furniture, graphics, and gardens designed by this man, as well as his personality and personal disillusion. A catalogue will accompany the exhibition.

January 7 to March 1.

### CHRISTMAS IN AUSTRALIA

Josef Lebovic Gallery, 390 Glenmore Road, Paddington, 2021. (02) 356 1840.

A selection of 19th century engravings depicting a Colonial view of Christmas, together with original design Christmas cards by Australian artists. Catalogue \$2. (The Gallery will move to 294 Oxford Street, Paddington, from 1st February 1981).

December 6 - January 3.

## EUGEN VON GUERARD

National Gallery of Victoria, December 12 to January 25.

## WILLIAM BUELOW GOULD

Queensland Art Gallery, January 2 - 31.

Geelong Art Gallery, February 13 - March 15.

Queen Victoria Museum, (Launceston), April 17 - May 17.

## WILL DYSON

Brisbane Civic Art Gallery, January 9 - February 8.

Undercroft Art Gallery, February 18 - March 15.

S. H. Ervin Museum, (Sydney), May 8 - June 21.

## WILLIAM STRUTT

Art Gallery of New South Wales, February 6 - March 8.

Queensland Art Gallery, March 26 - April 3.

University Art Gallery, (Melbourne), May 15 - June 7.

## ABORIGINAL AUSTRALIA

National Gallery of Victoria, March 11 - April 19.

Australian Museum, (Sydney), May 4 - June 12.

## THE ABORIGINAL TREATY EXHIBITION

National Trust Centre, (Sydney), January 10 - February 1.

## THE ROCKS AREA - 19TH CENTURY SYDNEY

S. H. Ervin Museum, March 6 - April 5.

## "HERALD" HERITAGE PHOTOGRAPHIC COMPETITION

S. H. Ervin Museum, April 8 - May 3.



## IMAGES OF A CENTURY - CENTENARY OF THE MUSEUM

Museum of Applied Arts And Sciences, (Sydney), December 16, 1980 - December 1981.

## ANTONIO DATTILO-RUBBO

Manly Art Gallery, (Sydney), December - January.

An exhibition of paintings from the Manly Art Gallery and other sources to mark the 25th anniversary of the Italian-born artist's death.

## CHARLES KERRY'S FEDERATION AUSTRALIA

Art Gallery of New South Wales, January 1 - February 1.

This exhibition of 81 photographs comes from the Tyrell Collection - a collection of 7,000 glass plate negatives which once belonged to the Sydney firm of Kerry & Co. the founder, Charles H. Kerry, built up a large business by taking advantage of the postcard craze and by supplying photographs to the press. He also sent photographers throughout New South Wales and Queensland taking rural and outback scenes, prints of which were sold to graziers, selectors and business people in the country by means of a mail order system. The exhibition will be accompanied by a broadsheet as well as a book which has an introduction of 12,000 words, and reproduces all the photographs in the exhibition. The exhibition has been organised by David Millar.

## IN FORTHCOMING ISSUES .....

- \* Nelson Illingworth, Potter and Sculptor
- \* A Guide to Researching Australiana
- \* J. M. Wendt
- \* John Benham, Pianoforte maker
- \* Wunderlich's Australiana

# Webb & Rider, Two Sydney Glass Engravers

*Annette Keenan*

The Museum of Applied Arts and Sciences in Sydney is fortunate to possess a number of glass tumblers, vases and panels competently and finely engraved by two Sydney-based glass craftsmen, F. P. Webb and J. C. Rider. Both men were operating in the city for a considerable time, (from the last decade or so of the nineteenth century up to about 1925), engraving glass that was of sufficient interest and technical skill to warrant purchase by the Museum for inclusion in the early applied arts collection.

## JOHN C. RIDER

John C. Rider, glass engraver, appears in Sands *Directory* first in 1884<sup>1</sup> at Renny Street, Paddington, and then for three successive years at 'Wollaston Villa', Barnsbury Grove, Marrickville. These were both private addresses. It is not until 1890 that we come across him in Sydney again, sharing premises already occupied by W. J. Thomas, artist, in the Royal Arcade, George Street. In 1893, when he moved into a workshop at 354 Pitt Street, a long and close association was formed with W. Couldery & Co., stained and embossed glass workers. For the next thirty six years, Rider and Couldery were to work at the same addresses. Rider remained at No.354 until 1912 when he moved to 389 Pitt Street, sharing rooms with Couldery and a company calling themselves the N.S.W. Bookstall Co. Ltd. In 1916 two confectioners replaced N.S.W. Bookstall, but in 1920 when the last move was made to 71 Liverpool Street, the sweetmakers did not follow, and Couldery and Rider shared the premises with a number of different people: J. S. Sharp & Co., piano warehouse, (1920); Ralph Bray, restaurant, (1922); J. Kennedy, bootmaker; and Sydney and Suburban Window & General Cleaning Co., (1925). In the following year, a french publisher by the name of Edward Haskins joined them, and in 1926, the company name was changed to a partnership which included Rider's son. This may have been a technical change only, the son not actually taking part in the business of glass engraving but reaping any benefits that possibly emerged. W. Couldery & Co., and J. C. Rider & Son are last listed in 1929.

Rider managed his own business. His work included engraving a variety of objects: "Crystal Table Glasses....Spirit Bottles Lettered...Ship Glasses and Siphons, Tumblers Ferned and Named, Monograms Designed....Advertisements on Counter, Water Bottles etc.....Club Glasses Badged....Laboratory Bottles Lettered, Crests and Badges Engraved, Jugs and Tankards Figured, Caterer's Glasses Branded....Crests, Cyphers, etc....Any Pattern or Design Matched."<sup>2</sup>

From Rider's business card of 1915, (Fig.1), it appears that Tattersalls Club, (now located at 157 Elizabeth Street), was one of his customers. The monogram on the water jug is identical to the monograms engraved on the large glass doors leading into the dining room of the club. These doors were inserted in the late 1930's, so unless the glass panels were re-used, they are too late, unfortunately, for Rider to have executed the design.

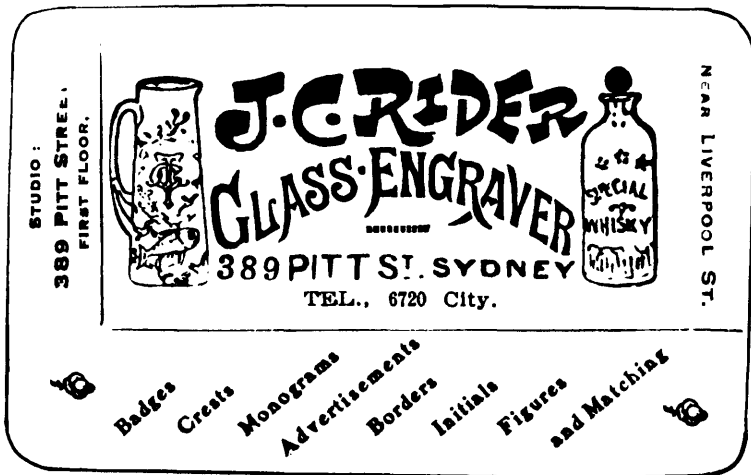


Figure 1: Business Card of J. C. Rider, 1915

Rider's invoices of 1915 bear the Royal coat-of-arms beneath which is printed "By Special Appointment to His Majesty". This no doubt referred to Thomas Webb & Sons of Stourbridge and London, (their name was also printed on the invoice), with whom Rider appears to have been connected. This association, still not yet clear, may go back to 1879, the year of the Sydney International Exhibition.

One of the hundreds of stands displaying goods at the Exhibition was occupied by Thomas Webb & Sons. The glassware exhibited by this firm was particularly well received, showing that:

"England is still holding a prominent position among nations as a producer of glassware....The firm are exhibiting glass in every conceivable form and colour, and in several instances have copied nature in a remarkable manner."<sup>3</sup>

The reporter wrote especially of their:

"cut and engraved glass, and hence we may pause to point out how greatly the value of an article is enhanced by the artistic skill and labour expended on it....the price of them ranges up to one hundred guineas."<sup>4</sup>

Around the time of the exhibition, the practice existed of bringing skilled tradesmen to Sydney to work not only on the building itself, but also on the display items. Thomas Webb & Sons appointed Mr B. W. Griffon as the

Australian representative, "and a glass engraver and two other aides were sent out from Stourbridge to assist."<sup>5</sup> Rider may have come to Sydney directly from the London or Stourbridge branch of Thomas Webb & Sons to engrave glassware for the stand, perhaps even souvenir pieces,<sup>6</sup> it is possible that he then went to Melbourne to work on the Webb stand at the 1880 Melbourne International Exhibition.

It is not until 1883 that Thomas Webb & Sons appears in Sands as having set up an agency at 269 George Street, as manufacturer, merchant, and importer of glassware. In 1887 the agency moved to 448 George Street, there to stay until 1890, the year in which Rider went into business for himself in the Royal Arcade. In view of Rider's later association with this large English firm, it is reasonable to suppose that for most of the 1880's, Rider worked for the Sydney branch of Thomas Webb & Sons, and agreed to act as agent for the firm when it left Sydney to establish a branch in Melbourne after its success at the Melbourne Centennial Exhibition. As in 1880 he may have assisted at this exhibition as well. It is likely that Rider engraved blanks which were made by the firm in England and sent out to Sydney.

In 1890, the Museum purchased from Rider five specimens of engraved glass for the sum of £4/10/-. This small group of four tumblers and a glass panel contains probably the first Australian manufactured products to enter the Museum's Applied Arts collection. The subjects depicted on them are: *St George and the Dragon*, *A Roman Huntsman*, *A Bold Rider*, *The Late Prince Consort*, and *Companions in Sport*.<sup>7</sup>

On January 28, 1915, Rider wrote to the 'Superintendent' of the Technological Museum:

"I have executed at various times in my leisure some choice and unique pieces of engraving on glass, the same shapes and quality I had the honour of selling you many years ago & which has been on exhibition ever since. I should therefore be pleased if you could see your way to take into consideration the purchase of some additional pieces of engraving for distribution and specimens in your various country colleges.

Inclosed you will find a list of subjects and prices I have quoted - I have quoted them very low to clear the line - 34 pieces for £24/5/-.

I am

Yours faithfully

J. C. Rider (signed)"

From this group the Museum was prepared to purchase two tumblers and a tankard, the subjects being *Boadicea and Chariot* (5/-), *Federal Coat of Arms* (12/6) (plate 1)<sup>8</sup>, and *Venus and Adonis* (£1/10/-). Also to be bought were two small ruby glass panels, one called *The Broken Pitcher*, and the other called *The Gladiator*. However, the Curator, R. T. Baker, requested that a letter be sent to Rider:

"Write and ask Mr. Rider if he would kindly exchange the flat (Red) specimens for round ones of equal value. 9.2.15".

With a postal efficiency unusual by today's standards, Baker received a reply from Rider on the following day:

"In reference to your request I can let you have the same subject in a crystal glass - *Gladiator & Lion* - with a slight rise in price 5/- as per the list you have - if you can see your way to pass it please do so, as it is good value. The other bowl is *Grecian Work & Festoons*.

Should you care to keep the two (2) Ruby pieces I shall be pleased to make the Department a present of same providing the usual paper acknowledgement can be made - as some compensation for same.

Sample of brief memo - for the Paper -

Specimens of additional crystal & coloured Glass-ware have just been added to the Technological Museum - Engraved by J. C. Rider 389 Pitt St - whose workmanship is well known for accuracy and careful detail.

Something after the above which you would care to improve on - but not presented.

I am

Yours Faithfully

J. C. Rider

(signed)

The Museum accepted Rider's offer of the two ruby pieces and, on his advice, purchased the *Gladiator & Lion* but preferred to acquire the glass engraved with the *Carrington Crest* rather than the *Grecian Work & Festoons*.

In 1955 "2 specimens of etched glass in wooden frames, made by Rider (sic) of Sydney 1910" (A4643) came into the Museum's collection. They were purchased for £5 each but it is not yet known from where or from whom they were acquired, nor how certain is the attribution.

The border of the smaller panel, (1.0 m by 0.7 m), consists of a band about 1 cm in width and a thin line which cross and turn in meander fashion at each corner. The central motif is a neo-classical vase with two ornate scroll-handles from which hang small bunches of grapes. The vase is full of flowers and among the four or five varieties are rose, buds, and what appear to be daisies. Along the bottom borderline are the words: G. LAWS, 79 PHILLIP ST/CITY. There is no mention in *Sands of G. Laws* during the time Rider was engraving in Sydney. The larger panel, (1.2 m by 0.7 m), has a more elaborate border, the two bands merging into corner designs of acanthus leaves and curved lines around a central palmette. The neo-classical vase, festooned with drapery, contains ferns and fruit, (grapes, a pineapple, a pear, and what may be apricots and peaches

The scenes Rider chose to depict appear to be more picturesque and adventurous than those on Webb's glassware. He illustrated nursery rhymes, (*Jack and Jill*); fables, (*Fox and Grapes*); and classical subjects such as *St George and the Dragon*, *The Cretan Bull*, and *A Roman Huntsman*. He also included in his repertoire a few distinctly Australian themes, for example, *Sir Henry Parkes*, *Natives Mullet Fishing*, *Kuckaborough* (sic), and the *Federal Coat of Arms*.<sup>9</sup> No doubt he had books containing designs, pictures, and patterns, which he copied.

Rider's signature appears on his work either in cursive script (Fig.2), or in upper case initials, and often the title of the scene is engraved on the tumbler or panel, e.g. *The Gladiator*, *Venus & Adonis*, and *Boadicea and Chariot*.

J.C. Rider  
Engraver

Webb

J.C. Rider  
Glass Engraver

Figure 2: Engraved signature of  
J. C. Rider, c.1915.

Figure 3: Engraved signature of  
F. P. Webb, c.1912.

#### FRANK P. WEBB

Frank P. Webb is first recorded in *Sands* when he occupied premises in 1894 at 277 Elizabeth Street and, as well as glass engraving, carried out glass and china rivetting and related general repairs. In 1896, his wife N. A. (Nina Alice or Nettie) Webb<sup>10</sup>, took over operations. She seems to have been a capable, financially-minded woman who managed the business for many years, supplementing the engraving, wire work, bevelling and china and glass repairs of her husband with embroidering, braiding, and embossing. 1898 saw N. A. Webb & Co., in two premises: 277 Elizabeth Street and 28 Queen Victoria Market Building. Another move came in 1900 when No.44 was occupied instead of No.28. In 1902, F. P. Webb had his own workshop at 213 Queen Victoria Market Building, as a wire worker, and continued in this trade both here and at No.23 in the same building until 1905 when he shared No.22 with the Reform Tailoring Co., Manager - B. Horniker.

His wife reopened her embroidery business in 1907 at 164 Queen Victoria Market Building. Two years later, things seem to have prospered for the Webbs: new premises were opened in N. A. Webb's name at 411 Pitt Street, a telephone was installed, (tel.1418, City), and there was an eye-catching advertisement in the Trades Index of Sands' *Directory* under Glass Engraver, viz. "WEBB N. A. - Glass, Gold and Silver Engraver; Fine Art China and Glass Repairer; also all kinds of embroidery work." During the following years, glass bevelling and embossing were included in their varied but allied trades. They appear to have modified their work to suit the times: for example, if the demand for engraving happened to be decreasing the income could be boosted by doing some bevelling, wire working, and repairing.

The Museum has two invoices from N. A. Webb for work purchased by the Technological Museum, (as it was then called). The letterhead of the earlier invoice, 7 June 1912, lists the work of Mrs. Webb as: "Embroidery Work Done by Hand or Machine. Badges, Etc. Names on Handkerchiefs Etc. Stage, Evening, or Walking Dresses, Braided or Embossed any Design"; and the work of her husband as "Fine Art China and Glass Repairer. Glass, Gold, and Silver Engraver. Wire Worker." All the work was done on the premises and guaranteed. It was clearly she who looked after the business and kept the

books because in large upper case lettering, heavily outlined in black, is "DR. TO N. A. WEBB". The letterhead of the second invoice, 15 June 1913, has similar information on it but more ornate lettering, added floral decoration and "Dr. to N. A. WEBB" in solid black letters. Two things have been added: TERMS CASH and ART COSTUMIERE.

It seems the business was quite successful during the years 1909 to 1912. After this the large advertisement disappeared from the Trades Index and in 1915, N. A. Webb's address became 79 Goulburn Street where she was listed as a glass engraver and glass embosser. This of course referred to her husband, but the business remained in her name. From 1916 until 1918, F. P. Webb, china repairer and glass and china rivetter, shared three premises first with H. Payne, carrier, and then with his wife, embroideress. They remained there until 1923 when he must have retired to his home at 69 Bond Street, Mosman.

On 19 June, 1912, the Technological Museum purchased for £1/1/- a pair of pale ruby cased glass vases of slim inverted baluster shape, (H. 28 cm, D. 8.7 cm). The sides of each vase are wheel-engraved with a water lily design trailing from the sharply scalloped and serrated rim to the star-cut base. The matt finish and blurred edges of the deeply engraved flowers and lily pads give body and softness to the design. Where the engraving comes close to the surface, shades of the palest pink highlight the lilies. As the engraving becomes deeper, they lose that touch of colour, the subtle toning now entirely dependent on the varying depths to which the clear glass is cut away. Beneath a lily pad, on each vase, is the characteristic 'Webb' signature, (see figure 3).

In addition to these but for a sum of £2/15/-, nine clear glass tumblers were acquired. They were engraved with such designs as fish swimming between reeds; hanging garlands of flowers; a butterfly surrounded by flowers, (plate 2); spiders in webs strung out between ferns and reeds, (plate 3); and a winged woman partly clothed in billowing drapery, (plate 4). Each of these five has an identical mark engraved in cursive script on the base, (figure 3). Only the tumbler illustrated in plate 4 has a date, '1912', accompanying the mark.

Webb's themes appear to fall into two groups - naturalistic and neo-classical subjects. The engraving is precise and neat, obviously executed with care and often with much detail, e.g. on the butterfly wings, (plate 2). The deepest engraving occurs on the two large vases commissioned for the fish display, (discussed below). There the fish are cut intaglio fashion into the glass, but with a flat two dimensional effect on the tumbler illustrated in plate 4.

In the graceful flowing lines of the woman and her swirling drapery can be seen Webb's sound understanding of the curved, transparent and reflective surface on which he had to work.

At the beginning of 1913 seven pieces were purchased, this time for a total of £3/7/- . This group consisted of a glass bowl engraved with Australian subjects; five tumblers engraved with a figure subject, flannel flowers (plate 5), a selection of Australian flora, Australian subjects, and ferns and a spider web; and a goblet with two parrots perched on a branch of fruiting vine. Some of these bear no marks. However, the tumbler with flannel

flowers is signed 'Webb' and dated '1912'. Both this tumbler and the one engraved with wattle, waratahs and flannel flowers were almost certainly purchased, and perhaps even commissioned by the Museum, then under the Curatorship of R. T. Baker, for the exhibition "Australian Flora Applied to Art" which opened in 1906 and remained on display until World War 11 when it was dismantled.

Two clear glass vases engraved with fish were commissioned from Webb by the Museum in July and November of 1913 for a sum of £3/12/-. The profiles of the vases taper and their rims flare out; they stand approximately 36 cm high, and neither piece is signed nor dated. Both vases were engraved especially for a display concerned with technology and fishes of Australia, held at the Museum from 1914. The subjects - *Snapper* and *Sea Mullet* and *Old Wife*<sup>11</sup> - were copied from pictures supplied by T. C. Roughley, then Curator of Economic Zoology, who included them in his book called *Fishes in Australia and Their Technology*. The book appears to have been written as an accompaniment to the display. It was published as part of the Technical Education series compiled by the Technological Museum in conjunction with the Technical College.

The Museum's Stock Book records that on 24 June 1925 "14 pieces of glass, designed and executed by F. P. Webb and J. H. Palsbury", were presented to the Museum by the Trustees of the Art Gallery of N.S.W. A search, kindly done for me by the Registrar of the Art Gallery, revealed the following information: in the Art Gallery Catalogue for 1906 are listed four pieces of engraved glassware, presented to the Gallery in 1881 by Thomas Webb & Sons; and fourteen pieces of ornamental glassware also presented by Thomas Webb & Sons, probably in 1881. The minutes for a meeting of the Trustees in September 1881 confirm this donation. Further details relating F. P. Webb and J. H. Palsbury<sup>12</sup> to the fourteen pieces of glassware could not be found. It is doubtful that Webb and Palsbury, apparently working at that early date as engravers for the firm, would have signed the glassware with their own names, so the information in the Museum's records must have been verbal or it must have originated in correspondence, or labels, now lost. These fourteen pieces have not yet been located.

The Historical Museum at Nambucca Heads, NSW, has a glass vase signed by Webb. The vase stands 13.8 cm tall and has a slightly swelling profile with a low foot, (similar to a 1960's milk shake glass). On one side it is engraved with a kookaburra holding a snake in its beak and sitting on a tree which has leaves coming out of its base; on the other side are a flannel flower, three other flowers, and foliage.<sup>13</sup>

Another vessel attributed to Webb is a jug finely engraved with fish swimming among reeds, inscribed "Mrs W. Binder, Sydney 1884". Although unsigned, it is very similar to some of Webb's signed work.<sup>14</sup>

Whether Rider and Webb, both working for the large successful firm of Thomas Webb & Sons of Stourbridge and London, sailed from England when the firm came to Australia for the Sydney International Exhibition, whether they arrived later or whether they were employed and trained here, and in exactly what capacity, are intriguing hypotheses yet to be confirmed.



## NOTES:

1. Information relating to business addresses and trades comes from Sands' *Directory*. Throughout these notes, I have used the actual year rather than the year in which the *Directory* was published, i.e. one year prior to the date appearing on the *Directory*.
2. From J. C. Rider's invoice of 1915.
3. *Sydney Morning Herald*, 19.9.1879, p.6.
4. *Sydney Morning Herald*, 20.9.1879, p.5f.
5. Terry Ingram in "Saleroom", *Financial Review*, 22.9.1977.
6. Such a souvenir piece from the Sydney International Exhibition may be found at Vacluse House, (Ed.).
7. Not all the glass items mentioned were available for first hand study.
8. Plates 1-5 are reproduced by courtesy of the Trustees, Museum of Applied Arts and Sciences, Sydney. The coat-of-arms on the tumbler in Plate 1 is not in fact the Federal one but that of New South Wales, with the motto "Orta recens quam pura nites" composed in 1879 by Charles Badham.
9. These glass items were among those offered to the Museum by J. C. Rider in 1915 but not acquired. Another tumbler with an Australian subject - three aborigines attacking a possum in a gum tree - by Rider was recently acquired by the University of Melbourne, (Rex Ebbott, *pers. comm.*).
10. I am grateful to Marjorie Graham for this information and for discussing with me some debatable points. Further information on Webb and Rider will appear in her forthcoming book on Australian glass, to be published by the David Ell Press.
11. These plates, illustrating the Sea Mullet and Snapper, were reproduced in *Technological Museum, Sydney, N.S.W., Australia* by R. T. Baker, (1914), between pp.24 and 25.
12. So far I have had no luck in placing J. H. Palsbury in any glass engraving operations of his own in Sydney. Perhaps he came out to Australia for the Sydney and Melbourne International Exhibitions, and then returned to Britain.
13. My thanks to John Wade for this information.
14. See M. Graham, "Australian Glass for the Collector", in *Australian Antique Collector*, no.21, 1981, pp.74-78, figure 6.



# The Passing of a Pottery

*Richard Phillips*

The long history of Koster's Premier Pottery has come to an end. When visiting the factory at Trinity Gardens, Adelaide, in August 1979 I found demolition in progress, with just the kilns, brickwork, and building skeletons left. The land had been bought by the Payneham City Council, which will develop the old house, (the office), as a neighbourhood centre, and level the rest for a park. I returned to photograph the wreckage, while Dick Richards of the Art Gallery of South Australia also made a photographic record. Some moves are afoot to try to save at least the soundest of the three updraft bottle kilns, the only ones of their kind left in South Australia.

Although catalogues of the firm date its founding as 1880, it seems that bricks only were being made then by its founder Johann C. Koster. The domestic wares probably began about 1890, when the "Premier Pottery" title originated.

Smillie's *Descriptive Australia and Federal Guide*, published in Adelaide in 1890 gives a picture of the pottery works at this time, (p.206):

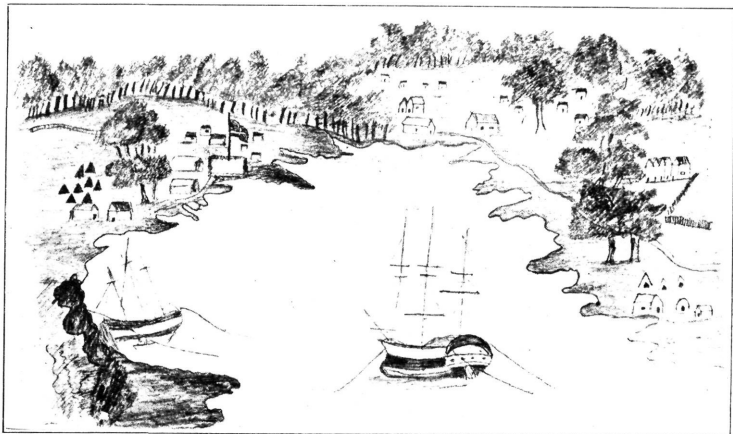
"PREMIER POTTERY WORKS, North Norwood. - These works are carried on by Mr. J. C. Koster, who is a native of this colony, born in Adelaide in 1855, and educated in the Wakefield-street school. At the age of fifteen years he joined the brickmaking trade under J. Cox, of Norwood, and remained with him some eight years, afterwards commencing business on his own account in the same line, which he continued up to about twelve months ago, when he started the above business, a knowledge of which he gained by self study. He has received the greatest patronage in Bristol ware, brown and hollow ware, jars, teapots, dishes, etc. A visit to the pottery will convince any connoisseur that the goods manufactured by Mr. Koster are equal, if not superior, to the imported article, the difference in the price of labour being the principle drawback to competition. Mr. Koster is of opinion that with a little more protection to this industry he would be able to employ 500 hands, and close out importation in this line. The enterprising spirit of this gentleman reflects credit on his native colony and deserves recognition. He is a married man, and has a family of two daughters."

By 1905 a wide range of kitchenware was being produced, including teapots, milk jugs, pudding basins, pickle jars, etc. The founder died in 1912 at the age of 56, and from then until 1924 the business was run by his wife. On her death her four sons took over the pottery, and by the time the Depression was biting in 1930 they were employing fifteen hands. Fortunately for the firm in about 1932 the production of insulators began. Starting with orders from the Electricity Trust of S.A., the work increased until insulators were being sent to Sydney, Melbourne, Brisbane and Western

Australia. The clay for these was obtained from Woocalla on the East-West railway line northwest of Port Augusta. Glazes came from England.

At the peak of its prosperity the pottery employed forty-seven hands. The making of electrical insulators led to the production of ceramic cores for electric heaters, and jugs, and after the second World War these goods were the mainstay of the pottery. Then the challenge of imports and changes in the market made inroads into the firm's profitability. The factory was let on an agreement, but changing managers did not help, and in 1978 the Payneham Council bought the site. Production ceased about the middle of 1980, and a few weeks later boxes of insulators, heaps of shards, and scattered pieces of pottery were all that remained in the shell of the building.

Eighty year old Mr. F. C. Koster of Magill is the only surviving brother of the four who took charge of the pottery fifty-six years ago. To him I am indebted for this outline of the history of Koster's Premier Pottery.



*Captain Hunter's Sketch of First Settlement, Sydney Cove.*  
Showing Australia's first road from Dawes' Battery to the Settlement.

# A Kangaroo Mustard Pot

*John Wade*

In 1974, Colman's Mustard acquired a collection of silver mustard pots from a member of the Colman family. In setting up their company collection, Colman's are following the example of other companies which have built collections that are available for display in public museums. Campbell's Soups have a collection of tureens, while the Cinzano collection of glass will be touring Australia in 1981.

The overall aim of the Colman collection has been to collect the finest mustard pots made by English silversmiths, national and provincial, over the last 250 years. The collection is a growing one and has its own curator, Honor Godfrey.

The collection was first displayed to the public in Norwich, the home of Colman's mustard. In 1979, the collection of more than 150 pieces was exhibited in London at the Victoria & Albert Museum. The company intends to show it at other British and foreign venues. An excellent, beautifully illustrated catalogue accompanies the exhibition.

The Australian collector will be captivated by item number 125 in the Colman catalogue, a silver-gilt mustard pot in the shape of a kangaroo, (illustrated on front cover). It is cast in the form of a seated kangaroo, and ingeniously adapted to fulfill its function. The head and shoulders form a hinged cover which tilts back, while the front paws form the terminal of the handle of the spoon which rests inside the body. The maker, Robert Hennell IV of London, has used the tail which curls around the left hind foot to stamp his mark. It was made in 1875, stands only 8.2 cm high, and weighs 94 grams.

Realistically modelled and with the surface finely engraved to simulate fur, not the least attractive feature of this animal is the way he sits with doleful eye, as if patiently waiting to be of service at the dinner table.

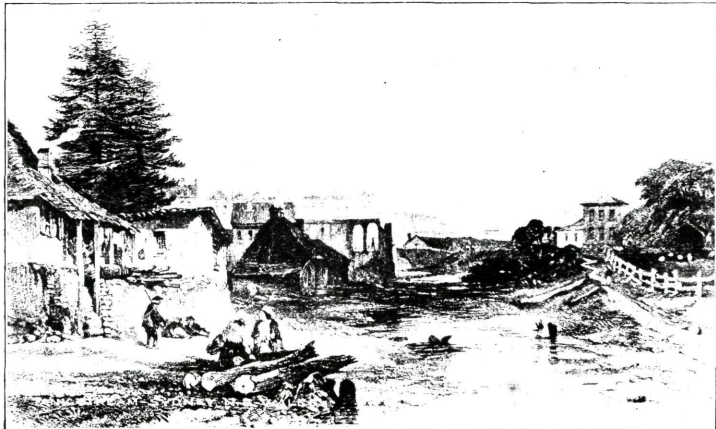
The design of the kangaroo mustard pot is reminiscent of the kangaroo claret jug made in London by Sampson, Mordan and Co., in 1882-3, and shown in the exhibition, "The Kangaroo in the Decorative Arts", the latter example is rather more slender and alert than Hennell's dumpy little fellow. Both reflect a greater interest by British craftsmen in using Australian motifs, during the 1870s and 1880s. This is due to a number of factors, including the exposure of Europeans to Australian use of the kangaroo motif through the series of International Exhibitions, and the generally higher level of knowledge of Australia thanks to the succession of gold rushes. It was also a time when whimsical "tabletoys" and novelties were popular, and the inventive adaption of the kangaroo to such a mundane use is just as much a reflection of this trend. The kangaroo in this respect is no different from the pig, monkey, Punch and Judy - or even the fop caricatured by Royal Worcester in its "Fearful Consequences" teapot (1881). The anatomical accuracy of the depiction may be owed ultimately to the

publication of Gould's *Mammals of Australia* some ten years earlier.

The Colman collection features another mustard pot with Australian connections, if not Australian imagery. This is a large one with contrasting textured surfaces by the contemporary, expatriate Australian silversmith, Stuart Devlin of London.<sup>2</sup>

#### FOOTNOTES:

1. T. F. Lane, *The Kangaroo in the Decorative Arts*, no.76, (illustrated).
2. I am indebted to Dick Phillips for providing me with information regarding the Colman collection, and to its Curator, Honor Godfrey, for the photograph. Further information is available from Miss Godfrey, whose address is: Counsel Ltd., 121 Gloucester Place, London W1H 3PJ.



*Tank Stream, Sydney.*

Showing the bridge at Bridge Street, and the track that became Pitt Street.

# Australiana Books

John Harris, *The Artist and the Country House. A History of Country House and Garden View Painting 1540-1870*. London, Sotheby Parke Bernet Publications. 416 pages, 50 colour and 475 monochrome illustrations, ISBN 0 85667 053 7. £E37.50.

Charles Oman, *Wallpapers in the Victoria and Albert Museum. A Complete Catalogue*. Second edition, revised and expanded by Jean Hamilton. London, Sotheby Parke Bernet Publications. About 600 pages, 64 colour and 800 monochrome illustrations. ISBN 0 85667 096 0. Due for publication early 1981, about £E47.50.

Harrison Goodall & Renee Friedman, *Log Structures, Preservation and Problem Solving*. Nashville, American Association for State and Local History. 120 pages, 93 photos, 57 illustrations, soft cover. \$US10.95.

David Millar, *Nicholas John Caire, Photographer 1837-1918*. Sydney, Art Gallery of New South Wales, (Monograph on Australian Photographic History No.2), 16 pages, 6 full page monochrome plates, 1980. \$2.00.

Clem Lloyd and Peter Sekules, *Australia's National Collections*. Melbourne, Cassell. 320 pages, 300 illustrations, hard cover. \$35.00.

Alan Frost, *Dreams of a Pacific Empire. Sir George Young's Proposal for a Colonization of New South Wales (1784-5)*. Sydney, Resolution Press, Box W7, Neutral Bay, 2089. 48 pages, case bound, limited edition of 250 numbered and signed copies, \$75.00, postage \$2.00.

Richard King (ed.), *Hall Thorpe. Coloured Woodcuts*. Sydney, Print Room Press, (141 Dowling Street, Woolloomooloo, 2011). Introduction by Robert and Ingrid Holden. Four colour, 28 monochrome plates, soft cover, \$14.00. Hall Thorpe was born in Australia in 1874 and began his working life as a wood engraver with John Fairfax & Sons, Sydney, later becoming staff artist on the Sydney Mail. Leaving for London in 1902, he later established a studio in London specializing in colour woodcuts.

Paul de Serville, *Port Phillip Gentlemen*. Melbourne, Oxford University Press. 256 pages, 25 illustrations, \$27.50.

Malcolm Sainty & Keith Johnson, (eds), *Census of New South Wales, November 1828*. Sydney, Library of Australian History. 480 pages, case bound, \$89.

A. W. Martin, *Henry Parkes: A Biography*. Melbourne, Melbourne University Press, \$29.80. Described by Professor Russel Ward as "one of the very best biographies ever written by, or on, an Australian", (*Australian*, 15/11/1980, magazine p.17).

Mimmo Cozzolino, *Symbols of Australia*. Melbourne, Penguin Books. 192 pages, hundreds of illustrations. Soft cover, \$9.95.

William Moore, *The Story of Australian Art*, 2 volumes. Reprint of the 1934 edition. \$100.00.

Clifford Craig, Kevin Fahy, & E. Graeme Robertson, *Early Colonial Furniture in New South Wales and Van Diemen's Land*. Reprint of the 1972 edition. Georgian House, case bound, \$49.00.

Hazel King, *Elizabeth Macarthur and Her World*. Sydney, Sydney University Press, 496 pages, case bound. \$15.00.

Edna Hickson (ed.), *George Cox of Mulgoa and Mudgee. Letters to his Son, 1846-9*. 92 pages, case bound, \$10.00.

Philip Geeves, *Philip Geeves presents Cazneaux's Sydney 1904-1934*. Sydney, David Ell Press. 144 pages, case bound, \$18.95. Photographs by Harold Cazneaux, selected by Gael Newton and annotated by Philip Geeves.

Eric Russell, *Woollahra. A History in Pictures*. 160 pages, nearly 200 illustrations, case bound, \$12.95.

R. Ian Jack, (ed.), *A Colonial Scene: The Hawkesbury-Nepean Valley*. 64 pages, soft cover, \$5.00.

Peter Stanbury and Graeme Phipps, *Australia's Animals Discovered*. Sydney, Pergamon Press. 120 pages, many colour and monochrome illustrations, case bound, \$19.50.

Ian Evans, *The Lithgow Pottery*. Sydney, Flannel Flower Press, (18 Mansfield Street, Glebe, 2037). 176 pages, 120 colour and 144 monochrome illustrations, case bound, \$49.95. (Available to members from the publisher at the special price of \$40.00).

Mark Girouard, *The Victorian Country House*. New Haven, Yale University Press. 450 illustrations, case bound, \$35.

Mark Girouard will be visiting Australia in 1981 as Visiting Scholar in the Department of Art History, University of Queensland.

Jocelyn Hackforth-Jones, *Augustus Earle, Travel Artist. Paintings and Drawings in the Rex Nan Kivell Collection*. Canberra, National Library of Australia. Many colour and monochrome illustrations, case bound, \$35.00.

Donald Leslie Johnson, *Australian Architecture 1901-51*. Sydney, Sydney University Press. Case Bound, \$28.00.

Andrew Pike and Ross Cooper, *Australian Film 1900-1977*. Melbourne, Oxford University Press. Over 400 illustrations, case bound, \$75.00.

*Australian Etiquette. Rules and Usage of the Best Society in the Australasian Colonies* (1980 facsimile of 1885 edition. J. M. Dent, over 600 pages, case bound, \$19.95.

Max Dupain, *Old Colonial Buildings of Australia*. Methuen, case bound, \$24.95.

Jack Prince, *Neville Cayley, the Man and His Art*. A. W. Reed, case bound, \$29.95.

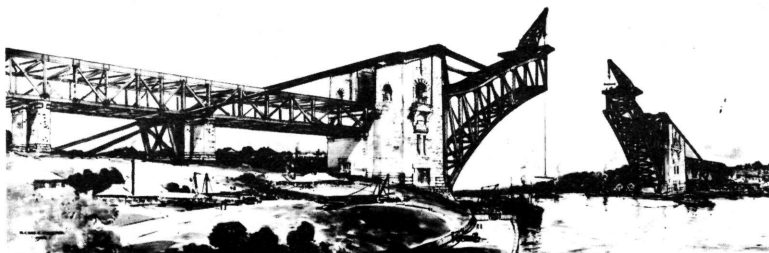
Gael Newton, *Silver and Grey. Fifty Years of Australian Photography, 1900-1950*. Sydney, Angus and Robertson.

Gael Newton, *Max Dupain, 1930-1980*. Sydney, David Ell Press.

David P. Millar, *Charles Kerry: Federation Australia*. Sydney, David Ell Press.

Elfrida and Rolf Jensen, *Colonial Architecture in South Australia. A definite chronicle of development 1836-1890 and the Social History of the times*. Adelaide, Rigby. Standard edition \$99.00; de luxe edition \$295.00.

Heather Curnow, *The Life and Art of William Strutt 1825-1915*. Waiura, Martinborough, (N.Z.), Alister Taylor Publishers, 1980. Deluxe limited edition of 1500 copies, \$395.00.





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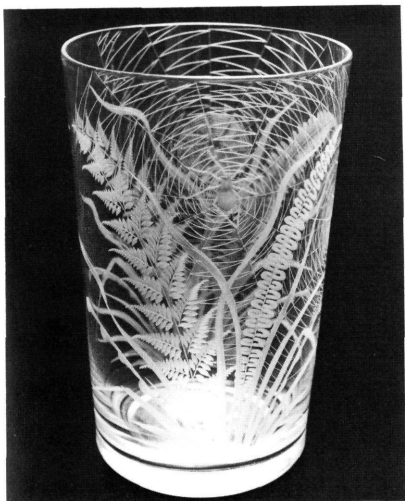


Plate 3

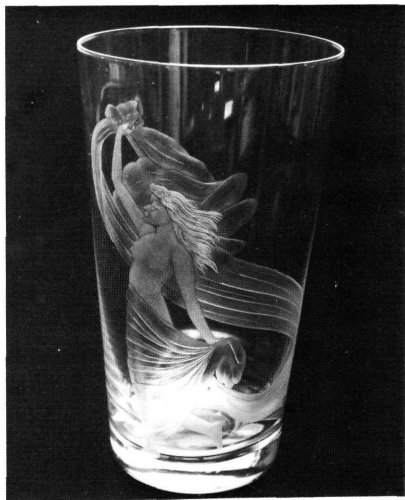


Plate 4

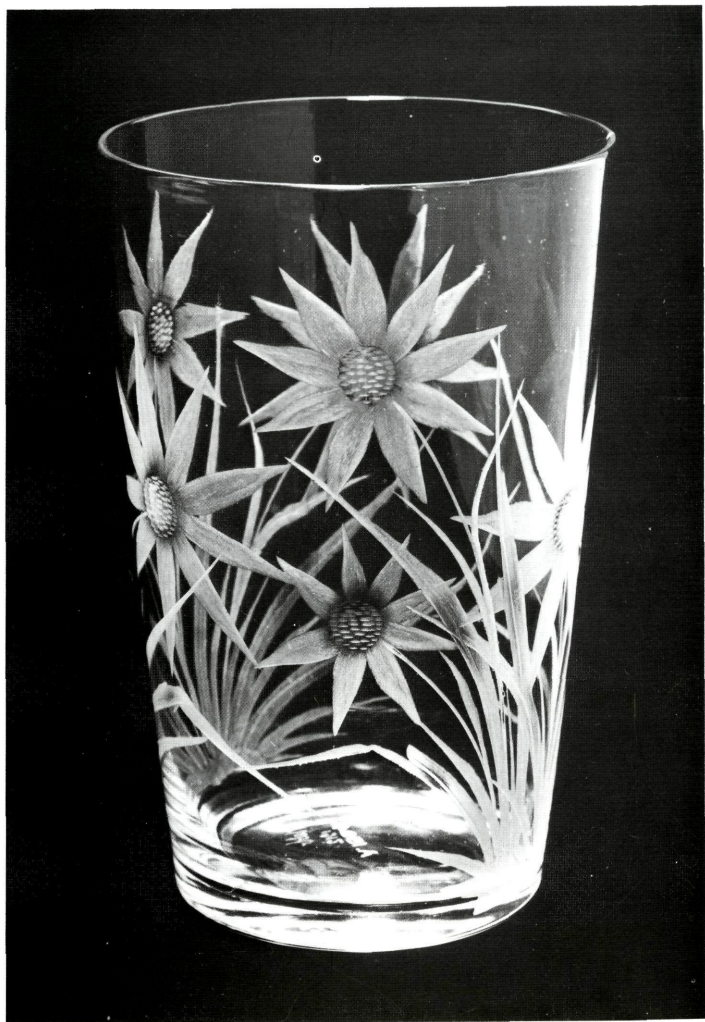


Plate 5