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Index

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contents

- 4 The pledge of her affection – *Ruth Dwyer*
- 11 John James, the sequel – *Glenn R. Cooke*
- 15 A Chinese export dessert service – *James Broadbent*
- 17 The Mosman Local Studies Collection – *Donna Braye*
- 23 Australian furniture design 1925-1952 – *Gordon Turnbull*
- 28 Irrawang, Regentville and pioneer historical archaeology
in Australia – *John Wade*
- 32 Collectors' Corner: Genevieve Cummins' collection –
John Wade
- 34 Exhibitions
- 36 Books
- 38 Contents of *Australiana* 2005

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COVER: Silver cradle made by Edward Fischer (1828–1911), for presentation to Joseph Henry Connor, Mayor of Geelong Town Council in 1879.
Courtesy Geelong Heritage Centre



Left: 1. The earliest cradle located, made by Edward Fischer (1828–1911), for presentation to Joseph Henry Connor, Mayor of Geelong Town Council in 1879. Courtesy Geelong Heritage Centre

Below: 2. Joseph Henry Connor (1834–99), Irish born storekeeper, farmer and grazier, MLA. He was a member of Geelong Town Council from 1872–94. Geelong Heritage Centre



The pledge of her affection

RUTH DWYER

Councillors were wont to state [we] are gathered together to present a trophy. The Mayoress has presented her lord and master with a child since his elevation to the civic chair. The trophy was the result of a match the Mayor had entered for the Nursery Stakes, and had won hands down!

In the 19th and the early 20th centuries in a number of countries, including Australia, it was the municipal custom to present a miniature silver cradle to the Mayor, Mayoress or both, should a child, son or daughter, or children, be born to them during the former's mayoral term. The same honour was bestowed upon the spouse or Shire President of a country municipality should a child be born to them during their term of office.

Origins of this custom are obscure. The Victorian press noted in 1870 that the Town Council of Geelong, in so proposing, was to follow a good old-fashioned English custom,¹ supposedly that of the Corporation of London. That city has never presented such a cradle since records began in 1215.²

In the English City of Liverpool in 1848, a cradle – a nautilus shell, with appropriate figures chased in high relief – was presented

to the wife of Mayor T.B. Horsefall, Esq.,³ and later, in 1851, to Julia, wife of Thomas Littledale, Esq., also Mayor of Liverpool. The latter piece bears the figures of an ancient Briton and his wife kneeling either side of a coracle, their child within, representing their immigration to Great Britain to settle in Liverpool, the 'Mistress of Commerce, the great city of ships.' Both of these cradles were made by Joseph Mayer of Lord Street, Liverpool. The Littledale cradle bears the ancient legend on which such a presentation is founded:

YE SPIRIT OF YE LEDGENDE

Gif Leverpooles good maior ad everre bee
Made faterre inne hys yerre off maioralte
Thenne eal bee giften bye ye
townmenne free
Ane silverre cradle too hys his faire ladye.⁵

In Victoria alone, at least 28 such presentations took place, the last documented in 1913. A good number of actual cradles have been located, both in galleries or still held in private hands. Who was the master of the craft?

Although it was mooted, Mayor Couves of Geelong Town Council in 1870 does not appear to have received such a presentation, despite *the pledge of her affection*.⁶ The earliest

such presentation in Victoria appears to have taken place in 1877, when the Geelong Town Council presented Mayor George Belcher with a silver cradle to celebrate an *interesting event*, the birth of a son, Charles, late in 1876, during his mayoral term.⁷ This cradle cannot be found, and the silversmith is unknown.

The Connor cradle, Geelong

The earliest cradle located, made by Edward Fischer of Geelong, is on loan to the Geelong Gallery and was presented to Mayor Joseph Connor, to celebrate an *addition to the family* in 1879, the birth of a daughter, Agnes, during his term of office (cover & plates 1 & 2). A very handsome article, reported the press, it reflects considerable credit on the manufacturer. The punch marks 'E. FISCHER' 'GEELONG' appear beneath the cradle. The inscription reads 'Presented to J. H. Connor Mayor of Geelong / by the Aldermen and Councillors of the Corporation on the occasion of the birth of a Daughter / During the Year of his Mayoralty / Nov. 10th. 1879.'⁸

Fischer had sailed aboard the *Emigrant* leaving Southampton on 22 January 1853, arriving in Port Phillip on 29 April 1853. On the manifest of this vessel he was listed as aged 25, a goldsmith, and incorrectly



Left: 3. George Hubbert Armfield (1849–1928), taken in the latter part of his life when he was occupying premises from 1915 at 94 Smith Street, Collingwood, near the Grace Darling Hotel. Courtesy his grandson, painter David Armfield

Below: 4. George H. Armfield's advertisement from the *Mercury*, 8 January 1891, p. 4. State Library of Victoria

PHONE: J 2646

ARMFIELD'S
94 Smith St., Collingwood
Watchmaker, Jeweller and Optician

*Opticist's Prescriptions Accurately Executed.
Keep Your Eyes in Working Order.*

Our LENSES are TRUE and will GIVE COMFORT
They HELP to PRESERVE the SIGHT

WE MAKE NO CHARGE
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new. Masonic and Friendly Societies
Regalia and Jewels.



— CR. ISAAC BARROW —
— President of Shire of Preston —
Sept 7th 1896 – March 28th 1897.

described as German, probably because that was his native language.⁹ Details from Fischer's Naturalization Papers of 15 February 1858, confirm his arrival on the *Emigrant* in 1853. These papers state that he was 30 years old by February 1858, and was a jeweller of Viennese birth. Among those who testified as to good character was the fellow Geelong jeweller and clockmaker, Thomas Wright.¹⁰ Fischer was to manufacture at least one more cradle during his years in Geelong, that for Mayor George Martin of the Town Council in 1885.

During the ensuing years, many silversmiths including Charles Marks of Ballarat (his unmarked, unmounted small silver cradle is in the collection of Ballarat Fine Art Gallery), J.C. Weir & Co of Donald, and Charles Wilks of Maryborough were to fulfil such commissions. Undoubtedly the master was George H. Armfield of Collingwood. Three cradles can definitely be attributed to him, possibly six.¹¹

George Armfield

George Hubbert Armfield (plate 3), born in Croydon, Surrey, England, on 15 August 1849, was the son of the Quaker George Armfield, 1818–65, an English artist renowned for his paintings of animals, particularly studies of dogs, and his wife Rachael Lane, formerly White.¹² After immigrating to Adelaide with his family before early January 1855, George Hubbert Armfield settled in Melbourne in 1867. Here he served his apprenticeship with Wenzel & Enes, and was then employed by his brother Samuel.

This business, Armfield Bros, Watchmakers & Jewellers, at 38 Stanley Street, Collingwood, Importers and Manufacturers, was an establishment

'protected by iron shutters to the windows and so thickly intersected with electric wires and bells that any unseasonable entrance was loudly announced'.¹³ The stock consisted of watches including the Waltham brand, spectacles to suit all sights, imported jewellery¹⁴ and their own manufactures.¹⁵

The partnership was dissolved in 1884. George continued at 38 Stanley Street, later expanding into the adjacent premises (plate 4). In 1896 he opened also at 128 Smith Street, 'the showiest of showy streets', the main thoroughfare, Collingwood on the east, Fitzroy to the west. His premises, immediately adjoining the great emporium of Foy & Gibson, were not far from the furniture manufacturers Ackman, Paterson and Clausen. The local press reported 'a window attractively set out which should not fail to secure increased custom to our old friend'.¹⁶ During this time George was active in business and local affairs.¹⁷ The output of the business now included medals and jewellery, and a number of presentation pieces including cradles, these carrying the medal 'City of Collingwood 1855' with the Collingwood coat of arms should this be appropriate.¹⁸

Top: 5. Business card, 'Armfield's', George H Armfield, 94 Smith Street, Collingwood, Watchmaker, Jeweller and Optician. The telephone number, J2646, can be dated to July/August 1923: the Collingwood automatic exchange opened in October 1922, with 2,446 subscribers by June 1923

Above: 6. Isaac Barrow, 1859–1916, President, Shire of Preston, 1896–1897. Private collection

The Barrow cradle

The known Armfield presentation cradles were manufactured in the late 1880s and 1890s. One such cradle still in private hands dates from 1897. The recipients were ex-President Isaac Barrow of Preston Shire (plate 6) and his wife, Jane. Isaac Barrow, of Barrow Bros, was a Commission & Export Agent packing dairy produce, with stone premises at 522 Little Collins Street.¹⁹ The presentation took place in April 1897 in recognition of a happy domestic event, the birth of a son, Wilfred Preston.

The silver and gilt cradle (plate 7) bears the inscription 'Presented to the President and Mrs Barrow in commemoration of the



7. The silver and gilt cradle made by George H Armfield and presented in 1897 to ex-President Isaac Barrow and Mrs Barrow of the Preston Shire. Private collection

birth of their son Wilfred Preston on the 9th November, 1896, by his colleagues – Councillor William Paterson, JP, Councillors C Howden Esq, J White Esq, W Nichol Esq, W Braithwaite Esq, A Robertson Esq; and officers – D R Dredge, secretary; W C Wilkinson, health officer.²⁰ The swinging cradle, of beautiful workmanship with foliate decoration, is covered by a glass dome, and mounted on an oval ebonised base. The punch marks to the base of the Barrow cradle read

Below: 8. George H. Armfield's punch mark to the base of the Barrow cradle. Private collection

Below right: 9. Mrs Harry A Derham, 1868–1945, Mayoress of Kew, August 1891 – April 1892. Private collection

GEO. H. ARMFIELD / JEWELLER / COLLINGWOOD, and below, the words, STERLING / SILVER (plate 8). No City of Collingwood medal is attached to this cradle. It would be inappropriate.

The Pitt cradle

The 'Wise Men of the East' of the City of Collingwood followed this custom to acknowledge the birth in the mayoral year of Elizabeth Collingwood Pitt. Mrs Elizabeth Pitt, Mayoress in 1890, china painter and spouse of William Pitt, architect, was presented with

a very elegant affair, mounted on a beautifully engraved silver stand over which is a glass globe. The cradle is in the shape of a shell, above which is a cupid

driving a swan, the cupid being suspended from a cornice. The shell and cornice are both gilt, which forms a striking contrast to the silver. The piece which was designed and manufactured by a local tradesman, Mr G H Armfield of Stanley Street reflected great credit upon the maker.

No inscription was recorded in the press. The ceremony took place in April 1891 during which the Council Officers also made a presentation, a silver mug by Armfield, for the child. The glass globe covering the cradle, being broken, was repaired before 1942. The cradle was willed to Elizabeth Collingwood Pitt in 1942, but cannot now be found by descendants. Elizabeth Collingwood Pitt served in England as a nurse in World War I and spent the bulk of her life there, dying unmarried in Victoria in 1982.²¹

The Derham cradle

In the Borough of Kew in 1892, auctioneer and estate agent, ex-Mayor Harry A. Derham's new son was toasted with a quantity of 'gold top'. A presentation was made to the ex-Mayoress, Mrs Gracie Derham (plate 9):

a handsome silver cradle, mounted on a beautifully engraved silver stand, over which is a glass shade. The cradle is in the shape of a shell, above which, suspended from a cornice, is a cupid driving a swan. The shell and cornice are both gilt [sic], which forms a striking contrast to the silver.²²

The piece, a most elegant design made by Mr G. Armfield of Collingwood, bore the inscription – 'Presented by the Councillors and Officers of the Borough of Kew, to Mrs Harry A Derham, Mayoress of Kew, to celebrate the Birth of her Son. Born 13th Day of February, 1892.' On behalf of fellow councillors, the then Mayor, Cr Atkins,





expressed the wish that 'Little Derham,' Harry Alfred, jnr, might grow to be worthy to represent the Borough of Kew, as had his father and in his turn *enter the Nursery Stakes*. No one remembers a City of Collingwood medal being attached to the piece. As with the Barrow cradle, this would be inappropriate. The glass shade was later broken. The cradle, once in the possession of the family, is no longer held.²³

Which cradle?

Either the Derham or Pitt cradle lacking the inscription is now in the collection of the National Gallery of Victoria. Armfield had added a medal 'City of Collingwood, 1855', with the Coat of Arms to that held by the Gallery. This cradle, possibly purchased in London, and now without the glass shade, was part of the J. & J. Altmann Collection of Australian silver which was presented to the gallery in 1979. When the piece was in the hands of the Altmanns it still carried the inscription on a silver plate and is remembered as being a presentation made by Collingwood City Council (plate 10). It appears that the piece in the NGV is the cradle that was presented to the Mayoress of Collingwood, Mrs Elizabeth Pitt in 1891, and wished to her daughter Elizabeth Collingwood Pitt (plate 11) then resident in England.²⁴

The Wilkins cradle

Of the three other cradles possibly made by Armfield, one was presented to Sarah, Mayoress of Collingwood in 1892, the spouse of Mayor Edgar A Wilkins (plate 12). Note the 'appropriate' presence of the medal 'City of Collingwood, 1855' with the city's coat of arms on the Wilkins cradle. This piece, to celebrate the

birth of Dorothy Annie, is reputed to have been made by Farquhar & Carruthers of Johnston Street, Collingwood.²⁵ The silver gilt cradle, still in private hands, is clearly marked so.

However it was common practice in 19th century Victoria for the retailer to request the goldsmith to omit his mark, thus allowing that of the retailer only. Farquhar & Carruthers were in business for an extremely short time, being listed in the Melbourne directories for only 1892, 93 and 94. No pieces by them are held by the National Gallery of Victoria or are recorded in Australian references. It is probable that the Wilkins cradle was manufactured by George Armfield. A close examination of the Wilkins cradle and those carrying Armfield's mark may reveal similar workmanship.

The Best & Feild cradles

Robert W Best, Mayor of Fitzroy in 1889, was also the recipient of a 'handsome silver cradle, massive and chastely ornamented'²⁶, to acknowledge the birth of Arthur Fitzroy, *the little scion of his family*. William G. Feild, Mayor of Collingwood in 1881-82, received a similar presentation in commemoration of the birth of William Henry Feild, *another little field added to his stock*.²⁷

Should the actual cradles presented to Feild, Mayor of Collingwood, with the appropriate presence of a City of Collingwood medal (plate 13), and that gifted to Best of Fitzroy be located, the punch marks should reveal whether or not they were of George Armfield's workmanship. Informative press reports would also be of assistance in attributing these two pieces as well as the Wilkins cradle to George Armfield, making him undoubtedly the master, having manufactured six cradles in all.



Above left: 10. The Armfield cradle in the collection of the National Gallery of Victoria, probably that presented to Mrs Elizabeth Pitt, Mayoress of Collingwood in 1890-91. Private collection

Above: 11. Elizabeth Collingwood Pitt, 1891-1982, as a Red Cross Nurse in England, taken c1918. Private collection

Acknowledgments

I am grateful to descendants of those who were presented with cradles, the Abbott, Barrow, Berry, Brann and Coulton families, and to John Waghorn for supplying the dating, 1922, of the Collingwood automatic telephone exchange. I thank David Armfield, grandson of George, for his help.

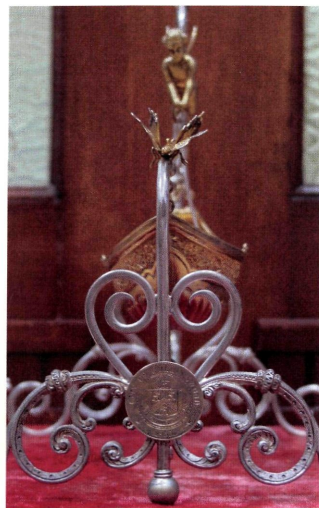
Ruth Dwyer is a Melbourne researcher. She would appreciate readers getting in touch with her, through the Editors, with further information on Armfield and other cradles.

Notes

1. *Observe, City and Suburban Advertiser*, 10 March 1892, p. 8; *Boroondara Standard*, 17 June 1892, p. 3.
2. *Geelong Advertiser*, 18 March 1870, p. 2.
3. Pers. comm., James R. Sewell, Corporation of London, 20 July 2001.
4. John Culme, *The Directory of Gold & Silversmiths, Jewellers & Allied Traders, 1838-1914*, Antique Collectors' Club, Woodbridge, Suffolk, England, 1987, Vol. II, pp. 320-321.
5. *Illustrated London News* 3 December 1853, p. 473. A long search of literature on line including the



12. The Wilkins cradle, supposedly made by Farquhar & Carruthers, presented to the Mayoress of Collingwood, Mrs Sarah A Wilkins, to celebrate the birth of a daughter, Dorothy Annie, in 1892. The medal, City of Collingwood, 1855 is attached to the cradle. Private collection



lionchadwyck site did not determine the source or author of this verse. If any reader is aware of the source of the legend or name of the author I would be grateful to be informed.

6. *Geelong Advertiser*, 18 March 1870, p. 2.
7. *Geelong Advertiser*, 16 January 1877, p. 4.
8. *Geelong Advertiser*, 11 November 1879, p. 2; 12 November 1879, p. 4. This cradle is now on loan from the Geelong Heritage Centre to the Geelong Gallery.
9. Public Record Office of Victoria, Victorian Public Record Series 7666, Unit 037, *Emigrant*, P 004. Two different vessels so named arrived in Port Phillip in 1853. Fischer sailed on the second of these.
10. Naturalization Papers, Edward Fischer, A 712 58/E1540, National Archives of Australia.
11. Cradles made for presentation in the Collingwood/Fitzroy locality include those for Mayors William Feild, 1882, and Robert Best in 1889. No maker's name was given in the press reports. Another cradle was presented to Mrs E. A. Wilkins the Mayoress of Collingwood in 1892.
12. www.galleries.com/armfield
13. *Observer, City and Suburban Advertiser*, 24 April 1884, p. 7.
14. *Observer, City and Suburban Advertiser*, 23 January 1879, p. 3.
15. Their own manufactures were small items of jewellery, silver chains and such as the Blue Ribbon Army Badge of silver, the lettering being on a blue enamel ground. This was to be worn with a blue ribbon by ladies and gentlemen advocating total abstinence from alcohol. Medals of silver were struck for every club participating in the Junior Cricket League. Armfield Bros were awarded a certificate for Gold & Silver Jewellery at the Melbourne International Exhibition of 1880–81. They also presented the Armfield Cricket Trophies for junior matches in the district. These appear to have been the only documented manufacture of presentation pieces by the partnership. As was the

general custom of the time, employees were treated to an annual picnic, in 1882 travelling in four horse busses [sic] to Box Hill, with part of the entertainment being provided by the Abbotsford Brass Band. *Observer, City and Suburban Advertiser*, 16 August 1883, p. 3; *Mercury*, 2 September 1882, p. 2; *Melbourne International Exhibition 1880-81, Official Record*, Mason, Firth & McCutcheon, Melbourne, 1882, p. 435; *Mercury*, 2 September 1882, p. 2. The National Gallery of Victoria holds a fireman's trophy, an ostrich egg mounted in silver, provisionally dated c1880 and clearly marked ARMFIELD COLLINGWOOD; *Mercury*, 25 November 1882, p. 2.

16. *Sands & McDougall Directories*, various. *Mercury*, 5 Nov 1896, p. 2.
17. He was a foundation member of the Retail Jewellers' Association in 1888 and of the Collingwood Football Club in 1892. He was later vice-president of that club. In 1893, George Armfield occupied the position of vice-president of the local Capulet cricket club. He was a member and past Arch Druid of that United Ancient Order, and one of the Brethren of the St Crispin Lodge of the Independent Order of Odd Fellows. George Armfield was also a public benefactor in that he provided a clock in Smith Street for the local community. *The Australian Manufacturing Jewellers', Watchmakers' and Opticians' Gazette*, 1 October 1928, p. 10; *Kill for Collingwood*, Richard Stremski, Allen & Unwin, Sydney, 1986, pp. 9, 10; *Mercury*, various; *Observer, City and Suburban Advertiser*, 22 December 1904, p. 4.
18. During this period George Armfield's manufactures included the trowel used to lay the foundation stone of the Shamrock Brewery, 'a really exquisite piece of workmanship, reflecting great credit upon the maker, and showing that first-class work of this nature can be executed locally'. He exhibited trophies in Melbourne's Centennial Exhibition of 1888, the best according to the *Argus*, including a carefully modelled copy

of a fire engine. Jewellery presented to Mrs Elizabeth Pitt, Mayoress of Collingwood in 1891, included a bangle and bouquet holder both made by George Armfield. The triple gold bangle with horseshoe on the obverse was studded with diamonds, a large one being in the centre. On both sides of this were two rows of small diamonds set in gold, the ends terminating with larger stones. The bouquet holder was octagonal in shape and of a Grecian design. They cost £100. The striking of medals continued, such as those of gold, medals of a highly ornamental character with the Collingwood coat of arms on the obverse for the local young men William Rain and Joel Eade who organized the Commonwealth celebrations in Collingwood in 1901. A pearl and sapphire pendant in gold was presented to Mrs Horneman, wife of a Past District President of the Malvina Lodge. *Observer, City and Suburban Advertiser*, 21 June 1888, p. 5; *Argus*, 4 September 1888, Exhibition Supplement, p. 32; MS 13293 Box 3867/5 William Pitt, Collection State Library of Victoria; *Observer, City and Suburban Advertiser*, 13 June 1901, p. 4; 1 Aug 1907, p. 5.

19. Public Record Office of Victoria, Victorian Public Record Series 3181/P/0 Unit 262 (Registration of) Factories & Shops 1897.
20. *Preston Leader*, 10 April 1897, p. 5. Information from descendants.
21. *Observer, City and Suburban Advertiser*, 30 April 1891, pp. 2, 3; *Mercury*, 16 April 1891, p. 2. Information from descendants.
22. *Hawthorn and Kew Express*, 17 June 1892, p. 1; *Hawthorn Advertiser*, 17 June 1892, p. 2.
23. *Boroondara Standard*, 17 June 1892, p. 3. Information from descendants.
24. Communication, Mrs Jan Altmann, 21 May 2002.
25. *Mercury*, 10 March 1892, p. 3.
26. *Fitzroy City Press*, 17 May 1889, p. 3.
27. *Mercury*, 15 July 1882, p. 2.

Hurnall's Decorative Arts

**Summer 2005
Sale and Exhibition of
Australian Colonial and Studio Potters
Australian Post WWII Potters
Australian Furniture and Decoration**

**On Display and For Sale
1st, 2nd, 3rd and 4th December, 2005**

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6.30 pm to 8.30 pm

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Monday 14th November and Wednesday 30th November

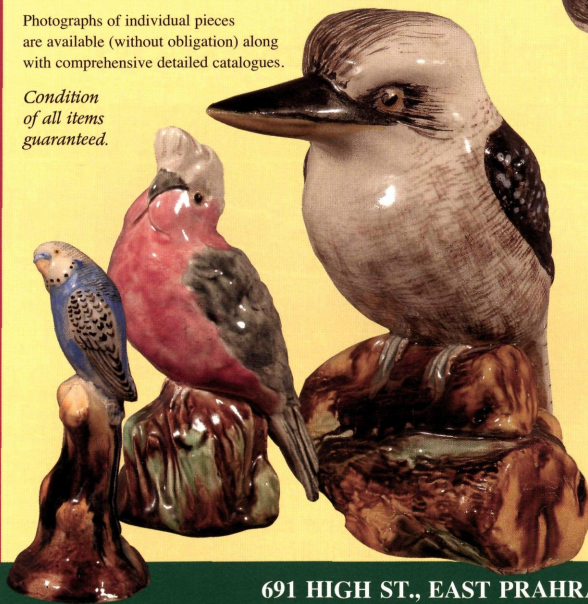
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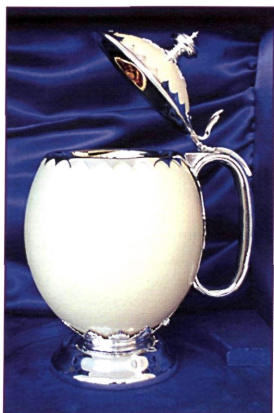
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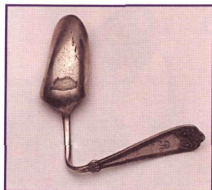


A silver mounted and gilt lined ostrich egg tankard crafted by **W J Sanders** for a charity auction in 2004. The design is a replica of one made by famous Adelaide silversmith Henry Steiner circa 1870s

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Colonial Marriage Proposal



Information sought, with good intentions, to locate the long-lost companion cedar chaise and hopefully to discuss purchase and betrothal to above (née Longford Antiques, Rustic Charm & McAlpine Collection)

Private Collector 02 4343 1000 or 0405 474 103



Left: 1.
John James,
[Resting sheep]
c.1860s (?),
oil on
strawboard,
21 x 25 cm.
Queensland Art
Gallery acc.
2001.100,
purchased 2001
with funds from
the Estate of
Betty Taylor
through the
Queensland
Art Gallery
Foundation

Below: 2.
John James
(1852-1935,
Australia/ QLD),
*Still life with
kitten 1898*,
watercolour
on paper,
dimensions
unknown.
Private collection,
Cairns

John James: the sequel

GLENN R. COOKE

In December 2003, Brisbane artist Brenda Lewis (née James) wrote to me suggesting that John James, the artist of a small colonial painting that the Queensland Art Gallery had acquired two years earlier, was possibly her great-grandfather. The painting we titled *[Resting sheep]* was the first work by John James to enter a public collection and, as we had almost no details on him, I received her news enthusiastically (plate 1).

John James is not mentioned in Professor Joan Kerr's comprehensive 1992 publication *The dictionary of Australian artists: painters, sketchers, photographers and engravers to 1870* nor does a record of him surface in her research files. Dr Judith McKay, of the Queensland Museum, who has exhaustively documented Queensland architects during the 19th century, had found no record of his activity in Queensland. The only reference to a Brisbane artist John James that I had located was a brief mention in Susanna De Vries-Evans 1982 publication

Historic Brisbane and its early artists: A pictorial history. This was simply the mention that J. James was the author of a painting of 'a view of Queen Street' in Brisbane in the 1860s.¹ As the verso of *[Resting sheep]* is

inscribed 'John James, Brisbane Qld' we could presume that the two artists are one and the same.

John James is obviously a competent painter but the difficulty of locating





Left top and centre: 3 & 4. John James (1852-1935, Australia/ QLD), painted breadboards *Kookaburra* and *Cockatoo* 1904, oil paint on turned timber, 29 cm diam. Private collection, Brisbane



Left bottom and centre: 5 & 6. John James (1852-1935, Australia/ QLD), painted breadboards *Caravanserai* and *Egypt*, oil point on turned timber, 25 cm diam. Private collection, Brisbane. The Egyptian scene is possibly the Temple of Amon at Luxor



information on him is hardly surprising. Ipswich, rather than Brisbane, was the major Queensland centre at that time: in 1851 Conrad Martens stayed only briefly in Brisbane before departing for the Darling Downs, in the hope of obtaining commissions from his acquaintances among the squatters who were established there.

Despite the wealth generated by the wool industry in Australia during the 19th century, the prevalent images are depictions of the stations themselves, such as the paintings of Eugene von Guerard. John Glover and S.T. Gill produced images of shepherds and sheep herding, as did Arthur Esam later in the century. Studies of sheep themselves, as in John James' painting, are exceptionally rare.

The images of animals that do survive from the 19th century are of racehorses and prize-winning cattle, such as the famous 1887 work by Thomas Flintoff, *Henry F. Stone and his Durham ox*, in the Ballarat Fine Art Gallery. Perhaps this breeding merino group is likewise valuable stud stock? As Conrad Martens' work evidences, sheep were well established on the Darling Downs by the 1850s but they were not as successful near Brisbane, where the flocks suffered from depredation by dingoes.

James' painting is dateable to the late 19th century, as the sheep depicted do not have docked tails. Blowflies did not develop their opportunistic tendency to 'fly strike' until late in the century, so that by 1910 tail docking was recommended as a preventive measure.²

Records provided by family members revealed that John James (1852-1935) was born in Melbourne, the third child and second son in a family of eight surviving children born to John James (1819-99) and his wife Isabella McMaster (1824-1900). The family moved to Brisbane c. 1860-61 where they resided at Spring Hill. As was his father, John James Jnr was a house painter. He married Annie Jane Hughes in Sydney in 1880 and their children Edwin

Alfred (1881), Mabel Isabel (1883), William Horace (1885), Lillian Beatrice (1887), Minnie Winifred (1890), John Benjamin (1893) and Annie Olive (1895) were all born in Brisbane.

Dr John Steele's article in the May 2005 issue of *Australiana*, 'Two paintings of Brisbane c.1860?' focuses on photographs of two paintings of Brisbane's early churches – *St Stephens Church* and *Police Station and St John's Church and the Treasury, Brisbane* – by the artist we can now identify as John James. Both photographs are in the John Oxley Library, State Library of Queensland. Dr Steele makes a convincing case that the original paintings are not documentary evidence of Brisbane's early years as had been supposed, but were painted in the 1890s based on earlier photographs.

Dr Steele suggested that these are naïve works but perhaps the artist could be more accurately described as untrained, as John James Jnr was just at the beginning of his artistic endeavours in the 1890s. A watercolour painting, [*Still life of a kitten and fruit*], in a family collection in Cairns is dated 1898 and looks to be a typical effort of an untrained Victorian amateur artist (plate 2). That is not to say James did not quickly develop his skills. According to family sources, he was self-taught.

Dr Steele's research shows a 'John James' was recorded as a painter in Brisbane's *Post Office Directories* from the first issue in 1868 and was then living at Boundary Street, Spring Hill. Further, John James Jnr also appeared at this address until 1878-79, before moving to different addresses after he married, so we could assume that John James Jnr was trained by his father in the necessary skills as a painter and decorator even if he was not formally apprenticed.

Practitioners in the painting and decorating trade during the 19th century had access to a broader range of skills than we expect of tradesmen today. Apart from applying paint to broad surfaces, they were expected to produce 'faux' finishes such as graining and marbling (which has been revived as a contemporary craft activity), stencilling, gilding and painting decorative friezes and ceilings. Skills in the rendering of the visual world were not solely the preserve of professional artists, as evidenced by the complex detailing of friezes and ceilings produced by painters and decorators even in modest dwellings. John James' training would have given him a good grounding that would develop with a little investigation of skills such as perspective – as provided by the two paintings of early Brisbane churches in Dr Steele's article.

James gave his paintings to relatives as wedding presents. In 1904 his son Edwin

Alfred married Ellen Andersen and he produced for the couple a pair of decorative breadboards which were painted with kookaburras and cockatoos (plates 3 & 4). An interesting naïve element does appear in these works. Another relative received two smaller breadboards with depictions of a caravanserai and an Egyptian temple, which are attractively rendered (plate 5 & 6). James was well regarded for his skills, and he taught too – his family holds a portrait of John James painted by one of his students from his South Brisbane classes during the 1920s.

In 1928 James exhibited a ship model of a Victorian man o' war in the annual Royal National Association exhibition and was awarded a first prize. It was later displayed in the window of Gough's Art Supply Shop and the undated press cutting stated James made a comfortable living from landscape painting. By then he had retired from house painting, as he had lost his left hand from lead poisoning, and was earning an income as an artist painting nostalgic scenes such as *Hauling logs* (plate 7).

James' grand-daughter, Shirley Cameron, recalls being told of his paintings of the Treasury Building and subjects on North

Quay. She remembers that the dark living room of the family home at Weston Street, Coorparoo was filled with paintings of animals such as dogs and cats and even camels in an oasis scene. Paintings of St Bernard dogs crouching by a stable door (dated 1899) and a team of horses pulling a

Below: 7. John James (1852-1935, Australia/ QLD), *Hauling logs* 1931, oil on canvas, 34 x 54.5 cm. Private collection, Brisbane

Bottom: 8. John James (1852-1935, Australia/ QLD), *Botanic Gardens, Brisbane* 1902, oil on canvas, 47 x 62.7 cm. Private collection, Canberra



timber jinker are held in another family collection.³ Such animal subjects were highly popular during the Victorian period. They appealed to the broadest range of the public to such effect that another of James' granddaughters, Ethel White, recalls that he was painting pictures constantly to meet this demand.

John James sold his paintings through the well-known furniture store in George Street, Tritton's.⁴ He must have also sold through Gough's Art Supply Shop, which exhibited his ship model; Charles Gough lent two of James' landscapes of old Brisbane to the Golden Jubilee and loan collection exhibition of the Royal Queensland Art Society in 1938.⁵

One of James' most exceptional paintings is of the Brisbane Botanic Gardens, showing a fountain and a view to the Brisbane Technical College (now the Queensland University of Technology) which he painted in 1902 (plate 8). It is now on show in the exhibition at the Museum of Brisbane celebrating 150 years of the old Brisbane Botanic Gardens 'Cultivating Eden', from 2 September 2005 till 29 January 2006. Although the Gardens were visually documented by numerous photographs and postcards, paintings of the Gardens are rare. The stone fountain it depicts was installed in 1882 by Mr Simmonds of Brisbane and survived until the early 1960s.⁶ It is the focus of a circle of palms and the steps lead up to the old College. The detailed rendering of the garden makes it a painting of undeniable charm.

As the quality of both [*Resting sheep*] and the painting of the Botanic Gardens are so markedly superior to the other works so far located, can we be sure that they are the work of John James Jnr? One problem is that [*Resting sheep*] was painted on strawboard, and strawboard was produced in the United States from about 1860 to 1880 to make boxes,⁷ so the painting could have been executed before John James Jnr began his painting activity. Could the artist have been John James Senior? He probably had the same skills as his son, and we have the record of J. James' *View of Queen Street* dated to the 1860s in de Vries' book.

John James Senior (1819-99) was born in County Carlow, Ireland and came to Australia on the *Westminster*, the third immigrant ship to Port Phillip, docking on 13 December 1839. He married a midwife, Isabella McMaster (1824-1900), on 12 January 1846. His conflicts with the Irish Catholic politician John O'Shannassy came to head when O'Shannassy became the Premier of the colony for the second time in 1858-59, prompting James' decision to

migrate to Queensland. Although John James Snr had lived in Victoria for twenty years and was living in Melbourne for the decade of the 1850s,⁸ it has not yet been possible to trace evidence of his activity in Melbourne.⁹ Unfortunately, there is no recollection of John James Snr painting in the family's reminiscences.

Do we really need to posit another painter? As Dr Steele pointed out, the two photographs of early Brisbane show a signature with extended serifs and this seems reasonably consistent in John James Jnr's early work. His use of the double initials 'JJ' seems to be consistent throughout his career. For [*Resting sheep*], perhaps John James Jnr simply used a piece of old strawboard that he discovered. And concerns about the superior quality of these two works can be countered by the knowledge that artists from time to time produce superior works, and perhaps John James' best work was produced early in his productive life. I confess I'm still not sure but there is probably no way we will ever find out.

This paper establishes that John James Jnr (plate 9) was an artist of significant interest but whose output has simply 'dropped below the radar'. In Brisbane, though the Queensland Art Society exhibited from 1887 and the Royal National Association from 1876, James did not associate with any exhibiting society that could have been a key to documenting his career. If it had not been for contact with his family, it would have been impossible to document anything of a career that spanned more than 35 years. The surprising fact remains that James made 'a comfortable living' from his art, which is more than his artistic superiors in Brisbane could achieve.

It is extremely difficult to locate information on minor practitioners in Australia's colonial period and early 20th century but make no mistake - it will be as difficult to extract histories of many exhibiting (sometimes even prolific) artists in the later years of the century just passed.

Acknowledgment

I am particularly grateful to Shirley Cameron, Canberra for her assistance with the James' family history.

Glenn R. Cooke is Research Curator, Queensland Heritage at the Queensland Art Gallery



9. Unknown photographer, John James (1852-1935). He hides the left hand that the family says he lost from lead poisoning

Notes

1. *Historic Brisbane and its early artists: A pictorial history, comprising paintings and drawings that record the development of Brisbane from early convict settlement to the end of the Victorian era with biographies of their artists*, Boolarong, Qld, 1982, p. 31. Mrs De Vries could not locate the citation as all her research notes were destroyed.
2. Lloyd Peters, Department of Primary Industries, Brisbane, *pers comm.* 26 Oct 2001.
3. It is very similar to the 1931 work in plate 5.
4. The popular watercolourist H.C. (Herbert Clarke) Simpson (1879-1966) also sold work through this firm. This points to the existence of a layer of appreciation for the visual arts below that of the official art societies.
5. These may be the originals of the two paintings that were the subject of Dr Steele's article. They were no. 231 in the catalogue of the exhibition held 10-29 Oct 1938.
6. Dr Jeannie Sin, Queensland University of Technology, Brisbane told me it was dismantled as part of Harry Oakman's development of the upper lagoon and rockery in 1959-62.
7. One factory, the Hammanasset Paper Mill, began activity around 1865.
8. His children were born in Melbourne: John 1852, Mary 1853, Martha 1855, Samuel 1857, Thomas 1859. Information courtesy of Shirley Cameron, Canberra.
9. Madeleine Say, Pictures Librarian, State Library of Victoria, *pers comm.* 16 June 2005. Ms Say could find no record of James' activity during the 1840s and 1850s in the card index. This period was sparsely documented as it was well before the formation of Melbourne's first art society, the Victorian Academy of Arts, in 1870.



Left: Chinese export porcelain dish with the initials ASR, early 19th century, private collection

Below: Detail of the initials ASR on the Chinese export porcelain dish, possibly for Alexander and Sophia Riley, early 19th century, private collection



A Chinese export dessert service

JAMES BROADBENT

Pieces from a Chinese export porcelain dessert service made for John and Elizabeth Macarthur of Elizabeth Farm have long been known. Lately it was discovered that they are from one of two services commissioned from the Macarthurs' friend and agent, Walter Stevenson Davidson, in Canton in 1812.¹ The other service, identical except for the central monogram, was made for John Macarthur's nephew, Hannibal Macarthur.

Recently another piece from a Chinese export porcelain dessert service was drawn to my attention. In shape and size it is identical to two rectangular dishes surviving from the John and Elizabeth Macarthur service, one in the collection of the National Trust of Australia (NSW), the other in the collection of the Historic Houses Trust of NSW.

The new piece appears at first glance to be of a far richer design. Closer inspection shows that its decoration is identical to the Macarthur services, but whereas the asymmetrical arrangement of vine leaves and grapes (or berries) of the Macarthur services reads in sharp contrast to the white ground, relieved only with gold tendrils, on the newly discovered dish the vines are set on a 'tobacco-leaf' ground of densely overlapping and variously coloured leaves. Such grounds,

leaving no body colour visible, are occasionally found on late 18th and early 19th century Chinese export wares.

The monograms on the two Macarthur services are in simple oval cartouches. The monogram on the more highly decorated dish is contained in a leaf-shaped cartouche, but the gilt styles of the initials are identical. Although not of high quality, the Macarthur services are of an unusual design. The grapevines do not relate to any standard export porcelain patterns of the late 18th and early 19th centuries, and no similar patterns are listed in any of the standard reference works on Chinese export porcelain.

It is intriguing therefore that another dish of the same, unusual design, with a different monogram, should have been found in Australia. It was bought in Sydney in the 1980s, with no known provenance.

Could this dish be from another early colonial commission from New South Wales? The monogram provokes an interesting speculation. Following contemporary custom, the Macarthur services have the initials JEMcA (John and Elizabeth Macarthur) and HAMcA (Hannibal and Anna Maria Macarthur). This dish has the initials ASR, the S being indistinct. Who in the circumscribed society of Governor Macquarie's colony was in a position – social and economic – to commission such a service, had the initials AR, and a wife, S?

A quick referral to the *Australian Dictionary of Biography* produces one eminent contender: Alexander Riley (c. 1778-1833).² Riley came to the colony in June 1804 as a free settler with his wife Sophia, becoming a successful merchant and pastoralist. His trading interests extended to China, a partnership with Richard 'China' Jones and, most importantly, dealings with Walter Davidson, the supplier of the Macarthur services. The connection between Riley and Davidson lasted until Riley's death in 1833, Davidson being appointed the executor of his will in 1830.

Riley maintained his colonial investments and affection for Australia, but left the colony on 22 December 1817, selling his household goods by auction in January 1818. The auction list, advertised in the *Sydney Gazette* of 27 December 1817, is unusually detailed: furniture from India (including 'Cleopatra, verandah, and other couches'), a 'pianoforte by Thurston', a 'dinner service of blue queens-ware, oriental pattern' and 'a superb desert [sic] service of china'. Given the idiosyncratic description of the dinner service, a dessert service 'of china' should be taken to mean 'porcelain', and in the colony in 1817, that would translate as 'Chinese porcelain'. Could this plate be a chance survival from that distant auction, a remnant of a service ordered from Canton between Davidson's arrival in Canton in 1812 and Riley's departure in 1817?

Right: Chinese export porcelain dishes, that on the left with the initials JEMcA for John and Elizabeth Macarthur (Historic Houses Trust of NSW), that on the right with the initials ASR, (private collection), early 19th century



Below right: Advertisement for the auction of Alexander Riley's household possessions, Sydney Gazette 27 December 1817

To make more than a diverting speculation out of these coincidences would take a further piece from the service to appear, or a provenanced piece of silver similarly initialed; or some more explicit documentary evidence of such a service being sold or inherited. Perhaps some confirming evidence will be found and a third commissioned Chinese export ware dessert service from the Macquarie period may be verified. Until then it must remain a speculation.

Acknowledgment

Thanks to Jane Kelso for assistance with the Riley-Davidson links, and Elizabeth Wright.

Dr James Broadbent is a former curator with the Historic Houses Trust of NSW, who is now an author and consultant for historic interior, architectural and garden projects.

Notes

- 1 James Broadbent, *India, China, Australia. Trade and Society 1788-1850*, Historic Houses Trust of NSW, Sydney 2003, pp.140-153, esp. p. 146 & n. 9
- 2 *ADB* vol 2 pp. 379-381

FOR SALE by PUBLIC AUCTION, by Mr. BEVAN, on the PREMISES, on TUESDAY the 6th January, and following Days, the valuable and elegant PROPERTY of ALEXANDER RILEY, Esq. who has embarked for Europe.

FURNITURE made in LAMIA; consisting of a bedstead, tea, pembroke, card, drawing-room, sitting, dressing, and work tables; sideboards, sofas, Cleopatra, verandah, and other couches; chairs, book stands, with furniture complete; bureaux, secretaries, book cases, and chests of drawers, liquor cases, wash-hand stands, clothes horses, trays and waiers, &c. &c. &c.—A piano forte by Thurston, a pier glass 48 by 27, a swing dressing glass 40 by 22, toilet glasses, plate, plated, japan, and tin-ware; a dinner service of blue queens-ware, oriental pattern: a superb desert service of china, cut glass candlesticks, shades and glass-ware, a register grate, fenders and fire irons, kitchen utensils, caryets, settees and mats, single and double-barrel fowling pieces, pistols, a medicine chest, books, window venetians, a chariot and harness, a buggy with horse and harness, a pony with saddle and bridle, a cart and harness; also, a fast sailing copper-fastened boat, with mast, sails, oars, and rudder, &c. late the Property of ~~John~~ Dawes, of H. M. 46th Regt. and various other articles too numerous to detail.—To be viewed on the Monday previous, and Morning of Sale.

CONDITIONS.—Purchasers to the amount of Fifty Pounds and upwards will be allowed a Credit of: Three Months, or a further Period suited to their Convenience, bearing Interest after three Months, on approved Promissory Notes.—The Sale will commence each Day precisely at Eleven o'Clock.

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The Mosman Local Studies Collection

Below: 1. Raphael Clint,
Sundial, c. 1835-1844, brass,
h 81 l 17 w 17 cm



DONNA BRAYE

Mosman is located on the northern shores of Sydney Harbour, ten kilometres by road from the centre of Sydney. This leafy suburb, home to 26,000 people covers an area of 853 hectares and is primarily a residential area. The suburb which includes Beauty Point, The Spit, Clifton Gardens and Balmoral boasts

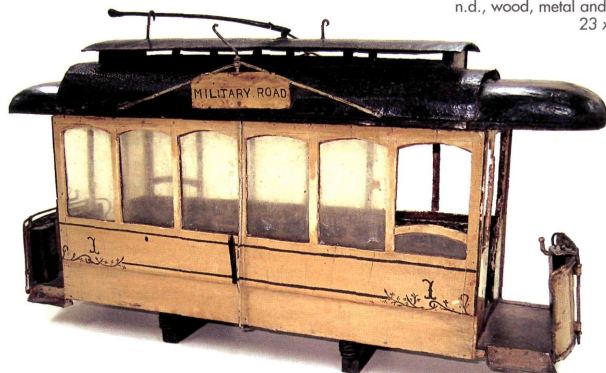
bays and beaches, extensive natural bushland, the Sydney Harbour National Park, Taronga Zoo, an 1801 fort, an amazing range of early and mid-20th century architecture as well as an intact Federation shopping strip.

In 1831 Archibald Mosman was permitted to establish a whaling station at Great Sirius Cove (today Mosman Bay). With the demise of the whaling industry, in the early 1850s the area became attractive to day trippers and artists. Consequently, pleasure gardens were established at Clifton Gardens, Balmoral, Athol Park and Pearl Bay and weekend camps could be found along the foreshores.

From 1893 when Mosman became a municipality it experienced a rapid growth, earning its description of a Federation garden suburb. Those initially attracted were artists, intelligentsia, small business people and until the 1920s there was a large community of European wool buyers. With the availability of further subdivisions between the wars, the population demographics began to change and the suburb became attractive to white collar workers. Interestingly, during the 1930s Mosman was home to a large number of communists. After the Second World War, Mosman became a comfortable middle class suburb again, transforming in the 1980s to become the affluent suburb it is today.

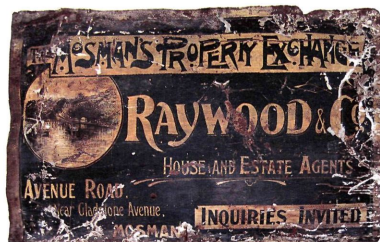
Below right: 2. Raywood and Co.
House and Estate Agents,
advertising panel, c. 1890-1901,
enamel on tin, 58 x 91.5 cm

Below left: 3. *Military Road Tram*,
n.d., wood, metal and plastic,
23 x 44 cm



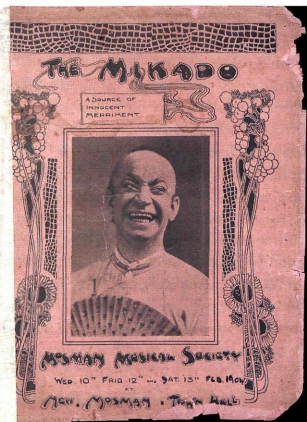
Mosman Local Studies Collection

The Mosman Local Studies Collection is a collection of materials that celebrates the uniqueness of the suburb and is able to provide a picture of Mosman's heritage. The aim is to build a collection that is as





4. Australian Women's Weekly, cover, 'Plans specifications and photographs of the Red Cross Dream Home', 24 January 1942, 24 x 23 cm (folded), 46 x 74 cm (unfolded). Reproduced courtesy of The Australian Women's Weekly



comprehensive as possible and one that is accessible, appropriately housed and preserved for future generations.

Combine the concept of a library, museum and archive and you have a local studies collection. The materials held include primary, or original, and secondary records in both print and non-print formats, published and unpublished, historic and contemporary. These include books, serials, newspapers, maps, architectural plans, ephemera, realia, photographs, artworks, pottery, audiovisual materials, family and personal papers and community archives. Additions to the collection are made by purchase, donation, or copying items held in private and other public collections. Once an item has been received it is assessed, researched, repaired if necessary and stored in suitable archival conditions.

The Mosman Local Studies Collection is a reference collection housed in the Mosman Municipal Library and used by residents and non-residents, students, council staff, councillors, historians, writers, genealogists, antique dealers, the media and the Mosman Historical Society. The collection is used as a basis for talks to schools, community groups, businesses and

those interested in local history. Staff publish books and brochures on the collection, on aspects of the history of Mosman and walks around the area.

As well as promoting the understanding of the suburb's heritage, another role of local studies staff is to assist people to understand their personal heritage. One of the direct ways to do this is by providing free workshops run by experts. Workshops include how to research family and house histories, as well as how to care for photographs, artworks, textiles, pottery and furniture. The conservation workshops are also an opportunity to see what is held in private collections relating to Mosman's heritage.

Exhibitions provide an exciting opportunity to showcase the Local Studies Collection. These not only attract visitors but provide an opportunity for research and gathering information. They are a way of confirming the information held, as people are happy to share their knowledge. We hold four major themed exhibitions a year at Mosman Library, including participation in the annual National Trust Heritage Festival and History Week celebrations. Smaller displays are mounted in association with Mosman Council and local events and items from the collection are lent to local organisations and schools for various celebrations.

Donations

Donations play a significant part in the development of the Mosman Local Studies Collection and without the generosity of the community the collection would not be as representative as it is today. It's inevitable in a subject-focused collection that items turn up which are related, provide information about another item already held or just create a fuller picture of the community.

Mosman was fortunate to receive a large donation of photographs collected by a former Mayor and local historian, Jack Carroll, in the 1950s. His collection formed the foundation of the Mosman Local Studies Collection. Prior to this, donations had been made to the Library, but having this highly visible collection raised the profile of the library's role in collecting. Each year at least 40 donations are received, consisting of either single or multiple items. As we follow the principle 'what happens today is history tomorrow', there are no restrictions on what is accepted, apart from the fact that it must relate to Mosman. The most commonly donated materials are photographs, postcards and ephemera. The photograph collection alone could have been the subject of this article but considering the range of donations, it would be more representative to select some of the unique pieces in the collection.



Above left: 5. The Mosman Musical Society program cover, *Mikado*, 1904, 28.6 x 22 cm. Reproduced courtesy of the Mosman Musical Society

Left: 6. Frederick O'Shinsky, Mosman Musical Society program cover, *Our Miss Gibbs*, 1952, pen & ink on paper, 28 x 22 cm. Signed 'OSBO', one of O'Shinsky's alternative signatures. Reproduced courtesy of the Mosman Musical Society



Above: 7. William Macleod, Richard Hayes Harnett jnr, 1911, plaster mounted on oak panel, 45 x 32 cm



Right: 8. Livingston Hopkins, *Old woolshed and press, Upper Murrumbidgee, NSW 1891*, etching, 12 x 16 cm



Right: 9. Artist unknown, *Presentation to William Henry Smith Esq., 1925*, watercolour and pen on paper, leatherbound album, 29 x 36.5 cm

The oldest item held is a sundial (**plate 1**) made in the early 19th century. In 1831 Archibald Mosman established a whaling station at Great Sirius Cove (now Mosman Bay) where he erected a number of buildings, including a private residence, *St Leonards Lodge*, later known as *The Nest*, overlooking the Bay. This house was demolished in 1921 and the only reminder of the whaling station is the *Barn*, a stone storehouse, at Mosman Bay.

Archibald Mosman commissioned Sydney copperplate engraver and lithographer Raphael Clint to make this sundial, some time between 1835 and 1844, as Clint did not establish his business in Sydney until 1835¹ and Mosman sold his in 1844. Lost for many years, the sundial was discovered in a shed at Dungog in the Hunter Valley and was presented in 1991 to Mosman Council. This donation complemented another made in 1978 of Mosman family photographs found, by a descendant of Archibald Mosman, in a farmhouse in Essex, England.

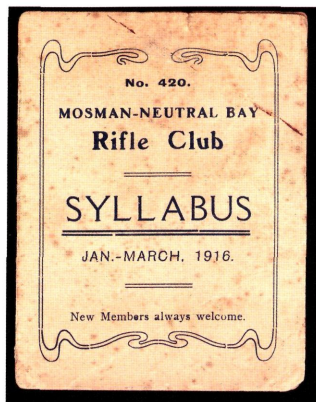
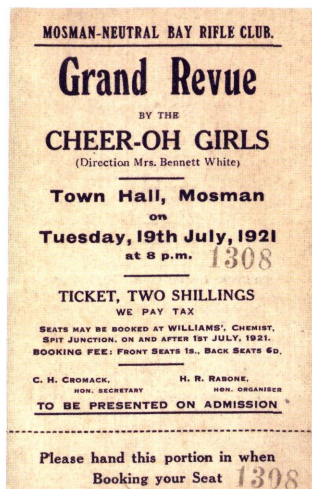
The 1890s saw the first major wave of development in Mosman with the commencement of the subdivision of large areas of land. These sales were handled by various firms and Raywood & Co. in Avenue Road was one of the first, operating from 1890 until 1901.² In 2003 a metal advertising sign for this company was purchased at a garage sale in an inner Sydney suburb and presented to Mosman Library (**plate 2**). Apparently, the donor regularly buys items at garage sales and donates them to the appropriate library or historical society. Although worn in parts, this advertising sign is a fine piece of late 19th-century enamelling on tin with the added interest of a delicate engraving of Mosman Bay.

Transport is significant for urban development and in 1893 the tramline was extended from North Sydney to Mosman enabling easier access to the suburb. The collection has a model of the first electric tram that travelled to Mosman (**plate 3**). This model made of wood, tin and plastic is difficult to date but a guess would be the

1920s. The maker and donor are a mystery but ever hopeful we expect someone to walk into the library one day and have the answers.

The longest running society in Mosman is the Mosman Musical Society which held its first performance in 1903 and is still going strong today. The Library holds a large collection of ephemera, memorabilia and photographs relating to its history allowing a fantastic glimpse into the workings of local theatre (**plate 5**). In 1989 records dating from 1904 to 1985 were donated by the Society's secretary of 36 years. These included all the programs, production and star photographs dating from the 1920s, as well as posters, tickets, correspondence and quite possibly every review of every performance from 1904 until 1943. In 1943 the Society ceased productions due to the Second World War and reformed in 1948.

Often the designer of posters and programs for local groups is unknown. However from 1948 until 1954, there is a wonderful set of original posters by Frederick O'Shinsky. After designing a poster for a



Top: 10. Mosman-Neutral Bay Rifle Club, *Grand Revue by the Cheer-oh Girls*, 1921 cardboard, 5 x 3.1 cm. Reproduced courtesy of the Mosman-Neutral Bay Rifle Club

Above: 11. Mosman-Neutral Bay Rifle Club, *Syllabus Jan.-March 1916*, one card, 3.7 x 2.8 cm. Reproduced courtesy of the Mosman-Neutral Bay Rifle Club

performance he would then incorporate the design into the program cover and a souvenir booklet (plate 6). These booklets appear to have been O'Shinsky's idea, as he wrote in each one that they were 'a way to keep alive something of the spirit prevailing' for each musical.

In 2002 the library's contribution to the National Trust Heritage Festival was an exhibition on the Mosman Musical Society. The archival material was used, the wardrobes of Local Studies' staff were raided and members of the present-day society performed at the exhibition's opening. Needless to say the exhibition was a success but it also established a

relationship between Local Studies and the Society which has resulted in regular donations of concert posters, programs and recently a recording of a performance. In turn, the Society borrowed some of these archives for its centenary celebrations.

A great deal of our time is spent answering inquiries and one of the most frequently asked relates to the *Dream Home*, designed by Ernest A. Scott and built on Spit Road in 1942 for the *Australian Women's Weekly*. Once completed the house was presented to the Australian Red Cross as first prize in an art union to raise money for parcels for Australian prisoners-of-war. Tickets sold for one shilling and about £45,000 was raised for a house which cost £5,000 to build. The winner, Mrs M. Bartlett of Darlinghurst, sold the house to a local member of the Legislative Council.³

Until recently there was limited information in the collection about this house and the only original material was an entry in the Council's Building Applications Register. However, the donation of the cover of the *Australian Women's Weekly* for 24 January 1942, showing an artist's view of the house, and a brochure detailing the house specifications have proved a valuable addition, giving us a rare primary resource (plate 4).

During conversation, the donor of the *Dream Home* ephemera revealed a connection to James Squire Morgan, etcher, student and friend of Sydney Long. As Squire Morgan had been a resident of Mosman this led to his becoming the subject of an exhibition along with another local etcher, Livingston Hopkins. This project provided an opportunity for research and the chance to obtain copies of Squire Morgan's etchings and photographs for the collection.

William Macleod earned a reputation as an illustrator for such journals as the *Sydney Mail*, *Sydney* and *Queensland Punch* and the *Picturesque Atlas of Australasia*. In 1886 he assumed the position of manager of *The Bulletin*, remaining with the journal until his retirement in 1926.⁴ His Mosman connection begins in 1903 when William moved his family from Waverley to Dunvegan, Mosman where he lived until his death in 1929. *Dunvegan* had grounds extending to Sydney Harbour, a bowling green and a studio where his wife would read to him⁵ while he worked on his paintings, stained glass or plaster modelling.⁶

In 2003 a plaster relief of head and shoulders in profile mounted on wood, signed W M^c L and dated 1911 was given to the collection (plate 7). After determining that it was by Macleod, the next step was to identify the gentleman portrayed. As any collector would appreciate, we saw a similarity to Henry Lawson and hoped that he was indeed the subject. However, research eventually led to the conclusion that it was

most likely to be Richard Hayes Harnett Jnr, Mosman's first Mayor in 1893. Harnett and Macleod were acquainted and in 1911 Harnett was 61 years old, which seems to be the approximate age of the sitter.

In 1883 Livingston Hopkins arrived in Australia to work as a cartoonist for *The Bulletin*. Known as 'Hop', his social satire resulted in over 19,000 drawings and made him the most popular of *The Bulletin* cartoonists.⁷ Shortly after his arrival, Hop visited Mosman and was so taken with the area he rented land at Edwards Beach (Balmoral) establishing the first artists' camp in the area. This camp attracted such artists as Girolamo Nerli, Arthur Collingridge, B.E. Minns, Charles Conder, William Lister Lister, Julian Ashton, Henry Fullwood and the poets Henry Lawson and Andrew 'Banjo' Paterson.⁸

In 1890 Hop purchased *Fernham* in Curragheena Road (now Raglan Street) living there until his death in 1927. About ten years ago, his grandson donated a number of Hop's etchings, a published collection of his *Bulletin* cartoons *On the Hop*, photographs of *Fernham*, his children and the mini-zoo he maintained at the house, thus providing a tangible record of Hop's artistic contribution and his life in Mosman (plate 8).

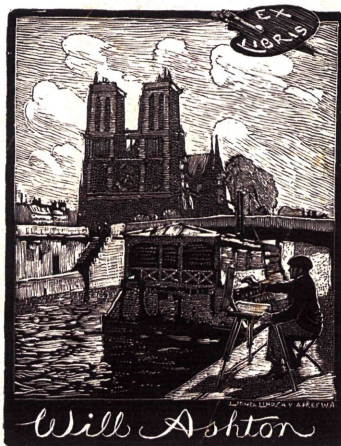
William Henry Smith and Sydney Holland Cabban were speculative builders responsible for the early development of Mosman. From the late 1890s they built a number of shops, including the distinctly Federation shopping arcade *The Strand*, the public school and over 170 houses in the area bordered by Bradley's Head Road and Prince Albert Street, Mosman. Most of these houses are still standing and are fine examples of the Federation architecture for which Mosman is famous.

Smith served on Mosman Council, as both Mayor and alderman, and in 1925 on his retirement he received a beautifully decorated presentation book (plate 9). Donated by his grandson, this presentation depicts Mosman Bay and the Council Chambers in delicate watercolours and includes the signatures of important residents of the day. Also donated was an elegant engraved silver plated rose bowl presented to his wife in recognition of her support of the Mosman community. The Mosman-Neutral Bay Rifle Club was formed in 1915 as a result of a petition from residents concerned about homeland protection. Following an initial meeting, the club received a loan of 150 rifles and commenced to provide training courses on Mosman Oval. During the First World War, 707 members were enrolled in the club with 243 enlisting for active service.⁹ After seeking advice on how to conserve their archives the present-day members decided to



Above left: 12. Photographer unknown, postcard, *The Garden School*, c.1924, 10.5 x 15.2 cm

Above right: 13. Lionel Lindsay, *Bookplate for Will Ashton*, n.d., wood engraving, 9.6 x 7.3 cm, nla.pic.an11032555 National Library of Australia



donate the club's historic records (plates 10-11). Dating from 1915 this donation includes minutes of meetings, rule books, annual reports, members' lists, programs of events, advertising leaflets, concert programs and letters from members serving overseas during the First World War. To accompany this donation, current members compiled a history of the club to place these archives into an historic context.

In 1924 the Misses Lily Arnold and Jessie Macdonald opened the Garden School in *Glen Carron* in Stanton Road, Mosman. Both women were members of the Order of the Star in the East, a branch of the Theosophical Society, responsible for building the *Star Amphitheatre* at Balmoral. The aim of this co-educational school was to provide an all-round education that included eurhythmic dancing and tuition in Esperanto. Among the students were a young Peter Finch and Joan Hammond.¹⁰

Originally called *Tivoli*, the house had been built in 1893 by Ernest T.H. Rhode who was the stepfather of art collector and benefactor, Harry Ervin. By 1904 the house was owned, or tenanted, by Lionel Bridge, and had been renamed *Glen Carron*. The Garden School closed in 1936, the estate was subdivided and the house demolished. Although the collection held an advertisement for the school and photographs of students in the garden, these did not give any indication of the school

building's appearance. This was remedied by the arrival of two postcards which had been donated to a local booksale (plate 12). As these images were relevant to the S.H. Ervin Gallery, we made copies for the gallery's archives.

The Mosman District Cricket Club was formed in 1908 and held its first Annual Ball in 1909. From this dance we hold a beautiful dainty dance card with a pencil attached by a silk cord (plate 15). Alongside each dance, and written in pencil, is the name of the gentleman wishing to dance with the cardholder. Unfortunately, the owner of this card is unknown but a look at early club records indicates that those listed were club members.

The Mosman Cordial Works located in Vista Street, Mosman operated for just a few years from 1913 to 1917. A brewed ginger beer bottle from this company was donated after its owner saw examples of the Library's donations on the website (plate 16). Apart from slightly blurred print, the bottle is in excellent condition. This bottle does not have any makers' marks but it is quite likely to have been made by one of the North Shore potteries at the time. The glaze is of the quality used by Mashman Potteries but it could have been made by the Ku-ring-gai Tile, Pottery and Brick Works at Manly, Sydney Pottery at Lane Cove or the Hornsby Tile, Pottery and Brick Works at St Leonards.

In 1914 the public zoo was moved from Moore Park to its present-day site in Mosman. While the library holds a good selection of photographs, postcards and guide books relating to Taronga Zoo, only in the last couple of years did the collection receive a program celebrating its official opening in 1916 (plate 17). The program was in a box from a deceased estate and was the last thing we expected to find in this particular gift.

One of the more unusual items is an artist's palette complete with layers of oil paint (plate

16). William Lister Lister is believed to have owned this palette. Famous for his landscapes, Lister Lister won the Wynne Prize seven times, was President of the Royal Art Society and a Trustee of the Art Gallery of NSW.¹¹ In 1901 Lister Lister moved to *Castalla* in Redan Street, Mosman where he lived until his death in 1943. While more than likely that he did own this palette, we have no record of how it came into the collection, although it may have been part of the Jack Carroll donation. The palette is mounted on a board which holds a brass plaque commemorating the purchase of the first Mosman Ambulance and a key to a grand Gothic house, *The Rangers*, built in 1844 and since demolished.

Lady Winifred Isobel Ashton was the second wife of artist Sir William Ashton, and sadly one of the victims of the 'Granny Killer' who terrorised Mosman in 1989 and 1990. She collected a great deal of memorabilia including photographs, certificates, newspaper clippings, calendars, cards from the likes of Rubery Bennett and B.J. Waterhouse, artworks, an extensive collection of travel ephemera and letters from Ashton and his son, Adrian. Among the more unusual items are pieces of jewellery, locks of hair and a bookplate designed in 1950 by Lionel Lindsay for Will Ashton.¹² Lindsay based the design of this bookplate on one of Ashton's Paris paintings, adding a figure of an artist on the riverbank (plate 13).

Donations are one of the many rewarding aspects of maintaining a local studies collection and imply that people acknowledge the library's caretaker role of the local heritage. It is exciting to receive, sort and research donations. We don't always know what we'll find. We don't always know what it is we have found. We don't always know who has made the donation. But the challenge of finding these answers is one that we relish.



*Distinctively
Modern...*

No other furniture expresses the modern trend with such individual design. Its furniture has such beauty of design, individuality in workmanship and value as Newlands Steel Furniture.

Lounge Suites... Bedroom Suites... Dining Suites... occasional pieces... selection of lifetime furniture... a wide range of chromium steel that will add its greater practical comfort in its use and ownership.

See this modern furniture at your nearest furniture or department store or Catalogue... posted free.

A.C. Ad. 10/40

NEWLANDS STEEL FURNITURE

NEWLANDS BROTHERS PTY. LTD., Riley St., Sydney, N.S.W.
Manufacturers of Steel Furniture and Modern Sleeping Equipment

maker's lament which so eloquently acknowledged defeat in the face of general confusion, Nora Cooper had some definite ideas about the ongoing debate on the direction of modern furniture design in Australia. The 'Jazz Age' design with its peculiar forms was dead, she announced, and that the 'strange and repulsive experiments which have shocked so many susceptibilities during the past few years are nothing less than the birth pangs of a new era of greatness'.³

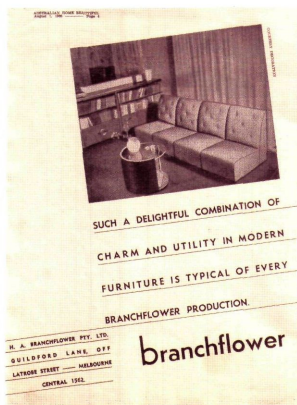
In describing the practical innovations of 'loughboys' to store men's clothing, and sideboards incorporating glass cabinets for displaying crystal, she noted that while Modernism was shocking our artistic sensibilities, it was responding to practical needs of the client and was 'awakening our intelligence'. For her, modern furniture design must address the needs of the new age, an age of speed and travel with no margin for the waste of 'time, energy or material'.⁴

In reality, she was calling for a Modernist

refinement of the traditional beauty of old furniture - the efficiency of the new combined with the traditional taste and values of the old. This compromise is revealed in the items she most admired: Australian-made sideboards in a restrained neo-classical style with some inlaid decoration, and Dutch furniture made in a traditional 17th-century style, but with fewer carvings and decorative elements. These were hardly the objects that would herald 'a new era of greatness'.

The *Australian Home Beautiful* of April 1935 reported a new interest among home owners and builders in furniture and furnishings: 'In building, Modernism is only beginning its advance, in furniture it has made astonishing progress.' The best modern pieces owed their inspiration to Germany (plate 2). An increased interest in form and line and finish was noted:

The young people, they say, are almost without exception modern in their taste...



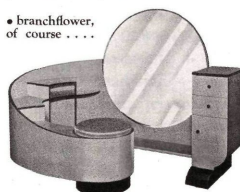
SUCH A DELIGHTFUL COMBINATION OF
CHARM AND UTILITY IN MODERN
FURNITURE IS TYPICAL OF EVERY

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H. A. BRANCHFLOWER PTY. LTD.
GUILDFORD LANE, SYDNEY
LATHOKE STREET - MELBOURNE
CENTRAL 1935

branchflower

• branchflower,
of course . . .



• the subtle curving that keeps the design, the clever contrasting of color, the convenient arrangement of drawer and cupboard truly modern, we completely credit.

• the above design and many other pieces, both modern and period, await your inspection at the Branchflower factory.

• we invite you to call and see for yourself the perfection of Branchflower construction and design.

• you will be surprised at the moderate prices, too!

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BRANCHFLOWER PTY. LTD., SYDNEY
all London House, Sydney to the Sydney Building
Phone 1000 (1935)

Far left: 4. Sleek chrome-plated steel furniture by Newlands, Sydney in 1940 was aimed at the sophisticated, design-conscious reader of *The Home* magazine. Only the bold decorator of the period embraced such an industrial idiom in a domestic setting. *The Home Annual*, 15 October 1940

Top left: 5. The Melbourne furniture company Branchflower accommodated all tastes in the thirties ranging from European-inspired art deco to 18th century revival furniture in mahogany. In this advertisement they are definitely modern, and prefer to use a French illustration rather than their own product. *Australian Home Beautiful*, 1 August 1936

Bottom left: 6. Furniture manufacturers' attempts to be 'truly modern' resulted in some extreme forms, such as this space-consuming dressing table, hardly appropriate for the average suburban home. *The Australian Home Beautiful*, 2 October 1933

nine out of ten - one might say 99 out of one hundred - young couples, call for modern furniture and decorations. Generally it is the young matron - or the bride to be - who directs the choice. She is well versed in styles, studies the current magazines, knows what she wants and demands it.

In 1936, the magazine *Art in Australia* devoted a few pages to reviewing the latest developments in modern Australian furniture. It featured pieces by prominent designers such as Frederick Ward and Molly Gray - the up-market pieces usually incorporated into architect-designed residences of the period where architect and interior designer cooperated (plate 3). The unidentified author noted that the days of Victorian cedar and mahogany antiques were over, replaced by growing enthusiasm for modernity, accompanied by the home builder's desire to have streamlined built-in furniture. He commented:



ROOM IN RESIDENCE OF MR. & MRS. R. A. DE T. PREVOST
BELLEVUE HILL, SYDNEY



RESIDENCE OF MR. & MRS. R. A. DE T. PREVOST
PRESTON & ANCHER, ARCHITECTS

THE architects for this house consider that the chief obstruction to our having better homes has been the supposition that they should be built in a style. There is a great difference between being built in an imitative style and being built with style. To be concerned with style imitations and what the Americans call period design is not only detrimental in itself, but it blocks the way to any possibility of true development.

the best contemporary furniture is therefore marked by the same characteristics as contemporary architecture, sound planning and 'workability', simplicity of form, and interest obtained by the use of fine materials rather than applied pattern or ornament.

Technical advances of the period using veneered plywood and laminated boards allowed for large, uninterrupted plain surfaces and rounded corners, essential to the aesthetic of the streamlined 'moderne' style of the mid- to late-thirties.⁶ Plywood was available in large sheets six feet by three (183 x 92 cm), in various thicknesses.

The key concepts espoused were sound planning, simplicity of form, and workability or functionality. Social pretensions in larger houses required a sense of richness or luxury, and this was to be achieved through the application of rich and often highly patterned veneers, particularly figured walnut, macassar and English sycamore onto simple forms.

The ultimate in Modernism – tubular steel furniture – utilised in formal living rooms by only the brave-hearted, and more frequently relegated to a sunroom, was available in Melbourne in this period through retailers such as Healings of Swanston Street. Stylistically it was usually a more elaborate and somewhat debased interpretation of the simple cantilevered designs of the German Bauhaus of the 1920s (plate 4).

Prominent Melbourne furniture makers who regularly advertised in magazines such as *The Australian Home Beautiful* and *The Home* included Branchflower (who claimed to offer superior quality for little more than

the average maker), as well as Martin, Lucini and Emerson Brothers. These firms offered modern furniture alongside reproductions of historical styles such as Chippendale – which suggests that the claim by *The Australian Home Beautiful* in 1935 that nine out of 10 young home-makers demanded modern furniture was exaggerated.

A 1937 Branchflower advertisement reads 'perhaps your taste in furniture is modern, perhaps it prefers the character and dignity of a period design... but whatever it is, Branchflower have the happy knack of giving complete satisfaction.'⁷ Oddly, Branchflower rarely illustrated its own products in its advertising (plate 5), but instead borrowed illustrations from stylish French magazines such as *Mobilier et Decoration*. Perhaps the local product lacked the finesse or dramatic impact of the original (plate 6).

The Ideal Home Exhibition took place in Melbourne in February/March 1936. Typifying the ongoing debate over traditional versus modern, stands of modern design featured alongside reproduction furnishings. The middle-range retailer Patersons exhibited a sideboard especially made for the exhibition in sepele mahogany with macassar borders. A sideboard of such high quality and such refined proportions in the French art deco style could be mistaken for the work of a major French designer of the period such as Ruhlmann.⁸

Confusing the situation even further was a call by Basenden Bunt in 1937 for the return of antique furniture in the home, claiming that 'used with discrimination, fine antiques enhance the essential modernity of a tastefully arranged, comfortable home.'⁹

Above left: 7. Editorials in 1937 encouraged the use of antique furniture in a modern setting, promising that used judiciously it would 'enhance the modernity' of the modern home.

This 1937 example would cast some doubt on that claim. Liner-style house designed for Mr and Mrs R.A. de T. Prevost, Sydney. *Art in Australia*, 15 November 1937

Above right: 8. Liner-style residence designed by Reginald Prevost & Sydney Ancher for Mr & Mrs R.A. de T. Prevost, Bellevue Hill NSW. *Art in Australia*, 15 November 1937

Bunt suggests combining one or two select antique pieces – preferably 'real' antiques of the 18th century – with modern simple furnishings. Failing that, strip 'worthless' Victorian and Edwardian pieces of their excessive ornamentation, and paint them in white enamel. The result, we are assured, will be 'astonishingly effective'.¹⁰ A mixture of antique and modern built-in furniture features in the 'liner style' Sydney home of architect Reginald A. de T. Prevost, partner in the architectural of Prevost & Ancher (plates 7–9).

The war years, 1939–1945

In 1940, *Australian Home Beautiful* readers had a brief period of flippancy tinged with a bit of Hollywood-style glamour. The use of mirrors in interior design was encouraged: mirrors to cover whole walls, mirrors to transform solid objects into reflective light, mirrors to cover furniture and decorative objects such as sideboards, coffee tables, dressing tables, fire surrounds and pelmets. The intention is to create the illusion of space and an aura of glamour.



9 & 10. The Prevost house today at 1 Rupertswood Avenue, Bellevue Hill, Sydney

'The knowing use of mirror glass can bring a great feeling of luxury into an interior. It carries a light-hearted and carefree atmosphere owing perhaps to its sparkling and jewel like quality.'¹¹

The atmosphere was more serious by 1941, when design author Nora Cooper reviewed a furniture exhibition in Sydney. In a series of rooms, it portrayed the evolution of the Englishman's home from the period of the Stuarts to the present.¹² She notes the progress which had been made; especially when reflecting on Edwardian and Victorian taste with their velvet couches, cluttered walls and shawl-draped pianos and noted the 'impossibility of living a modern life in such surroundings.'

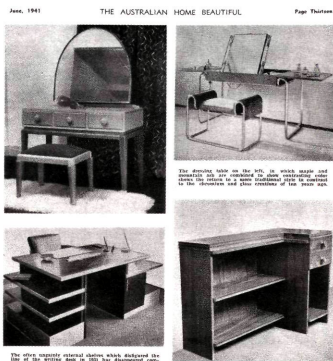
She dwells on the agonies to be endured in arriving at a pleasing and satisfying Modernism, and contrasts the simple designs of 1941 with what she considers the ungainly and extreme Modernism of the pioneers of the period 1921–31. Certainly our 'Jazz Age' pioneer of 1926 from St Kilda was long dead.

Cooper objects in particular to the use of elaborate and expensive materials such as chromium-plated steel, veneers, plate glass and plastics. In a sombre rejection of excess, a tubular steel and plate glass dressing table of 1930 is dismissed in favour of a simple timber example, which 'although modern in conception and execution can yet date their ancestry back to the eighteenth century'¹³

(plate 11). The 18th century is invoked as certitude of good taste (and might help to explain the current fad for building Georgian-style houses in our suburbs).

She advises that lounge chairs should have an early colonial feeling so that they would fit equally with a modern or traditional setting. Features of early Modernism such as extreme forms, fins, streamlining and exaggerated lines should be eschewed, as should any element that suggests eccentricity. Simple bleached and waxed timbers are preferred to the glamour of piano-finished veneers, chromium-plated metal and Bakelite plastics. Here we have an almost Arts and Crafts style revival in the call for honest use of materials and simple and transparent methods of construction.

Similar views were expressed in the Australian Broadcasting Commission's radio series *Design in Everyday Things*, broadcast in 1941. Margaret Lord's program of 7 April on furnishing living rooms stresses simplicity and functionality, and the elimination of 'front parlour pretentiousness'. She warned against 'obsolete English styles' unsuitable to Australian lifestyles and climatic conditions, and predicted the standardisation of furniture through mass production. A small window of opportunity for originality would remain however in the home maker's ability to



11. A change of mood from the flamboyant to the modest. Nora Cooper definitely preferred simple mountain ash and maple to the exotic steel and glass creations of just ten years earlier. *The Australian Home Beautiful*, June 1941

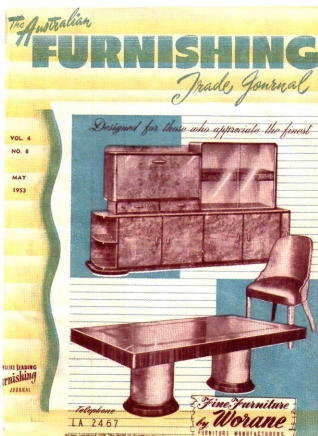
arrange the furniture, and select the colours.

Henry Manne developed this theme in a 1944 article that reflected on 50 years of modern design since Belgian designer Henri van de Velde displayed a complete studio interior at an exhibition in Brussels in 1894, in an original free-form style that became known as 'L'Art Nouveau'. Looking at the present, Manne calls for utility, flexibility (especially to allow furniture to be adapted and moved in small rooms), comfort and harmony. Furniture of rigid angular appearance should be discarded in favour of slightly rounded forms giving 'elegance and graciousness'. He urges the use of natural unstained and unpolished timbers, and honest design that displays the materials and methods of construction to full effect. Mouldings and ornament of any kind should be avoided. For the first time, and perhaps because of the material shortages brought about by the war, there is evidence of the ethical and social responsibilities of the designer:

'to waste our limited means and resources on shoddy or out-of-date furniture of hideous appearance where the right approach could create beauty to exalt our modern life would be a national calamity'.¹⁴

The post-war period, 1945–52

This climate of socially responsible design did not persist into the post-war period, when material shortages were relaxed. Manufacturers continued to produce elaborate pre-war designs of dubious merit



12. Bulky, elaborately veneered furniture displaying traces of pre-war streamlining and often sold today as 1930s art deco. *The Australian Furnishing Trade Journal*, May 1953

well into the 1950s, and much of this design cannot be easily differentiated from the pre-war period. This gives vendors an opportunity to market Australian-made 1950s furniture as the more desirable and expensive pre-war Art Deco.

In the trade literature of 1951, the Arroware Company of Windsor in Melbourne was proudly promoting its 1937 smoker's stand, a clumsy combination side table, ashtray and match box holder made of chromium-plated brass, black glass and bakelite plastic with minor modifications.¹⁵ Bulky, elaborately veneered furniture featuring multi-coloured mirrored panels and traces of streamlining in the form of rounded shelves and corners was readily available.

Overstuffed lounge suites covered in Genoa velvet and featuring built in ashtrays or little mirrored shelves for drinks in the arms were still made, as were dining room tables supported on huge trunk-like columns, richly veneered, and bulbous mirror-lined sideboards and cocktail cabinets.¹⁶ This furniture, with its glossy surfaces, bulky forms and rounded corners is a debased version of pre-war Australian attempts to imitate European Modernism (plate 12). It displays none of the principles of honesty and quality that were occasionally espoused in the pre-war period.

Robin Boyd satirised this style in his 1952 book *Australia's Home*. A line drawing of part of a living room features a Genoa velvet arm chair, chromium and plastic standard lamp, and walnut veneered

cocktail cabinet, all sitting on a densely patterned Axminster carpet designed to disguise the dust. It was as if nothing has been learned since the first pioneering attempts of 1926.

Nora Cooper's lament for the bewildered home decorator resonates throughout the period. If the designers themselves were confused, then what hope had the Modern Matron? The period, like the hapless matron, continues to evoke 'plenty of criticism.'

Gordon Turnbull holds degrees in Graphic Design, Fine Arts, Education and Librarianship. He is the Art and Design Librarian at Swinburne University of Technology, Melbourne, where he supports the research endeavours of the National School of Design.

Notes

1. Nora Cooper, 'Basic principles of furniture design' *Australian Home Beautiful*, 1 November 1938, p. 12
2. Robin Boyd, *Victorian modern: one hundred years of modern architecture in Victoria, Australia*. Architectural Students Society of the Royal Victorian Institute of Architects, Melbourne, 1947, p.17
3. Nora Cooper, 'Some interesting interiors', *Australian Home Beautiful*, 1 October 1930, p. 9
4. *ibid*.
5. 'Fashions and furniture: a pictorial review of current styles' *Australian Home Beautiful*, 1 April 1935, p. 15
6. 'Australian furniture', *Art in Australia*, November 1936, p. 80
7. Branchflower advertisement, *Australian Home Beautiful*, 1 February 1937, p. 58
8. Bonner Shore, 'Furnishing and decorating the ideal home: how the exhibition reflects the current styles and the fashion trends' *Australian Home Beautiful*, 2 March 1936, p. 10
9. Basenden Butt, 'Baroque furniture returns to favour', *Australian Home Beautiful*, 1 March 1937, p. 24
10. *ibid*.
11. Eleanor Ward, 'Reflections on mirrors', *Australian Home Beautiful*, 1 February 1940, p. 26
12. Nora Cooper 'The progress of Modernism: a decade's advance in furniture design', *Australian Home Beautiful*, 1 June 1941, p. 12
13. *ibid*.
14. Henry Manne, 'Fifty years of modern furniture: the birthday of a revolution', *Australian Home Beautiful*, 1 November 1944, p. 12
15. Arroware advertisement, *Australian Furnishing Trade Journal*, June 1951, p. 1
16. *Australian Furnishing Trade Journal*, vol.4, no.8, May 1953

Irrawang, Regentville and pioneer historical archaeology in Australia

JOHN WADE

'Turning out of Pall Mall, I was transfixed by the steely gaze of Mr Augustus John. 'Hullo, Rikki' he said, 'Still digging?' 'Hullo, Augustus, ' I replied, 'still sketching?'

Thus the archaeologist Sir Mortimer Wheeler came by the title of his 1955 autobiography, *Still Digging*. Wheeler was famous for his organisational skills – he was a founder of the scientifically rigorous approach to excavation and recording of archaeological

sites as well as setting up the Archaeological Survey of India – and as a television personality.

Judy Birmingham is not so much *still digging* but *still analysing* the finds from various excavations that she directed in a 37-year career teaching archaeology at the University of Sydney. She retired as an Associate Professor in 1998.

Judy took her first degree from St Andrews University at Fife in Scotland. Postgraduate studies followed at the University of London's Institute of Archaeology in Regent's Park, which brought her into contact with a who's who of archaeology including Professor Sir Max

Mallowan (and his wife Dame Agatha Christie), Dame Kathleen Kenyon the excavator of Jericho, Sir Mortimer Wheeler, the Australian pre-historian V. Gordon Childe and the bone expert Fred Zeuner. She completed her MA in Archaeology with a thesis on Iron Age Cyprus.

She gained extensive fieldwork experience excavating at Verulamium in England, Cyprus, Turkey, Jerusalem and Iran. In 1961 when Jim Stewart, the eccentric archaeology professor (and specialist in the Cypriot Bronze Age) from Mount Pleasant at Bathurst, appointed her to a senior lectureship in Near Eastern archaeology, she sailed to Australia.

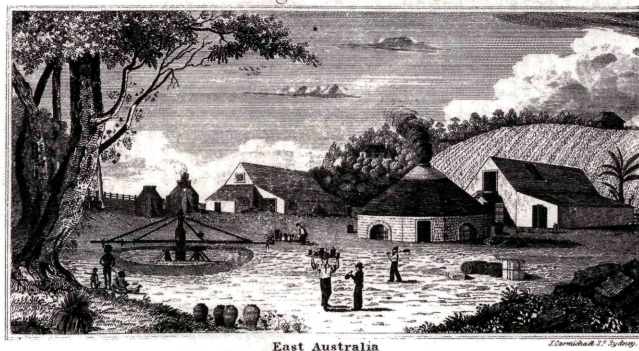


Far left: Judy Birmingham and Kevin Fahy examining Irrawang sherds, November 2005

Left: Irrawang earthenware mask head mould

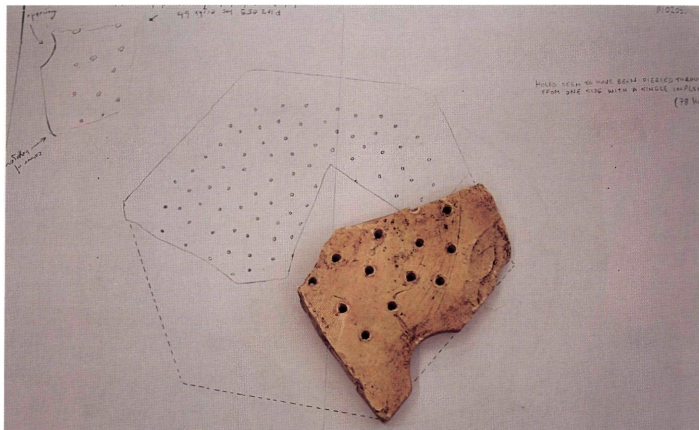
Below left: 'Irrawang Vineyard & Pottery', engraved by J. Carmichael in James Maclehorse, *Picture of Sydney and Strangers' Guide in NSW for 1839*

Below: Lidded storage jar of wheel-thrown salt glazed stoneware, impressed 'Irrawang Australia' c. 1840, h 21 diam 16 cm. National Museum of Australian Pottery collection





Above: Irrawang salt-glazed stoneware lid with irregular pierced holes



Right: Irrawang hexagonal 'filter' with regular pierced holes, unglazed, white clay stoneware (?) body

Here, as well as teaching Near Eastern Archaeology, she pioneered the excavation of historical sites in Australia, starting with the colonial pottery at Irrawang in 1967. At the time, although prehistoric archaeologists were excavating Aboriginal camp sites, archaeology students in Australia had no opportunities for getting practical experience on scientifically excavating historic sites unless they travelled overseas. Judy was also involved in preserving sites, and in helping to legislate for their survival.

Irrawang

Legendary antique dealer Stanley Lipscombe had mentioned James King's Irrawang pottery as being near Newcastle at a lecture he gave to the Ceramic Collectors Society in the mid-1960s. Kevin Fahy took up the challenge of looking for it and found from the literature that it was near Raymond Terrace in the lower Hunter Valley. Visiting the area, he thought he had located it about three miles north of the town near an old cottage and stone barn. But the woman who lived there had no knowledge of a pottery, so

Kevin went back into town and checked subdivision plans at a local solicitor's office. They confirmed the location.

Kevin returned to the property and wandered around looking for the site of the pottery. Fortunately it had rained the night before, and coming over a rise, he found a whole slope covered in sherds. One that he picked up was impressed 'IRRAWANG AUSTRALIA', so he was certain that he'd found the site. Late afternoon light showed humps on the surface that suggested structures lying beneath the long grass.

Later, Kevin met Judy and drew the site to her attention. Though she had worked recently on excavations at Aboriginal sites such as Laura in North Queensland, Koonalda Cave in the Nullarbor, and Zagora in Greece, this was her first historic site excavation in Australia. The first of several seasons of fieldwork began in 1967 under the auspices of the University of Sydney Archaeology Society, which invited her to direct the work. Excavation continued for several years in University vacations, much assisted by the Hunter

District Water Board that owned the site and was enthusiastic for it to be excavated before it was flooded by the proposed Grahamstown Reservoir.

The Irrawang Pottery was set up and owned by James King (1800-1857). King operated his pottery from about 1833 till the early 1850s, when the workmen deserted to join the hunt for gold. King was a colonial entrepreneur who tried wine growing and pottery making on his grazing property at Irrawang, near the junction of the Williams River with the Hunter. A report in the *Sydney Herald* of 22 October 1835 says that he had,

Below left: Sherds from two Irrawang pans which stuck together in the kiln, in unglazed manganese (?) black stoneware

Below right: Broken Irrawang ring setter with yellow lead glaze, with three feet either side, h 3.3 cm diam 7 cm. These are used to separate items in the kiln, leading to pin marks in the glaze where the feet rest





Above: Irrawang saltglazed stoneware jar with impressed 'Irrawang Australia' stamp

Left: A few Irrawang sherds which join together allow the archaeologist to reconstruct the shape of this terracotta bung jar, h 17.5 diam 12.5 cm

'after two years of continued experiment, now succeeded in the manufacture of Brown and Black Glazed earthenware, of excellent quality, and in most useful shapes.'

As an adjunct to the project, Anne Bickford published a detailed historical study of King in the *Journal of the Royal Australian Historical Society* in 1971. She concluded, from the paucity of references to it in his papers, that the pottery was a sideline to his main business activities. Nevertheless, the pottery was illustrated in Maclehorse's *Picture of Sydney* in 1839, and appears to be quite substantial showing three kilns, a puddling mill, and potting and drying sheds.

King was filling a need in the colony for useful domestic wares, and claiming that he had a cost advantage over imports by producing them locally. In a series of editorial stories and advertisements in the Sydney and Maitland press, King announced his progress, the shapes he was

making and the new glazes he was introducing from time to time.

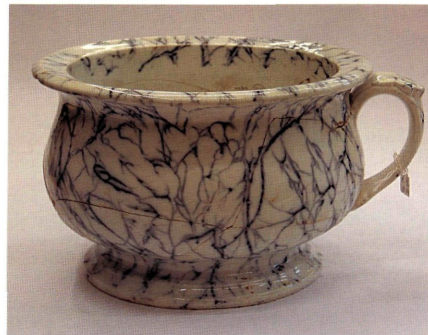
King's advertisements show he was making a wide range of practical shapes – water monkeys, baking dishes, filters, milk pans, pie dishes, cullenders [sic], jugs, flower pots, pickle jars, ginger beer bottles, etc in lead-glazed earthenware and in salt-glazed stoneware. He sold his wine in his own two-gallon stone(ware) jars, which were returnable. The examples found show that he was decorating some of the earthenware with moulded decoration.

The excavations revealed the puddling mill, two kilns and a shed, which could all be identified from the engraving of Maclehorse's guide. They also revealed thousands of sherds and bits of kiln furniture. Judy's task now is to examine the material, identify the bodies, glazes, moulds and shapes, and reconstruct a catalogue and chronology of Irrawang pottery.

A few whole examples of Irrawang pottery still exist, including some wine jars. Geoff and Kerrie Ford's National Museum of Australian Pottery at Wodonga has two pieces, a terracotta vase which may be a trial piece and a salt-glazed stoneware lidded jar, impressed IRRAWANG AUSTRALIA. When the excavated material is studied, it might be possible to recognise more of the unmarked examples.

Other projects

As the profile of Australian historical archaeology developed and a second-year course was established at the University of Sydney, Judy was involved in other collaborative projects. Sometimes these were in conjunction with historians and scientists at the University of Sydney or with staff in the Department of Industrial Arts at the University of New South Wales, who provided additional perspectives.



Far left: Irrawang brown lead glazed jar lid, diam 15 cm

Left: English glazed earthenware chamber pot, with painted marbled finish but no brand, excavated in 1991 from the privy at Regentville, c. 1840 h 15 cm



Mashman Pottery

The Mashman brothers established their first pottery at Willoughby in 1885, gradually adding several others in Sydney. One of them still operates at suburban Kingsgrove, next to the railway station.

In 1976 Ernest Ungar wrote an article on Mashman pottery, leading to Judy and Ernest recording a series of oral interviews with current and former Mashman workers, many of whom still had samples of their work. One of them was Tommy Toomey, who was about 80 back then. In his long career Tommy had worked at Fowlers and Bakewells, knew the Liepers of Pottery Green, Lane Cove NSW, as well as throwing and making Regal Mashman ware. These interviews are being edited for possible publication.

Regentville

Sir John Jamison's estate at *Regentville* (c. 1825, and also illustrated by Maclehoose) near Penrith was the site of excavations between 1977 and 1992, co-directed in 1985 by Professor Graham Connah of the University of New England. From 1986 to 1992, Judy and Andrew Wilson co-directed the project, with the advice and assistance of Dr James Broadbent, Professor Carol Liston and many interested and knowledgeable visitors including Jamison family descendants.

Graham Connah went on to excavate *Lake Innes House*, the home of Major Archibald Innes near Port Macquarie. This house was made memorable in the journal of Innes' teenage niece Annabella Boswell, who wrote that 'during our long stay under his hospitable roof his kindness never flagged.' Professor Connah is preparing a book, *The archaeology of Lake Innes House*, to be published in collaboration with the NSW National Parks and Wildlife Service.

One of the most exciting finds at *Regentville* was a pit, formerly a privy, which was filled with a mass of sometimes almost whole bedroom ceramics that had been discarded. It had a haul

Above: English glazed creamware slops bowl with grey Neo-Classical transfer print from Regentville h 8.5 diam 10 cm

Above right: English glazed earthenware water jug with dark blue Oriental pagoda transfer print but no brand, excavated in 1991 from the privy at Regentville, h 31 cm

Right: English glazed earthenware water jug, with brown transfer printed Romantic European landscape. Though unmarked, plates of the same pattern are marked J.D. Baxter, for John Denton Baxter, who operated a pottery at Hanley, Staffordshire from 1823 to 1827 Preserved ht 31 cm



of English ceramics, mostly transfer printed, and some Oriental ceramics, that give a dramatic impression of the imported domestic wares that a rich colonist was using in his household.

Judy's other excavations in Australia include the Reverend Samuel Marsden's *Mannre*, John Macarthur's *Elizabeth Farm*, Parramatta, mining sites at Hill End and the very early cemetery adjacent to Sydney Town Hall, disturbed by the construction works for Town Hall House, which revealed a cedar coffin and human remains.

Judy Birmingham is seeking help from collectors with examples of Irrawang Pottery and information about the pottery. She needs volunteers prepared to put in regular hours to help in studying the materials, drawing or data entry with the Irrawang Project, and in locating more newspaper references. Call her at the University of Sydney on 02 9036 5127 or email judy@arts.usyd.edu.au

Genevieve Cummins' collection

ANTIQUE BOXES

Inside and Out



Genevieve Cummins

The cover of her book

Below left: Mahogany ballot box used in Australia, with wooden balls numbered 1 to 25. It is thought to have been used for allocating land parcels to soldier-settlers after World War I. W 40 cm

Below right: Sailor's ditty box belonging to L. Potter RAN RAFF containing sailmaking needles, tailor's thimbles, a sailmaker's palm, thread, wax, buttons etc. A metal disc suggests he served in World War II on HMAS Yandra, a naval auxiliary vessel that took part in the search for HMAS Sydney in 1941 and in the Japanese midget submarine attack on Sydney in 1942. W 30.5 cm

JOHN WADE

Genevieve Cummins set out to collect a few boxes. But such was her devotion to the task that her collection grew, and grew, and grew. Ten years later, she has produced an outstanding and astonishing book about boxes of all kinds, most of them in her collection. With over 400 pages and 800 photographs, it has been published by the well-respected Antique Collectors' Club in England.

Her book is an illustrated encyclopaedia of antique boxes. She covers just about every sort of box you can imagine. There are wooden ones, silver ones, tortoise shell ones. There are knife boxes, seed boxes, fishing boxes, snuff boxes, money boxes, vesta cases, chatelaines, a bookie's box – even a jack in the box or three. If you want to see if any boxes are left out, check the index.

Vampire killing kits would have to be the most bizarre items, and two of them are illustrated. These kits are the Transylvanian tourist's equivalent of the spare tyre in

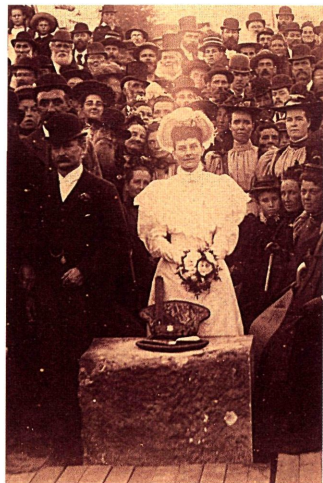


Left: A 'confection' of a box, made by Peter Markus, an internee during World War II at Cowra NSW, made as a wedding gift. The Russian-style box was made from multiple layers of packing case timber, cut, glued, stained and polished. W 46 cm



Miss Lillian Melville with the boxed silver trowel and timber mallet used to 'lay' the foundation stone of the road bridge over Long Cove Creek at Summer Hill, NSW on 8 May 1895, W 38 cm

Below right: 19th century 'pill-box' style military hat and hat box, belonging to Lieut. Roberts, with gilt belt and buckle and personal papers of 1913-15, diam hatbox 21 cm. It may relate to a colonial volunteer regiment



your car. In case of vampire attack, travellers could carry one of these kits – or maybe two, just in case. But you *must* read the instruction book; otherwise, you will not know how to shoot the silver-tipped arrows from the crossbow, or how to drive the stake through a vampire's heart.

The makers were thorough, even providing first aid equipment to treat your injuries after an encounter with a vampire. But if your injuries are serious, please use the amputation saw carefully. These kits would be a great buy – they've never been used.

What is the use of a decanter box without its decanters, a picnic box without its cutlery, a ballot box without its ballot balls, or a sailor's ditty box without its sewing equipment and personal effects? These are classic examples of how important it is to keep a box and its contents together. Boxes complete with their contents, which show how they were used, are so much more interesting, and have greater value, than those which don't.

In such an international publication, you would expect the selection to be international, with Europe, Britain, America and Asia represented. But our Australian author includes boxes from Australia and New Zealand too.

Among the more unusual boxes are the VIP presentation box for a silver trowel used to lay the foundation stone of a road bridge at Summer Hill in 1895. It comes complete with the trowel and a photograph of a radiant Miss Lillian Melville, who performed the ceremony. Her father was Ninian Melville, the mayor of Ashfield –



not merely a politician but also a prominent Sydney cabinetmaker.

Genevieve Cummins is such a passionate and driven collector that she acquired most of the boxes for her personal collection. She did the research on them. She taught herself the art of photography and took the vast majority of the excellent photographs herself. Because she took on all these responsibilities, she has kept the price down so that it is affordable.

She had already written, with the late Nerylla Taunton, *Chatelaines: Utility to Glorious Extravagance*, published by the Antique Collectors' Club in 1994. Her prodigious labour over the last ten years has resulted in a wonderful second book. You

would never guess that Dr Cummins has a full-time day job as a paediatric surgeon at the Children's Hospital at Westmead.

Note:

John Wade launched the book at the Great Sydney Antique Fair in October, where Dr Cummins offered a large selection from her collection for sale.

Genevieve Cummins, *Antique Boxes – Inside and Out*, Antique Collectors' Club, Woodbridge UK 2006. Hard cover, 439 pages, 30 x 24.5 cm, 65 b&w and 818 colour photographs, \$105/£35

EXHIBITIONS

Some exhibitions to see over the summer holidays



Far left: James Shaw (1815–81), *Fire at the Adelaide Steam Flour Mill*, Mill Street, Adelaide, 17th April 1855, 1855, Adelaide, oil on canvas, 37 x 57 cm. Elder Bequest Fund 1948, Art Gallery of South Australia, Adelaide



Left: Wembley Ware dhufish vase, h 28cm, 1950s. Private collection

VISIONS OF ADELAIDE: 1836-1886

Art Gallery of South Australia.
North Terrace, Adelaide SA
Till 5 February

See Adelaide through the eyes of South Australia's earliest artists, from the first landing at Holdfast Bay, to tents pitched along the Torrens, and the city's first Royal Ball in the new Town Hall only 50 years later.

The show comprises 117 watercolours, oil paintings, drawings and prints by some of Australia's most renowned colonial artists and by talented amateurs including South Australia's first Surveyor General, Colonel William Light.

WEMBLEY WARE – EXCITINGLY DIFFERENT!

Art Gallery of Western Australia,
Perth WA
Till 22 January

During the 1950s, Western Australia's largest range of commercial ceramics was Wembley Ware, produced by Brisbane & Wunderlich in Subiaco. Selling nationally and in New Zealand between 1946 and 1961, the exuberant, ornate designs and lustrous glazes typified the buoyancy of post-war Australian society. Eccentric examples of ceramic Australiana include the large garden sculptures of koalas, magpies, kookaburras and wedge tail eagles.

High taxes on purely decorative ceramics meant that most had a superficial purpose as ashtrays, vases or lamps, generally of secondary significance to their fantastic design. The iconic example is the open-

mouthed dhufish vase, a talking point in Western Australian living rooms during the 1950s. Production of Wembley Ware ceased in 1961, as Brisbane & Wunderlich shifted to production of hospitality wares. After having been viewed as kitsch for decades, Wembley Ware is now sought by collectors across Australia.

Wembley Ware - Excitingly Different! at the Art Gallery of Western Australia represents the first retrospective of this Western Australian icon, drawing on some major private collections. Wembley enthusiast Andrew Nicholls was the guest curator. Illustrated catalogue available by donation, or \$5 posted.

CAPTIVATING & CURIOUS

National Museum of Australia,
Lawson Crescent, Acton Peninsula,
Canberra ACT

14 December – 17 April,
open daily 9-5, free entry

Captivating and Curious features some of the most significant, interesting and quirky artefacts from the national historical collection. The Holden Prototype No. 1 is the only survivor of three test Holden sedans hand-built in 1946 by American and Australian engineers at General Motors' workshop in Detroit, prior to the roll-out of the car in Australia in 1948. The famous black dress, panties and booties Lindy Chamberlain made for Azaria can be seen alongside clothing, camping equipment and artefacts used as forensic evidence in the trials.

A recent donation is the Tirranna Picnic Race Club Challenge Cup. The picnic races held near Goulburn NSW started in 1855,

but this 18 carat gold cup was first presented in 1895. Mr David Innes Watt won the cup in 1899 with his horse *Loch Leven*, in 1904 with *Chiefswood* and in 1906 with *Pleasure*. His third win earned him the right to retain the cup in perpetuity. Retailled by Hardy Brothers, in 1895 the gold cup was valued at £150.

A camera used by Frank Hurley, a 1936 Percival Gull Six plane, colonial clothing, Governor Lachlan Macquarie's dirk, Aboriginal breastplates, Sir Thomas Mitchell's duelling pistols, an anchor from Matthew Flinders' HMS *Investigator*, a giant kewpie doll from the Sydney Olympics closing ceremony and a Depression-era tinker's wagon show the broad range of the national collection.



Tirranna Picnic Race Club Challenge Cup, 18ct gold, retailled by Hardy Bros Sydney c. 1895, ht 24.2 cm. National Museum of Australia



Nicholas Chevalier,
*The Hill, Residence
of William
Robertson
overlooking Lake
Colac* 1863, oil on
canvas, 77 x 120
cm, private
collection



Lyall Randolph
[Williams]
(Australia,
1901-1975),
Mermaid, 1960,
fibreglass shell
over iron frame
and concrete
filling,
ht remaining
94 cm,
Waverley
Library

TOWN & COUNTRY: PORTRAITS OF COLONIAL HOMES & GARDENS

Geelong Gallery, Little Malop St,
Geelong Vic
26 November – 5 February
Queen Victoria Museum & Art
Gallery, Launceston Tas
18 February – 16 April

This exhibition from Bendigo Art Gallery, now on a national tour, features commissioned house portraits by a who's who of colonial artists such as Eugene von Guérard, Louis Buvelot, Conrad Martens, S.T. Gill, Frederick Garling, Nicholas Chevalier and Thomas Clark. The artists have usually painted the houses with their embryonic or idyllic gardens. Featuring estates and homes in NSW, Victoria and Tasmania, many of the houses still exist. The full colour exhibition catalogue costs \$25.

NATIONAL TREASURES FROM AUSTRALIA'S GREAT LIBRARIES

National Library of Australia,
Canberra
3 December 2005 – 12 February 2006
Open 9–5 daily
except Christmas Day, free entry

Following from the success of the *Treasures of the World's Libraries* exhibition of a few years ago, the major Australian national, state and territory libraries have cooperated to put together this show with 170 treasures that have shaped our nation.

Familiar icons such as Cook's *Endeavour*



journal, Ned Kelly's helmet and Sir Donald Bradman's favourite bat are accompanied by others less well known. People will relate to the heartbreaking 1881 diary of Mary Watson, who perished with her baby off a deserted Queensland island, or the diary of a teenage Shane Gould during her record-breaking swims at the tragic Munich Olympics. Australian life is explored in eight distinct themes. An apple crate label from Tasmania is one of the quirky exhibits that give a cross-section of what libraries collect.

People who can't get to Canberra will be able to take in the show later. The exhibition tours in 2006 to the State Library of Victoria, 10 March – 7 May; Tasmanian Museum and Art Gallery, 26 May – 23 July; State Library of NSW 26 August – 22 October; State Library of Queensland November 2006 – January 2007 and to Adelaide, Perth and Darwin in 2007.

BONDI: A BIOGRAPHY Museum of Sydney, Bridge St Sydney NSW

17 December – 19 March
What could say more about an Australian summer than Bondi? This exhibition looks at the history of our most famous beach, and tells of the days when it was more a place for the locals to enjoy. Apart from the early morning joggers and swimmers, now it's become the favourite beach of tourists, and on some days wholly captive to foreigners.

Plans, photographs, brochures, artefacts etc document the architectural developments on the beachfront, the changing styles of bathing, and the changing demographic of the suburb and the beachgoers.

One of the most telling stories encapsulating Bondi relates to the two naked mermaids, modelled on Jan Carmody (Mrs Hanlon) and Lynette Whillier,

installed at Ben Buckler in April 1960. Engineering students from the University of Sydney stole 'Jan' in a Commem Day prank on 3 May 1960. The pair was reunited and unveiled again on 25 April 1961, but a severe storm in 1974 dislodged one and sheared off the repaired tail of the other. Beach inspector Aub Laidlaw – the legendary protector of public morality – considered them so dangerous that they could lure people to their death.



Lane sisters at the fountain,
Brisbane Botanic Gardens

CULTIVATING EDEN

Museum of Brisbane, City Hall,
Brisbane Qld
Till 29 January, open daily 10–5,
free entry

Celebrating 150 years of the Old Brisbane Botanic Gardens, the exhibition traces the development of the site from a convict vegetable garden in 1828 to an experimental botanical farm to a pleasure garden.

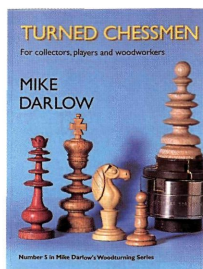
The garden had the first commercially grown Macadamia in 1858, the first sugar grown in Australia in 1862, and the first Jacaranda imported in 1864.

The courtyard of the City Hall has been transformed into a 19th century bush house with ferns, palms, flowering plants and a clam shell fountain.

You will find a comprehensive list of current exhibitions around the country on our web site
www.australiana.org/whatson.htm

Left: Kenelm Digby (1800–1880)
The Kangaroo, copied from a living animal,
exhibited in Dublin in his *The Naturalist's
Companion* 1810–1817 bound album of
watercolours; 39.6 x 25.2 cm. Mitchell Library,
State Library of New South Wales

Book reviews

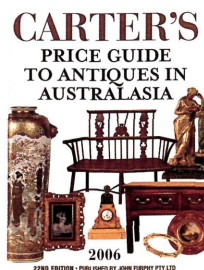


TURNED CHESSMEN FOR COLLECTORS, PLAYERS AND WOODWORKERS Mike Darlow

Melaleuca Press, Exeter NSW. 280 x 216 mm, 168 pp, many colour illustrations, soft cover, \$49.95

Mike Darlow, a former President of the Australiana Society, ran a woodturning workshop in Sydney before moving to the Southern Highlands of NSW, where he turns wood and produces woodturning books. Mike and others now make elegant chess sets of Australian design, using Australian timbers.

This is his fifth book. With great thoroughness, he details the history and design of chess and chess equipment. Half the book is devoted to the practical aspects of designing chess sets and turning the pieces, with extensive drawings and photographs of superb clarity.



CARTER'S PRICE GUIDE TO ANTIQUES IN AUSTRALASIA, 2006 EDITION

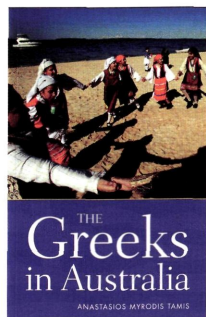
John Furphy Pty Ltd, Castle Hill NSW 2005. Hardback, 736 pages, about 6,000 colour photographs, \$125

Substantial improvements are obvious and welcome in the 22nd edition of this price guide from the John Furphy stable, although it retains the name of the founder of the series. The photographs are bigger, of better quality, with crisper colours and usually on plain non-distracting pale grey or white backgrounds. The captions are longer and more uniform in the information they provide, especially for the jewellery. The page layout is more flexible to accommodate better the varied shapes of the objects, and makes the book more interesting to look at.

The categories work better and the index is more extensive, with other 5,000 entries. The dealer index lists nearly 600 antique dealers in Australia and New Zealand and is as good a current directory as you'll find.

Prices are retail, and will vary widely for similar examples according to condition and other factors. I have never understood why a narrow price range needs to be quoted for very specific dealer stock; variations in the wider market place would be far greater, even for identical items in the same condition.

It's a relief to see centimetres correctly abbreviated 'cm'. Bearing in mind all the other improvements it's a minor point but please, next time can we use the standard order of height, width and depth for dimensions?

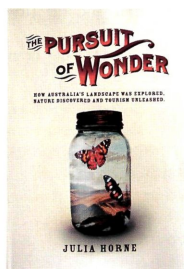


THE GREEKS IN AUSTRALIA Anastasios Myrodis Tamis

Cambridge University Press, Melbourne 2005. Paperback, 203 pp, black and white illustrations \$39.95

The first Greeks to come here were, appropriately for a penal colony, pirates. They arrived in 1829 and were set to work, as I recall, trimming vines at *Camden Park*. People of Greek or Cypriot descent in Australia now number about half a million and are the second largest ethnic minority group after the Italians. But 19th and early 20th century Greece was a poor country with a limited artistic and craft tradition, unlike Italy.

The contribution of Greek artists and craftspeople to Australia is neither as important nor as well known as that of the Italians, particularly their jewellers. In a short but broad survey such as this book, cultural achievements play a part, particularly in theatre, popular music and journalism. Otherwise, there is little more opportunity for the author than dropping names such as the potter Orpheas Arfáras, cartoonist Tony Raftopoulos, painter Vicki Varvaressos or film director George Miller.

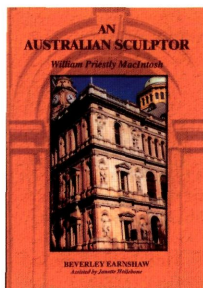


THE PURSUIT OF WONDER Julia Horne

Miegnyah Press, Melbourne Vic, 2005. 23.5 x 18.5 cm, 351 pp, colour and b&w illustrations, hard cover \$39.95

Julia Horne is University Historian at the University of Sydney and this attractively designed book is a series of essays alternating with eyewitness accounts of tours of Australia, starting with Joseph Banks in 1770. As well, she provides her own fictionalised accounts of what travel might have been like, and fictional book reviews.

It is illustrated with paintings, engravings and photographs of the scenes. Her focus seems to be on travellers' (and her own) incursions into the interior - the forests, waterfalls, streams, caves and mountains of the eastern states, especially NSW and Victoria. This is not an easy read, but a book for intellectuals.



AN AUSTRALIAN SCULPTOR, WILLIAM PRIESTLY MACINTOSH

Beverley Earnshaw, assisted by Janette Hollebhone

Kogarah Historical Society, Kogarah NSW 2004. 245 x 170 mm, 119 pp, about 105 b&w illustrations, hard cover \$25

W.P. MacIntosh (1857-1930) emigrated from Scotland as a young man, having learned stone carving possibly from his stepfather and as an apprentice. In Sydney he enrolled under French artist Lucien Henry at the Mechanics School of Arts, winning the modelling prize in 1882. The next year he received his first paid commission for medallions at St Saviour's Cathedral in Goulburn, where he met his future wife.

MacIntosh's sculptures adorn the Lands Department, the Queen Victoria Building, the Commonwealth Bank in Martin Place and Sydney Technical College in Sydney, St John's Darlinghurst, the War Memorial at Double Bay, *Canbrook* and Ashfield Infants' Home. Queenslanders will recognise the Boer War Memorial at Allora and his sculptures ornamenting Government buildings in Brisbane. He created smaller works in Adelaide and elsewhere, including a series of Amicus figure groups for AMP's regional offices.

In 1918 he moved to English Street, Kogarah in southern Sydney and established a workshop in the backyard. He died, aged 72, in 1930, and is buried at Woronora Cemetery – without a sculpted headstone. The Kogarah Historical Society maintained an interest in him and eventually published this work about one of the suburb's residents.

Earnshaw claims to correct some misinformation about MacIntosh. Her book will appeal to those interested in late 19th and early 20th century art and architecture, and lead to other pieces by MacIntosh being recognised.

REID'S GUIDE TO AUSTRALIAN ART GALLERIES

Lucy Meakin & Michael Reid

Allen & Unwin, Crows Nest NSW 2005. Paperback, 23 x 15 cm, 345 pp, advertisements, \$35.

Essentially a card file listing, state by state, of galleries in the first half of the book and art museums, organisations and services in the second half. These are interspersed with short essays and pages of advertising. Information was collected by questionnaire, and is uneven as a result in this first edition. The headings dividing sections (eg 'Art Storage') are, confusingly, in a smaller font than the titles of the entries, and not repeated as headers or footers. Useful for finding out what or who you don't know, and their contact details, but the price seems high for the quality of the publication.

DEGENERATES AND PERVERTS

Eileen Chanin & Steven Miller

Miegunyah Press, Melbourne, \$69.95

Degenerates and perverts' was how Melbourne critic and Director of the National Gallery of Victoria J.S. MacDonald colourfully described the artists represented in an exhibition of European contemporary art shown in Australia in 1939, on the eve of the German invasion of Poland that precipitated World War II.

Sir Keith Murdoch – chairman of the NGV trustees, and soon to be an opponent of MacDonald – had conceived the idea and asked Basil Burdett to put the show together. Murdoch announced to the Herald board 'Gallipoli has given us one kind of maturity. This exhibition will give us another'. Murdoch's *Herald & Weekly Times* newspaper sponsored the show and promoted it to large crowds in Melbourne, where it was shown in the Town Hall, while it was shown later in most states.

In those days of poor colour reproduction processes and before quick air travel and revolving door touring exhibitions, the display of original works by Cézanne, Van Gogh, Modigliani, Dali and Picasso created enormous interest. The art was for sale, with just a few pieces going to Australian galleries; after virulent debate, two went to the NGV. Murdoch himself bought sixteen and the University of Sydney Union snapped up a painting by Maurice de Vlaminck for just £93. H.V. Evatt bought a Modigliani.

Gallery Director Eileen Chanin and AGNSW librarian Steven Miller chronicle the effects of the show with great verve, tracking many of the works down and reproducing them in sumptuous colour. Moreover, they dispel the myth that this show introduced Australian artists to French impressionists; many young artists had trekked to Europe to get their culture shot, or avidly read the international art magazines.

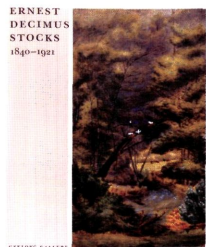
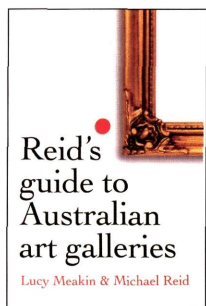
ERNEST DECIMUS STOCKS 1840-1921

Veronica Filmer

Geelong Gallery, Geelong Vic 2005. Soft cover, 30 pages, 26 x 20.5 cm, 17 colour and b&w photographs, \$12

Edward Decimus Stocks – another of those 19th century artists whose work is being rescued from obscurity – was born in Manchester, the tenth child (as his middle name suggests) of Benjamin and Marianne Stocks. Though initially well off, they didn't have an easy life. When her husband lost his calico warehouse and other assets, Marianne and the younger children followed some of her sons to Australia. Ernest became a teacher, then an artist, painting house portraits and landscapes, mostly in watercolour, in all Australian states and New Zealand.

Veronica Filmer, the tireless Registrar at Geelong Gallery, mounted this exhibition and prepared the small book. She tells his story well and analyses his artworks with sensitivity. Anyone who's building a library on Australian artists can afford and will enjoy this useful book.



ALAN LANDIS ANTIQUES

Est. 1977



*Doulton Australiana
c. 1890-1920
From left: Photographic view
'Yachting River Derwent Hobart'
rare coloured, impressed
dated 1918, no. 18,
24 different views in the series.*

*Part of a four piece wash set,
Australian flowers Louis Bilton
designs waratah A,
hand coloured underglaze
transfer print*

*Astray, Australian
map design 4, British and
Australian flags, 5 in series*

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Peter Walker Fine Art Australiana Writing Awards

Peter Walker Fine Art generously sponsors a cash award for the best article submitted to *Australiana* each year, decided by the editors and announced on Australia Day. All articles appearing in *Australiana* Volume 27 are eligible for the 2005 awards.

This year the committee has opted to make two awards, \$200 for the editors' choice and \$100 for the best article as voted by our readers. A voting form is inserted into this issue.

Contributions to *Australiana*

We welcome contributions to *Australiana*. Articles can be any length and should be illustrated. Electronic text and digital images are preferred. Photographs should be of high quality with a resolution of 300 dpi at the size they are to be printed. A Style Guide is on the web site or available from the editors.

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Contents of *Australiana* 2005

- Donna Braye, The Mosman Local Studies Collection, 274.17
James Broadbent, A Chinese export dessert service, 274.15
Les Carlisle, A certificate from the Agricultural Society of New South Wales, 272.4
Katherine M. Chappell, Rosedale, Lyndale, Roselyn and Superior Ceramics: the pottery of Worthington and Comber, 272.12
Glenn R. Cooke, John James, the sequel, 274.11
Ruth Dwyer, The pledge of her affection, 274.4
Christine Erratt, Whose mark is that? 271.6
Annette Gero, The legacy of the gold rush quilt, 271.4
Claire Gobé A panorama of Brisbane, 272.30
Melissa Darbyshire ceramics, 271.12
John Hawkins, Edward Augustus Wilson, American-born patriot, cabinetmaker, political convict and 'British slave', 271.16
Helen & David Kelly, Dining habits and toilet furniture, 271.8
Peter Lane, More Tichborniana, 273.37
Michael Lech, The Gilkes family, Marion Best fabrics and early fabric printing in Australia, 273.6
Tracey Lock-Weir, Augustus Earle's portraits of Barnett Levey and his wife, 271.36
Keira Quinn Lockyer, A race against time - the story of a watch, 273.13
Megan Martin, The Camden coral tree, 273.36
Andrew Morris, Thomas Griffiths Wainwright: dilettante, or simply misunderstood?, 271.22
Michelle Maddison, The baronet butcher of Wagga Wagga, 272.23
Megan Martin, The Camden coral tree, 273.36
John McClymont, A builder's ledger 1840-1846, 273.4
Rosie Nice, Australia's on the boil, 272.19
R.A. Phillips, Silver marks: Hale or Hooft?, 273.38
Margot Riley, The Bowman family's Trafalgar flag: symbol of patriotism or Australian Nelsoniana?, 273.32
Alan J. Robb, The lost Strasburg clock, 271.29
John Steele, Two paintings of Brisbane c. 1860?, 272.6
Gordon Turnbull, Australian furniture design 1925-1952, 274.23
John Wade, Gumnuts and glazes: the story of Premier Pottery, Preston 1929-1956, 272.31
John Wade, Three Marrickville Potteries, 272.28
John Wade, John Hill Jun. (1807-1870), cabinet-maker, 273.19
John Wade, Irrawang, Regentville and pioneer historical archaeology in Australia, 274.28
John Wade, Collectors' Corner: Genevieve Cummins' collection, 274.32

Regular features

- Auction results, 271.38
Books, 271.27, 274
Collectors' corner, 271.28, 274.32
Editorial, 271.7; 271.36, 274
Exhibitions 272.32, 272.36,
News, 271.14 & 15; 272.31
President's Report 2004, 271.34
Treasurer's Report 2004, 271.34

A complete index to *Australiana* 1986-2004 and an index 1989-2005 appears on our website www.australiana.org, and will be updated soon to include 2005



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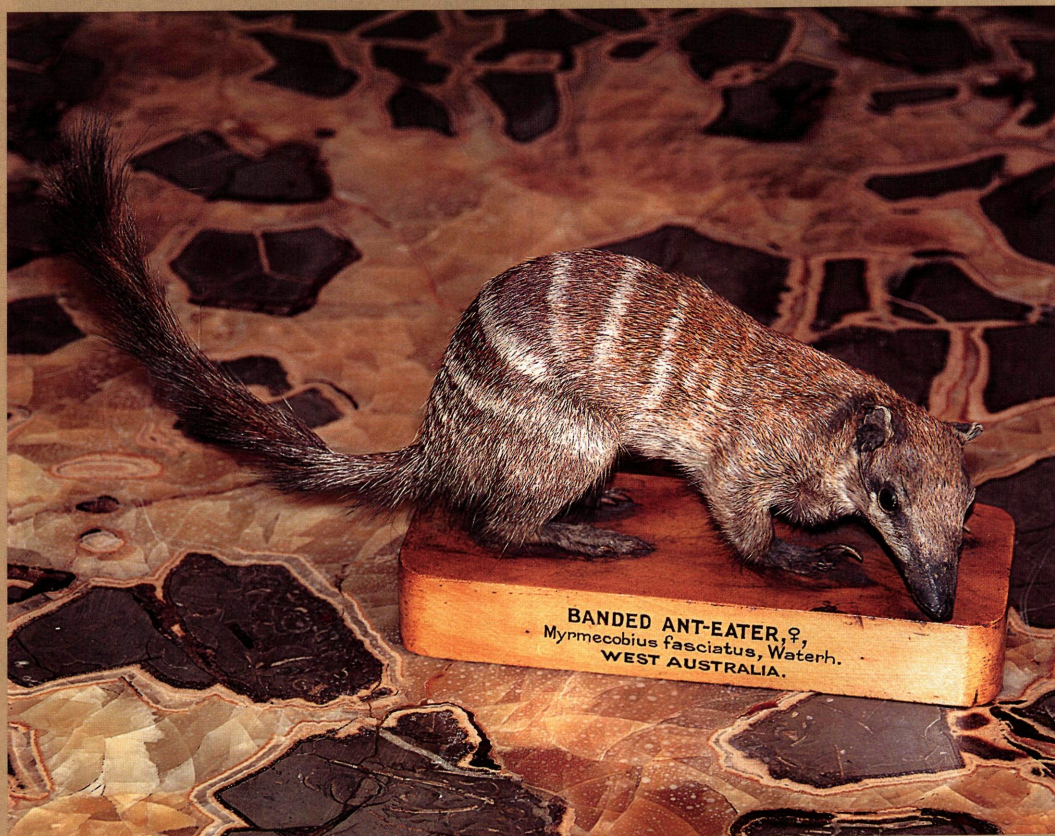
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