

# Australiana

MAY 2007 Vol. 29 No. 2







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# Australiana

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COVER: Thomas Griffiths Wainewright (1794–1847), *The Cutmear Twins, Jane and Lucy*, c. 1842, pencil and watercolour on paper, 32.4 x 30.0 cm (detail). Collection of the National Gallery of Australia, Canberra. Andrew Morris writes that Tasmanian State Archives records show that Lucy was born in 1833 and Jane in 1834, so they are sisters rather than twins (see pages 27–30)



# Reference collections

## AND THE ART OF SCIENCE

David Ferguson

The 18th and 19th centuries saw the Royal Society and Linnean Society flourish, attracting like-minded members from all walks of life with interests in astronomy, plants, mammals, birds and insects. Amateurs as well as professional scientists attended to share their findings and observations. Australia buzzed with scientific expeditions and naturalists, the real 'hunters and collectors'. The specimens they collected and the artworks they

made to record them are often in foreign lands and overlooked, but some are still in Australia.

The societies had an ability to influence governments. Exploration and discovery were high on the societies' agendas, and most notable of these expeditions was that of Lt James Cook on HMS *Endeavour*, with Joseph Banks and Daniel Solander as trained scientists. The main objectives of going to Tahiti were to observe the transit of Venus (a solar eclipse) that was visible only in the Pacific, and to accumulate reference collections of the animals and plants. In

1770, from three landing points on Australia's east coast they collected 212 insects, later described in London by a visiting Danish scientist Johann Fabricius and published in *Systema Entomologicae* in 1775, these specimens are Australia's first reference collection.

From the early colonial period, Australia was visited and settled by many notable collectors, naturalists and artists. White, Lewin, Macleay, Gould and the Scotts are notable. Their collecting, observations and art formed a basis for a corpus of rare and important books on Australia's early natural history (1, 3).

The discoveries to come out of the Pacific excited 18th and 19th century Britain and Europe so much that the creation of house museums, cabinets of curiosities and conservatories of tropical plants brought much social acclaim.

In Sydney from 1788 to 1794, soon after its establishment, the first Surgeon-General of New South Wales, John White, was collecting the region's animals and plants. These were described and sent to London where artists such as Sarah Stone, Frederick Polydor Nodder, Charles Catton, Edward Kennion and the mysterious 'Mortimer' created artworks for the 64 plates used in his *Journal of a Voyage to New South Wales* published in 1790.

White was fortunate to be given supervisory custody of an accomplished Scottish artist, Thomas Watling, convicted for forgery in 1791. Watling painted White's specimens in Australia and so did George Raper, a midshipman and First Fleet artist under Captain John Hunter of HMS *Sirius*. By the end of White's tour of duty he had accumulated a reference collection of hundreds of natural history specimens and around 500 artworks. Many of the artworks were attributed to the 'Port Jackson Painter', whose identity remains a mystery. A large



Original artwork by the Scotts of *Cerura pisci-cauda* (Scott). Copyright Australian Museum, Sydney, series 193/30



a mystery. A large number of new species were described from The White Collection (4-9).

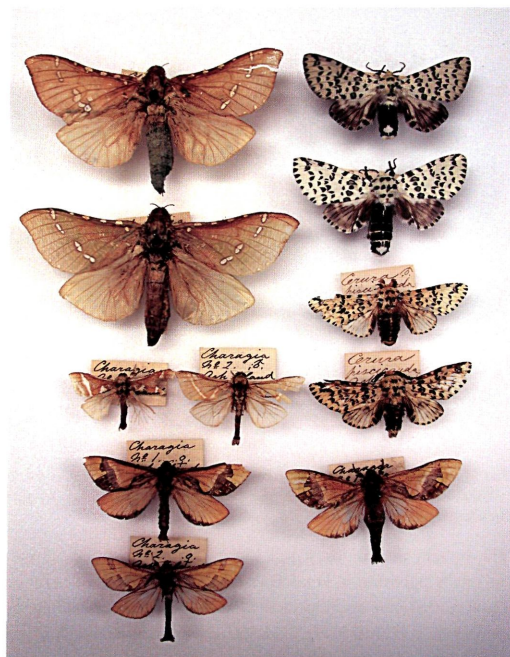
John Lewin, a collector and skilled illustrator of plants and animals followed White. He arrived in Sydney in 1800, supported by a British patron and naturalist. Lewin was to collect specimens and to observe and illustrate the birds and insects for two future publications *Prodromus Entomology, Natural History of Lepidopterous Insects of New South Wales* published in London 1805 and *Birds of New Holland* published in Australia in 1813 (10).

Alexander Macleay (1767-1848) was a very active member of both the Royal and Linnean Societies and an enthusiastic high-level civil servant based in London. Alexander no doubt eagerly accepted the position of Colonial Secretary in Sydney, and arrived in January 1826. He was a fanatical collector of natural history and had bought specimens from travellers and settlers. He arrived in Sydney with possibly the largest collection of insect specimens in private hands. Alexander set about building *Elizabeth Bay House* on a 54-acre grant and supported the formation of our first museum, the Australian Museum, in 1827.

Alexander's son, William Sharp Macleay, and nephew, Sir William John Macleay (1820-91), were also keen collectors. The three accumulated a massive holding of mammals, marsupials, birds, reptiles, amphibians, fish, insects specimens and ethnographic artefacts from Australia and the Pacific Islands. In 1888 the amalgamated collection was bequeathed to the University of Sydney, where it formed the basis of the Macleay Museum. Part of the Macleay insect collection is on display at *Elizabeth Bay House*. Alexander was a member of the Entomological Society of NSW (1, 14-15).

John and Elizabeth Gould arrived in Australia in 1838 for 18 months to paint plants, birds and animals for their books, a series sold by subscription. To accompany their work they created a large reference collection of animal and bird

Moth reference specimens collected on Ash Island by A. Walker Scott in the 1850s, the actual specimens used by Harriet and Helena Scott in their artwork. Four *Cerura pisci-cauda* (Scott) specimens are to the right. Australian National Insect Collection, Canberra. Image by David Ferguson



skins. Two books followed, *The Birds of Australia* (1840-48) and *The Mammals of Australia* (1845-63). Many new species were described from their collections of skins and the accompanying artworks (16).

Another member of the Entomological Society of NSW was Alexander Walker Scott, known socially as Walker. He graduated with a Bachelor of Arts degree from Cambridge University in 1821, and arrived in Sydney in 1822. Walker's father Dr Helenus Scott, a physician and botanist, worked for the East India Company and had been on the lookout for new opportunities for himself and his four sons. It is believed that after speaking to his friend Sir Joseph Banks, who had given a positive report about Australia, that the Scott family set sail from London in 1821. Before long, Walker met Harriet Calcott, a young lady born in the colony, with whom he had two daughters, Harriet and Helena (2).

Walker was granted 2,560 acres (1,036 hectares) on Ash Island in the Hunter River, Newcastle, NSW in 1829. There he established an orange orchard that

reputedly produced the best oranges in the colony. Walker's interest in natural history started in early childhood. In Australia, Walker set about recording in minute detail all aspects of the region's Lepidoptera. Being an excellent delineator and watercolourist, he created lively and accurate artworks, recording early biology through to adults flying around their food plant, often with a distant landscape (2, 11).

Walker educated his two daughters and trained them in watercolour, where they proved equally skilled. Walker allowed them to take full credit for the art. Helena wrote to a close friend, 'Oh! You cannot think how thankful I am that my dear father allows me to place my name to the drawings! It makes me feel twice as much pleasure while I paint them' (2).

Walker compiled his field work, which included descriptions of 18 new species and the accompanying artworks (plate 1), into a book titled *Australian Lepidoptera and their transformation, drawn from the life by Harriet and Helena Scott, with Descriptions General and Systematic* that he submitted for publication in





The Macquarie Chest, which featured in our February 2006 issue, contained many natural history specimens that were collected in the Hunter district about 1820. Courtesy State Library of NSW, Sydney

1851. Initially publication stalled, but it was finally published in London in 1864 (13). A further nine descriptions of new species were published in the *Transcripts of the Entomological Society of NSW* in the years after 1869. Walker's pinned specimens were of a high standard and some were acquired by the Macleay Collection. Some important specimens are now on permanent loan to the Australian National Insect Collection, CSIRO, Canberra (17) (plate 2). Walker became a trustee of the Australian Museum in two appointments from 1864 to 1879 (2).

Harriet (1830–1907) and Helena Scott (1832–1910) became known as the 'Scott sisters' in entomological circles as a result of their artwork, and became honorary members of the Entomological Society of NSW in 1868. Many scientists visited them on Ash Island. The Scott sisters became the preferred artists for scientific books being published at that time. They completed work for the *Monograph of Australian Land Snails* by J.C. Cox in 1868. Gerard Krefft commissioned images for *Snakes of Australia* published in 1869 and *Mammals of Australia* in 1871. These images were exhibited at the Sydney Intercolonial Exhibition of 1870. The Scott sisters designed Christmas cards with a floral theme for Turner & Henderson in 1879. (2)

Reference collections for the scientific study and description of species is vital to understanding the complexity of our natural world. Our state museums, universities, herbaria, CSIRO and other industry research centres have large holdings of reference specimens.

From the 18th century, descriptive biological artwork steadily changed. Images of White's specimens were mostly of the dead specimens, sometimes with some supportive information added. While Gould and Lewin were very accurate with colour and stance, they also included foliage or part of the habitat. Scotts' artworks included information on the early pre-adult stages, their associated plants, how the insect fitted into its micro-habitat and even the larger environment. Anatomical parts were often illustrated separately, to the side of the main image.

Hand-drawn biological art was made right up to recent times for scientific descriptive publishing. New publication standards accelerated by digital cameras and computer technology have made this type of art a discipline of the past.

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**David Ferguson** is a Canberra-based dealer in antiques and vintage furniture, collectables and ethnographic art from Australia and the Pacific region.





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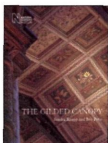
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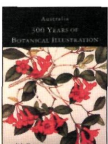


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# The passage of time

Andrew Shepherdson

The rime crunched beneath Jonas's boots as he trudged across the frozen paddock towards the tree line that marked the creek. His hands were thrust deep into the pockets of his heavy overcoat, and despite having turned up its high collar, the chill morning air nipped at the tops of his ears.

Reaching the new boundary fence, the split timber freshly pink, he stooped down and swung himself through. As he passed between the rails he could still clearly smell the piquant eucalyptus scent of the wood.

His breath hung white in the air as he stepped into the quietness of the gum trees, their hairy fibrous bark seeming to absorb the sounds of his arrival. Behind him, carried clearly through the still air, he could hear the morning noises of the settlement: the rough barking of the dogs accompanying the shouts of the soldiers, the clinking of chains and clatter of tools as the men went about their assigned duties.

As he tramped through the dank bush heading towards the creek, he looked at the trees around him. Some of them were giants – bigger by far than anything he had ever encountered back home. He craned his neck back to look right up to the pinnacle of one, remembering the tars in the Navy telling him how pleased the captains had been to find such tall, clean-limbed trees. The young ones were ideal for masts and spars, they said. And hard as oak too, they had reckoned.

They were right about that, Jonas thought; it was good, strong durable timber. Not pretty mind, but long-fibred and ideal for construction work. The really big trees were difficult to fell though, not to mention the problems with splitting them straight and then cutting them up in the pits.

Jonas thought back ruefully to the stints he'd done in the sawpits while serving out his time. He knew from bitter experience just how exhausting it was working on those big pit saws – especially for the poor bastards down at the bottom end. It usually wasn't long before their health started to pack it in, with the dust filling their lungs and inflaming their eyes.

All sounds of the settlement behind him had faded now, to be replaced by the insistent noise of rushing water up ahead as he neared his destination.

Breaking through the last screen of foliage, he emerged beside a river running in full spate. The winter rains and snowmelt from the surrounding mountains had created a fast-flowing torrent of considerable breadth. The well-worn boulders that lay exposed in drier seasons were concealed now beneath the surface of the water.

As he scanned the riverbanks, he spotted the group of big native pines that the overseer had told him about. Working his way towards them, he eventually arrived in their midst, wondering to himself that such unimpressive looking trees could yield such fine timber. It was often the way in this odd place, he thought; the most unlikely looking plants and creatures could turn out to have the most surprising attributes.

Pulling a lump of chalk from his pocket, he selected the bigger trees in the group and marked their lichened trunks with large crosses for the timber gang. Jonas reckoned that if the men felled the trees onto the bank, it would be relatively easy to manoeuvre them into the water and float the logs down to where the river emptied out into the sheltered bay that the settlement lay on. Once there, the pit-crews would turn them into timber for his requirements.

Normally Jonas liked to keep as much distance as possible between himself and

the settlement. It was years since he'd finished his time there, and to return brought back many unpleasant memories that he'd much rather not be reminded of.

However he'd come down from Hobart on the regular supply ship at the insistence of one of the convict overseers who he'd encountered in a waterside tavern back in town. Jonas had a respectable position as foreman in the King's Yard now, plying his old trade of joinery as he made items to request for the various authorities, and the man knew of his interest in obtaining quantities of the more unusual woods.

Although ordinary lumber was available in abundance as the gangs continued to clear the foothills of Mount Wellington, the finer local timbers were much scarcer, and Jonas was always on the lookout for them to use in cabinet-making.

A year had passed, and Jonas was checking the timber in the drying-sheds at the King's Yard. As he slid the broad plank of butter-yellow pine out from the rack he smiled. The men had done a fine job cutting it up; the timber had dried straight and true. And as he examined its surface he nodded to himself in approval.

The pine was covered with convoluted swirls of grain and a fine irregular pattern of tiny knots of burl. The flaming was almost as good as on those mahoganies from the island of Cuba that he'd been used to working with, back in the Old Country. Except that there, he had always used those woods veneered onto a carcass, whereas for what he had in mind here he was going to use this timber solid.

The garrison Colonel, recently returned from England accompanied by his new wife on one of the transports, had come to Jonas to commission a suite of new furniture for his equally new house. He had even brought back with him copies of the newest furniture directories to show Jonas the sort and style of things that he and his wife wanted made.



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Jonas, who owed a lot to the Colonel, was determined to do them proud. Besides, it was a challenge to his craftsmanship he would enjoy, to be able to make things after the latest London styles, but that were in their own way original to the new colony.

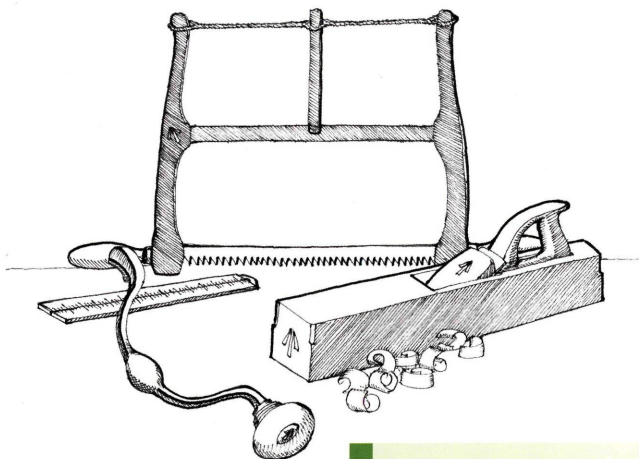
Jonas had drawn up sketches that met with the Colonel's approval, then he'd set to work cutting, shaping, turning and fitting the various components. All the furniture was virtually finished now, and for weeks Jonas's workshop had been filled with the sweet fragrance that came out of the timber as it was worked.

When the Colonel came to view his completed order, he was delighted. He surveyed the room full of furniture, virginally resplendent in its fresh, pale yellow timber, then turned to Jonas and said: 'But my dear chap, you've excelled yourself; this is magnificent!'

Jonas beamed silently back at the Colonel, glowing with pride in his own handiwork. It was magnificent too, he thought to himself. All the furniture was handsome, but the centrepiece, of which he was particularly proud, was the clothes press he had made for the matrimonial bedroom.

Nearly two hundred years later, the auctioneer gasped as the squeaky steel roller door rose high enough to reveal what stood at the rear of the garage. He could hardly believe his eyes as the most splendid Regency Huon pine gentleman's clothes press he had ever seen positively glowed back at him out of the gloom.

When they had transported the clothes press to the auction rooms, they had dismantled it into its five components only to discover the letters 'KY' stamped repeatedly on the interior, and a name — Jonas Wiggins — pencilled under the base. It was the only piece left from the original suite, and the intervening years had given it the most gloriously mellow deep golden patina. Almost architectural in its design, it stood like a sentinel from an earlier era. A testimonial to a long-dead craftsman, waiting now to be auctioned.



That first night when it had arrived at the auction house, the auctioneer had examined it quietly by himself. At its centre was a tall bank of drawers that was flanked on either side by a cupboard. Surmounted by classical triangular pediments, they looked remarkably like sentry boxes, almost suggesting to him a military association. The doors of both cupboards were cut from the same piece of heavily figured timber, as were the drawer-fronts, giving a positively riotous display of wood-grain across the front of the piece.

As the auctioneer admired the thing, it dawned on him that this piece of furniture wasn't just made in Tasmania — it was actually *part* of Tasmania. Lovingly and skilfully made out of ancient timber dragged from the bush by the unfortunate convicts, it was redolent with the pioneering history of British settlement in Tasmania.

He had no idea exactly how much money it would bring, but he knew it was going to be a lot. There was even talk of it being bought for the nation. He had heard that the museum was considering buying it — and so they should, he decided. It would give people here something tangible to be proud of about their heritage of European settlement for a change.

**Andrew Shepherdson** was born in London in 1950, where he trained and worked as a silversmith. Having decided to visit the land of his forbears, he came to Australia in 1979 and ended up settling in Tasmania, where he became, among other things, an antique dealer with a particular interest in the unusual.

Reduced to abject poverty in recent years by the advent of eBay and the electronic pastime of 'Buying and Selling as a hobby for everyman and his dog', he was unable to sing for his supper, so was forced to take up writing. His first book, *Journeys of a Light Horseman* came about as a result of the discovery of family documents and his interest in military history. His second, an anthology of anecdotes entitled *The Antique Dealer's Guide to Ethics* was just the result of sheer bad taste and the revelation of how to use a word processor.

Following the publication of these two volumes, he recalled the innumerable times he had heard his customers say with regard to his stock — 'I bet these things could tell a story.' Realising that they couldn't, he decided to tell some for them...



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# At home with silk batik and painted furniture:

BYRAM MANSELL'S

DECORATIVE ART IN 1920s SYDNEY

Andrew Montana

Recent histories of Australian decorative arts in 1920s Sydney fall into two focus areas: those that highlight the importance of women's work through the agency of the Society of Arts and Crafts of NSW, and those that showcase the work of the artists associated with the famous 1929 Burdekin House Exhibition and its lead up – Hera Roberts, Roi de Maistre, Thea Proctor and Adrian Feint.

William Arthur Byram Mansell (1893-1977), 'The Australian Sunshine'. Silk batik shawl/wall hanging, Sydney, c. 1930 Collection Powerhouse Museum, Sydney, photograph Jean-Francois Lanzarone, PHM.

As the charmed inner circle of artist, publisher and entrepreneur Sydney Ure Smith, this latter group whose work featured in Ure Smith's *Home* magazine represent the avant-garde of Sydney, their designs identified as local expressions of *art moderne* style. Inspired by Parisian and North American contemporary models, the brightly coloured painted furniture, the abstract patterns and geometric forms typify their designs for interiors in which prints by Margaret Preston signalled a modern Australian internationalism. Preston's art too has received much attention and her once vilified formalist appropriation of indigenous art during the 1920s, 1930s and 1940s is now vindicated and considered influential in bringing Australian Aboriginal arts into 20th century consciousness.

Decorative artist Byram Mansell's appropriations of indigenous art from the 1940s have received less consideration<sup>1</sup> and his literal borrowings from Aboriginal art — once heralded by Dame Mary Gilmore as showing 'that Australia has something of her own to give to the world in its different applications of art'<sup>2</sup> — are perhaps of sociological interest but regarded as kitsch.<sup>3</sup> Arguably, this cloudy reputation about post-World War II Australia's quest for identity at the close of the British Empire has prevented research into Mansell's earlier work — especially his extraordinary silk batik designs of the 1920s.

As this article shows, the result of new research into Mansell's art during this period is rewarding. Mansell emerges as a major player in Sydney's design world, a





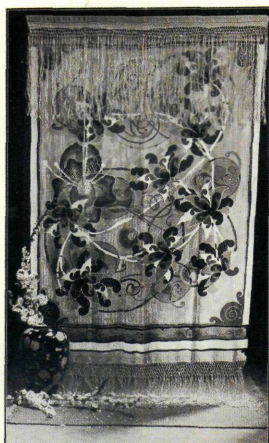
significant decorative artist whose batik silks, in particular, were regularly illustrated, singled out for review and acquired as apparel, wall hangings and interior drapery. A richer and less dichotomous picture of 'thoroughly modern Sydney' then appears, one comprising more than a charmed circle of *moderne* artists on the one hand, and the exhibitors of 'gum nuts and waratahs' at the Society of Arts and Crafts exhibitions on the other.

In 1924, a brief column in the *Sydney Morning Herald* announced Mansell's return to Sydney after working abroad. 'After a 12 months' tour of the principal art centres of the world', it reported, 'Mr Byram Mansell has returned to Sydney. Some of his most interesting experiences, he says, were gained at Hollywood in California'.<sup>4</sup>

Mansell's return to Sydney was timely, and the emphasis on his working in Hollywood was appealing. Fashionable Sydney society was drawn to the spectacle and glamour of the silver screen, and to the lifestyles and mansions of its famed young actors, which many tried to emulate in the style and presentation of their homes.

William Arthur Byram Mansell (1893-1977) was born at Double Bay, Sydney. He studied engineering at Sydney Technical College, and worked at his father's engineering plant, spending his evenings at Julian Ashton's Art School or drawing comic illustrations to supplement his income. Leaving Australia, he attended the Honolulu Academy of Arts in 1921, and opened a studio from which he painted colourful tropical flora on black lacquer screens, especially prepared for him by Japanese artists in Hawaii.<sup>5</sup> Briefly studying art and design in Mexico, he enrolled at the Académie Julian in Paris, before going to Los Angeles to work on sets and costumes for Hollywood studios including Cecil B. De Mille's, and then executing designs for café, theatre and cabaret décor in Los Angeles, New York and Chicago.

Well practised at glamour, theatrical illusionism and self-mythologising,



## A FANTASTIC CHORUS OF COLOUR

### Mansell's exotic batik shawls

Mr Byram Mansell, a young Sydney artist, some of whose work is reproduced here has returned from abroad, bringing back with him a number of the most recent of his very original and, in many respects, unique designs. The work consists of a series of designs, and is a highly original and most pleasing collection. The batik shawl which is being exhibited is a series of designs, and is a highly original and most pleasing collection. The batik shawl which is being exhibited is a series of designs, and is a highly original and most pleasing collection.

### THE DREHD

A fabric design which is in the possession of Mrs. Rely, Vanclove, Sydney. Its colours are brilliant red, brown, blue, purple and turquoise blue.



### FIRE REFLECTIONS

A fabric design in colours of light and red, orange, black and white, with a border of black and red, in the possession of Mrs. M. Smith of Brisbane.

### WATER LILIES

A small design carried out in red, blue, green, yellow and brown. The fabric is in the possession of Mrs. M. Smith of Brisbane.

(Continued on page 10)

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An array of Mansell's silk batik shawls photographed by Harold Cazneaux for *The Home*, 1 October 1925. Courtesy Caroline Simpson Library and Research Collection, Historic Houses Trust of NSW

Mansell found a ready audience for his decorative art when he returned to Sydney in 1924. Large fringed shawls and patterned and embroidered scarves were at the height of fashion during this decade and the technique and boldly patterned prints and rich colours he created in silk batik were associated with the arts of old Europe and South East Asia.

For the wealthy, cruise travel on luxury steamers to Singapore, Java and China was increasingly desired, and the arts of Asia advocated as inspiration for Australian design. Margaret Preston, for one, reinforced Hardy Wilson's opinion after he returned to Sydney from abroad that Australia's proximity to Java, China

and Japan should be apparent in the country's decorative arts.

In many ways, Byram Mansell addressed this. Only months after returning to Sydney he exhibited a large selection of batiks and painted furniture at the Society of Arts and Crafts Exhibition, an annual event to which he contributed throughout the latter 1920s, without, like many other exhibitors, ever becoming a member. In gendering the decorative arts of this time, studies omit Mansell, yet his work exhibited with the Society of Arts and Crafts featured prominently in reviews during this period.<sup>6</sup> The *Sydney Morning Herald*, for example, illustrated Mansell's exhibits and signalled out his works for praise:



William Arthur Byram Mansell (1893-1977), 'The Song Bird'. Print of a silk batik design illustrated in *Art in Australia*, June 1926, in colour

In previous years there have been a few examples of batik, but in the present exhibition there is a splendid display by Mr Byram Mansell, who only six weeks ago returned from

Europe and the United States of America, where batik and painted furniture are much in vogue. Batik is an ancient art of the Javanese, who used the work for elaborate robes of their idols and for the decoration of their clothes. The present exhibition shows batik, the work of Mr Mansell, of superb richness of colouring and fineness of texture. There is a note of individuality about each piece. One example shows the peacock eye

scattered about in profusion and with a carelessness that represents an attempt to depart from the stereotyped in furnishings. Another example is a futurist view of a garden, which fascinates in its colouring and depth.<sup>7</sup>

The reference to 'painted furniture' is telling, as Mansell's examples predate the painted furniture for modern interiors featured in *The Home* by Sydney designers, including the furniture designed by Thea Proctor and Roi de Maistre for the department store Grace Brothers in 1927 and the *art moderne* settings at the Burdekin House Exhibition. In 1924, Mansell's furniture ranged from a tangerine coloured garden chair to a turquoise blue table and chairs inset with a Chinese design and a sideboard stained in grey with 'fantastic birds' painted in rich orange. 'Everything must harmonise', the reviewer eulogised of Mansell's setting, 'sunshine, furniture, carpets, hangings, ornaments'.

Art critic and writer William Moore likewise praised Mansell's work in the *Daily Telegraph*. 'A blaze of colour', Moore wrote,

is provided by the large display of batic [sic] work which is staged by Mr Byram Mansell. It indicates the many uses to which this Javanese craft may be applied, as regards dresses and interiors. The fabrics produced by this method have a considerable vogue in France and America, and should arouse considerable interest here. The work of Mr Mansell is usually distinguished by good design and rich tones of colour. He also shows some hand-painted furniture of bright colour.<sup>8</sup>

Sydney Ure Smith's publications did not ignore Mansell's work during this period, promoting his batik, but not his painted furniture. In late 1925, a month before his work displayed at the Society of Arts and Crafts Exhibition again featured in the daily



papers, *The Home* gave Mansell full-page promotion, titling its coverage, 'A FANTASTIC CHORUS OF COLOURS'.<sup>9</sup> With dramatically lit photographs by Harold Cazneaux captioned with details of the shawl's owners in Australia, the report emphasised the exoticism of the shawls, which were examples of 'the modern rival of this very ancient art ... originally Indian, next Javanese by adoption, then Dutch by trade association'.

Sketching Mansell's career abroad, it implied an association between the artist's 'tapestries', a term then used interchangeably for his batik, that lined the 'rough-cast walls of Hollywood homes built and furnished in the Spanish style of architecture' with the emergent Mediterranean style of domestic architecture in Sydney's affluent eastern and northern suburbs.

In 1926, *Art in Australia* gave Mansell's silk batik design 'The Song Bird' a full-page colour illustration, outlining the 'Indian' origins and 'Javanese' adaptation of batik. Explaining the dye-resist wax technique, this report also highlighted Mansell's designs for film sets, and his tapestries for many Hollywood homes around Los Angeles.<sup>10</sup>

The stylistic sources of Mansell's batik designs suggest a synthesis of colonial Dutch and Indonesian conventionalised patterning akin to that on early 20th century Gouda ceramics. Inspiration from Japanese asymmetry inspired by nature is also apparent, and an individualised interpretation of Art Deco abstraction as this moved beyond the restless spiralling curves of Art Nouveau ornament toward a more fractured geometric handling of a motif. His patterns exude a vibrant cosmopolitan energy, which appealed to the affluent 'new woman' targeted by advertisers during the late 1920s. As the *Sydney Mail* reviewer of the Society of Arts and Crafts Exhibition in 1927 commented:

Byram Mansell is an exhibitor of some original ideas, and although to use designs of Australian flora and fauna is extremely worthy, the



A draped blue, black, old gold and white silk batik shawl, inspired by a mariner's compass, by Byram Mansell displayed with glazed pottery and hand-painted china at the 1929 Society of Arts and Crafts of NSW Exhibition, Sydney. The pattern of another batik was based on shafts of light – 'a modern effect with pleasing curves to soften the broadening rays', *Sydney Mail*, 23 October 1929



perpetual gum leaves, gum nuts, waratahs etc, become a little monotonous, and Mr Mansell's designs from the Islands, Old Spain and the Renaissance are a welcome change.<sup>11</sup>

Boldly coloured stripes intermixed with small geometric motifs also dominated his batik silks, *The Home*<sup>12</sup> again covering his designs for the Society of Arts and Crafts Exhibition in 1928 and illustrating his 'Venetian' shawl in striking red, green, blue and orange. The number of batik artists, gleaned from reviews, exhibiting with the Society had increased since Mansell's presence, undoubtedly a further result of his stimulus and instruction from his studio in Elizabeth Street, Sydney.<sup>13</sup>

Coverage of his work for the Society of Arts and Crafts Exhibition in 1929 was extensive, and this exhibition is best seen in the wider context of the Burdekin House Exhibition opened around the same time. Margaret Preston, whose work in the modern rooms at Burdekin House was represented only by her painting *Implement Blue* (1927), was given an entire gallery by the Society in the Education Department galleries in which to hang her woodblock prints. As the *Sydney Morning Herald* reported about this exhibition:

Modern colours and designs make this year's annual exhibition of the Society of Arts and Crafts the gayest the Society has ever held. Even leather work has been modernised, and with the china, woodwork and batik, shows gay and effective patternings and colourings.<sup>14</sup>

Budding Modernist interior designer Marion Hall Best, for example, exhibited a bright yellow linen umbrella on which she appliquéd linen and checked zephyr animals stitched with vivid yellow wool. The *Sydney Mail* described Mansell's shawls as colourful, delightful and modern, illustrating one of his spiral-patterned batiks draped over a stand on which ceramics were displayed, noting elsewhere 'Mrs Hal. [Vi] Eyre's cubist

pottery wall lamp' and a vase bearing an Aboriginal design.<sup>15</sup>

Mansell promoted his batiks beyond their use as stylish fashion accessories. As well as designing the room settings and installations for the Society of Arts and Crafts exhibitions featuring his work, he suggested ideas for the use of his batik shawls in domestic interiors.

Contemporaneously with the Society's and the Burdekin House exhibitions, the *Sydney Mail* featured his ideas for painting and draping recycled furniture, including a 'hideous old Victorian mirror'. Mansell explained:

The frame was lacquered blue: a wide scarf of batik in blacks, reds, orange and yellows was made to drape across one end of the table, with a huge Oriental vase on top, that showed a reflection of the mirror. Large hand-thrown pottery in large shapes is advised for placing on a soft silk drape.

The feature advised that the draping of Mansell's batik, 'heavily fringed, brilliantly dyed in powerful conventional designs or series of stripes, is intended to be thrown – or so it seems – or placed in such a manner that the folds and border make a section of pattern over the edge of the piece of furniture'. Moreover, it claimed, Mansell had received orders for the draping of grand pianos, chests of drawers, sideboards and side tables.<sup>16</sup>

Byram Mansell's batik art during this period deserves attention, not least through an examination of his techniques and the stylistic sources of his vivid colourful patterns. Mansell's painted furniture may also come to light and its impact on the well-known examples of Ure Smith's smart set assessed.

Refreshingly, there remains a lot to explore about modern Sydney in the 1920s. Hopefully, this article will encourage surviving batik pieces from Mansell's earlier period to be identified, appreciated and conserved.

Andrew Montana lectures in art and design history at the Australian National University, Canberra. The author of the *Art Movement in Australia: Design Taste and Society 1875 to 1900*, he has written many articles on the history of design and decoration for Australian and English journals.

## NOTES

- 1 A retrospective exhibition mainly featuring Mansell's designs, drawings and textiles from the 1940s and 1950s was held at Woolloomooloo Gallery in late November 1985. Martin Terry followed this up with his article: 'Aboriginality in the art of Byram Mansell', *Art and Australia*, Spring, vol. 24 no. 1, 1986, pp 86–89.
- 2 Dame Mary Gilmore, 'Forward', *Exhibition of Paintings and Batik by Byram Mansell: Australian Aboriginal Legends and monotypes of the Barrier Reef*, David Jones' Art Gallery, Sydney, April–May, 1953.
- 3 For example, Nicholas Thomas, *Possessions: Indigenous Art/Colonial Culture*, Thames and Hudson, London, 1999, p 125.
- 4 *SMH*, 30 Jul 1924, p 14.
- 5 *People*, 31 Jan 1951, p 23; *ADB* 15, p 299.
- 6 Although batik continued to be exhibited by other artists, Mansell appears not to have exhibited with the Society after 1929. His reference in *People*, 1951, to doing 'no series art work at all' for ten years before exploring his 'Aboriginal' art from the late 1930s may account for this, although designs for mural and panels dated to the 1930s in the National Gallery of Australia suggest he was attempting to find new directions.
- 7 *SMH*, 25 Oct 1924, p 18.
- 8 *Daily Telegraph*, 27 Oct 1924, p 5.
- 9 *The Home*, 1 Oct 1925, p 56.
- 10 'The craft of the batik', *Art in Australia*, June 1926, p 56.
- 11 *Sydney Mail*, 26 Oct 1927, p 30.
- 12 *The Home*, 1 Dec 1928, p 66.
- 13 See 'Mansell, Byram, artist', 147 Elizabeth St/Mansell, Byram, "Narrawah", 75a Ocean St Woollahra", *Sand's Sydney & New South Wales Directory*, John Sands Ltd, Sydney, 1925, p 1503, and later years.
- 14 *SMH*, 22 Oct 1929, p 4.
- 15 *Sydney Mail*, 23 Oct 1929, p 32.
- 16 *Sydney Mail*, 6 Nov 1929, p 34.



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We also live in a period in Australia when the large-scale manufacturing of certain types of domestic glass products has all but ceased or has reverted to an arts and crafts industry. Not too long ago, a dynamic glass industry manufactured a myriad of high quality and well designed products for architectural, scientific and domestic purposes.

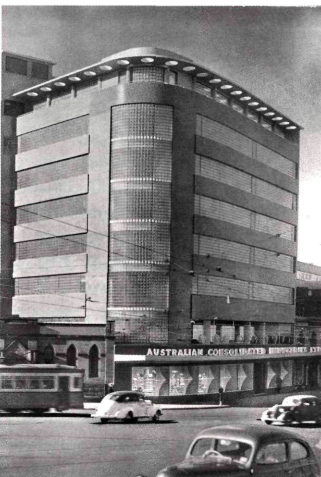
While Australia was a net importer of glass in 1900, by 1939 the value of local production was five times that of imports. By 1938, the Australian Glass Manufacturer's Company (AGM), an

While tariff protection partly explains

Left: AGM's Melbourne headquarters at 420 Spencer St, courtesy *The Age*

Below left: AGM's Sydney headquarters at 52 William Street, Sydney NSW, built 1940-42

Below right: AGM factory in South Dowling Street, Waterloo NSW, built 1941





Left: AGM factory in South Dowling Street, Waterloo NSW, built 1941, as it is in May 2007. Photo John Wade

Below left: 'Learmonth', North Caulfield Vic, built 1938 for an ACI director



In the period 1913 to 1939, AGM acquired proprietary rights to 175 innovations to improve production. Of these, 45 were generated internally by AGM in an innovative environment promoted by management. During this period the Australian Tariff Board considered 16 applications by AGM for tariff protection, and only one resulted in a reduction in tariffs.<sup>4</sup> This high level of tariff protection was

accompanied by the company's bold, high-risk strategy of importing and developing new technologies.

The origins of ACI can be traced to 1866 when Messrs Felton and Grimwade, wholesale chemists, erected a small furnace in Port Melbourne. They employed English glass blowers to manufacture glass bottles. About the same time, Joseph Ross established a small glass bottle factory on the site of the Darling Harbour Goods

Yard in Sydney. This business was later moved a few kilometres to Camperdown.

As the country developed, and competition from overseas suppliers increased, a larger operation was called for. The Australian Glass Manufacturers Company was established in 1916 through consolidating a number of smaller manufacturers. The company greatly expanded in the early 1920s, employing 2,260 people by 1925, and over 6,000 by the late 1930s.

By 1935, AGM operated plants in all Australian states and New Zealand, making it one of Australia's earliest manufacturing multinationals. The company was vertically integrated — it designed and constructed its own furnaces and manufactured its own forming equipment, transmission systems and fibreboard packaging.

By the early thirties it had become the first Australian producer of flat glass, and was the sole producer until Pilkington Bros Ltd entered the market in 1936.<sup>5</sup> AGM then embarked on a program of diversification by modifying some of the processes used in the glass business to produce rigid moulded plastics — items such as table lamps, stools, trays, radio cabinets and even aircraft components.



### Three modern Buildings\* made more beautiful by "Insulux" Glass Bricks

\* "Insulux" Glass Bricks were used extensively in the modern houses designed by Norman Hall and the New House, Bellevue Hill, three notable examples of modern architecture contained in this issue of "Art in Australia."



In 1939, an important new development became necessary, as parts of the company had expanded to such an extent that they became large enough to be treated as independent businesses. Sixteen proprietary companies were formed and operated as separate entities under the ACI umbrella covering the areas of glass manufacture (industrial, architectural and decorative), plastics, metal forming (building materials, tools), packaging and insulation. Some of the subsidiaries formed are briefly described below.

#### AUSTRALIAN WINDOW GLASS PTY LTD

This major ACI subsidiary produced plain sheet glass and figured rolled glass for architectural applications. It produced the famous Insulux glass bricks in a range of patterns and sizes and Flushlite light fittings. Bent glass for curved windows used extensively in the late 1930s was a speciality of this company.

#### CROWN CRYSTAL GLASS PTY LTD

Crown Crystal Glass was the artistic subsidiary of the company producing table and kitchen glassware, coloured water sets, Agee Pyrex ovenware, display stands, commercial and

domestic lighting, table lamps, standard lamps, as well as chromium, metal and glass smoker's stands, tables, furniture etc. Traditional cut crystal wares were produced alongside more adventurous Modernist designs.

#### ACI ENGINEERING PTY LTD

ACI Engineering operated plants in Melbourne and Sydney producing machinery, moulds, dies, lathes as well as many components used in aircraft.

#### AUSTRALIAN GLASS MANUFACTURERS COMPANY PTY LTD

A major subsidiary that produced glass containers in over 10,000 designs as well as glass tubing used extensively in neon signage. AGM produced medical equipment, in particular ampoules that were manufactured in Australia for the first time in 1938.

#### DOTT & COMPANY PTY LTD

This important Melbourne subsidiary of ACI produced the glassware for laboratories, technical departments and specialised industries. The company produced the type of glassware in which mechanical precision was combined with the personal skill of expert craftsmen.



Above left: Insulux glass bricks, *Art in Australia* 23 May 1940 p 98

Above right: Agee glass bricks surround the front door in the Prevost House, Bellevue Hill NSW, designed by Sydney Ancher, 1937. Photo John Wade

#### BERNARD-SMITH PTY LTD

Produced structural steel and heavy girders used in major building projects – 'the steel demanded by modern buildings and bridges'.

#### ACI FIBRE PACKAGES PTY LTD

This subsidiary was responsible for the cartons and containers required for the packaging of ACI products as well as those required by other industries.

#### ACI PLASTICS PTY LTD

This subsidiary produced everything from bottle caps to radio cabinets, from lipstick cases to refrigerator accessories, from cups and saucers to light fittings, aircraft parts and toilet seats. The Modernist design aesthetic was probably most apparent in this enterprise with its streamlined range of products.

## ACI METAL STAMPING AND SPINNING PTY LTD

When metal caps replaced corks as the means of capping a glass container, this subsidiary was developed to make them. Not only was it necessary to produce these caps or lids, but also to imprint them with attractive designs and insignia. Gradually the facilities were required for more ambitious projects, so

by the late 1930s this plant was producing lighting fixtures and other components of decorative illumination.

## THE MODERN IMAGE OF ACI

In the 1930s, ACI displayed its modern face in its buildings – offices, showrooms and factories – with

Below: Crown Crystal Glass light fitting at 'Learmonth', North Caulfield Vic, 1938

Bottom: Upstairs hallway, 'Learmonth', North Caulfield Vic, built 1938



obvious pride. Leading Melbourne commercial architects H.W. and F.B. Tompkins designed the Australian Glass Manufacturer's building (1937) at 420 Spencer Street, Melbourne, containing both offices and a showroom for glass products.

This building, which has recently been the subject of a conservation battle, is faced in buff cement stucco and features a black ceramic and vitrolite glass-veneered base. The massing of the building is angular and symmetrical, and a raised central feature terminates in a flagpole. Glass bricks are used in long vertical panels on the corners as well as in the central tower feature, although the whole composition of the façade aims at a horizontal flow.

While the Melbourne building, although Modernist, owed much to symmetrical Art Deco monumental design of the twenties, the ACI headquarters at 52-58 William Street in Sydney (1940-42) by the architects Stephenson and Meldrum was a bold exercise in international Modernism. Its character, and the spirit of innovation and excitement of the period, is best revealed in the description offered in its opening brochure *The House that Glass Built*.<sup>6</sup>

Towering gracefully at the foot of William Street, is the new State Headquarters of ACI — a new addition to the dignity of Sydney's architecture.

This is the house that glass built! By day it glimmers and glows contentedly in the sunlight; at night it becomes a pillar of colour — its soaring glass brick walls still living when other walls are dead. Before you go inside this nine-floored building, ask a question or two about the frameless main door. It is made of glass: of glass strong and unsplinterable; armour plate glass which will bend but not break. And the floor over which you enter is glass also! But look up at the face of the building. See



those beautiful mosaic tiles? Glass again — used for the first time on a complete exterior. Throw your head back and look at the pavement awning. There are glass domes inset to light the footpath. Now go inside. Ahead of you as you enter the ground floor showroom is a decidedly unusual elliptical stairway to the glass balconied mezzanine. Now — up in either of the high speed automatically operated elevators to the mezzanine floor — a charming setting for Crown Crystal lighting fittings, architectural glass, and chromium furniture. When you stroll around the centre balcony you are walking on glass. Glass bricks, too, form the internal partitions. Up further now to the second floor to see the display of pressed glassware and to inspect the well-designed offices of Crown Crystal Glass. The third floor provides convincing evidence that ACI intends to provide its visitors with exceptional comfort. There is a charmingly furnished lounge complete with writing tables, and even a sound proofed glass bricked dictation room – with stenographers available for those who prefer to ‘talk’ their correspondence... On the third floor also are the Director’s offices and the Board Room – interesting examples of dignified efficiency in the modern manner. Another step forward in the march of A.C.I.!

The Australian Glass Manufacturers Company factory in South Dowling Street, Waterloo, Sydney (1941) displayed the streamlined Modernism of the period. Built on a corner site, it arose from a jumble of Edwardian factory buildings in brick and corrugated iron sheeting. A curtain wall comprising five dramatic bands of uninterrupted horizontal glass bricks defined the floors of this



Above: Study, Learmonth, North Caulfield. Original furnishings including Crown Crystal standard lamp

Left: Crown Crystal standard lamp, 'Learmonth', North Caulfield Vic, 1938





Chrome plated Steel and Glass Furnishings in *Looking backward and forward through Glass*, 1942

immense building. This horizontality was slashed at the corner by a vertical tower emphasised by vertical panels of glass bricks, and carrying the company name AGM. The building has recently been refurbished as a part of the residential redevelopment of this inner city industrial area.

My personal interest in ACI was aroused in 1992 when I purchased a home in the Melbourne suburb of North Caulfield. The house had been designed by the architects H.W. and F.B. Tompkins for Mr and Mrs Smail in 1938, and was changing hands for the first time. The Modernist theme was evident internally, as the house contained furniture and light fittings in chrome-plated steel and glass that attested to a bold Modern aesthetic in Australian design. Crown Crystal Glass had manufactured these fittings and furniture.

Mr Smail was a director of ACI, and he wanted his house to be a showplace for their products. The company boasted that it catered for 'the vogue for combining chromium with glass — in everything from smokers' stands and display accessories to lighting ware'. The modern image of his company, and their notable Modernist commercial buildings, particularly the Melbourne headquarters at 420 Spencer Street, influenced his decision to build his own residence in this style by the same architects.

My home, 'Learmonth', a two-storey brick house, was constructed on a prominent subdivision created through the demolition of the Victorian-era mansion 'Molonga'. It was designed in the Modern manner, and at ground level displays the typical characteristics of the 'Moderne' style of the late thirties, albeit in the slightly clumsy and typically Australian interpretation of pure European Modernism.

Prominent features at ground level are the glazed bull-nosed projection of the living room, and the sweeping corner window of the dining room capped with a horizontal band of contrasting concrete to add horizontal

emphasis to the design. These projections with flat concrete roofs form the basis for two of the three balconies accessible from the first floor. These balconies feature low horizontal balustrades composed of wide bands of wrought iron designed in a simple yet rhythmical pattern.

Internally the house compromises its 'Modernism' in favour of numerous decorative Art Deco features such as wide cornices, an elaborate wrought iron stair balustrade, a tall sandblasted stair window, decorative light fittings, built-in furniture and flush panel doors faced in Queensland walnut. Barry Humphries has contrasted the pristine European Modern houses of the thirties 'with their flat roofs and corner windows ... white and serene standing beside birch forests and lakes' and the clumsy interpretations his father and other builders created in Melbourne. As he has so succinctly put it, they are 'the chubby colonial relations of their austere German cousins in Dessau and Stuttgart'.<sup>7</sup>

AGM supplied all of the glass products used in building 'Learmonth': the curved glass sections used in the windows, numerous panels featuring sandblasted designs usually based on a nautical theme, tinted stepped mirrors over the fireplaces, vitrolite engraved panels, glass bricks and some remarkable lighting fixtures more reminiscent of an ocean liner or cinema foyer than of a suburban house.

## THE PRODUCTS OF ACI ARCHITECTURAL GLASS

The link between a healthy lifestyle and sunshine was reflected in the domestic architecture of the thirties. A northerly orientation embracing sunlight was considered desirable, and windows became more plentiful and larger. As well, curved streamlined effects that enhanced horizontality became desirable in more expensive residences, producing a series of rounded corner windows forming a





CROWN CRYSTAL GLASS PTY. LTD., WATERLOO, SYDNEY

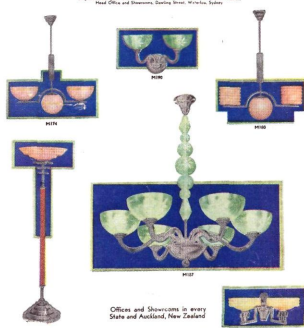
Above left: Crown Crystal made in Australia 1938 p 45

Above centre: Crown Crystal lighting colour *Decoration and Glass*, May 1936

Above right: The Beauty of Grimwade from *Home Annual* October 1932

#### Exclusive Lighting Designs by Crown Crystal Glass Pty. Ltd.

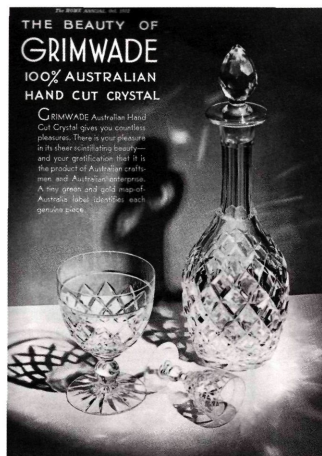
Original designs and illustrations for lighting fixtures, lamps, and other glassware.



Offices and Showrooms in every State and Australia, New Zealand

For further particulars of lighting fixtures, lamps, and other glassware, apply to Crown Crystal Glass Pty. Ltd., Waterloo, Sydney, Australia.

© 1936 Crown Crystal Glass Pty. Ltd.



#### THE BEAUTY OF GRIMWADE 100% AUSTRALIAN HAND CUT CRISTAL

GRIMWADE Australian Hand Cut Crystal gives you countless pleasures. There is your pleasure in its sheer scientific beauty and your gratification that it is the product of Australian craftsmanship and Australian enterprise. A key green and gold mark of Australia label identifies each genuine piece.

In the very late thirties, if the client was especially rich and daring and my father able to procure enough glass building blocks and aubergine-coloured 'manganese' bricks, he would build them a 'jazz moderne' house with curved corner windows, a flat roof, a nautical-looking sun deck and no front fence.<sup>9</sup>

The company produced eighteen types of hollow glass bricks, creating dramatic 'walls of light'. For example, the Prevost House (Sydney Ancher, 1937) in Bellevue Hill featured a steel-framed front door set into a wall of glass bricks. This dramatic style of entrance was also achieved at the Seabreeze Hotel at Tom Ugly's Point, NSW.

Everywhere glass bricks are being use for their beauty — the sparkling, brilliant beauty of glass — and for the sound practical advantages they offer. For this modern masonry is light-transmitting ... floods interiors with abundant, glare-free, natural day-light. It is, too, simple to erect and compares favourably in cost with other good quality masonry.<sup>10</sup>

Also produced were sheets of figured rolled glass in a variety of designs,

some simulating bubbles, ripples, waves or crystalline surfaces. These were employed in window glazing, sometimes for decorative effect, but often for reasons of modesty such as in the bathroom. They were also used in cabinetry, especially in the kitchen.

#### FURNITURE AND LIGHTING

By the late 30s, the demand for Modern furniture had increased in Australia in order to complement Modern streamlined architecture. ACI responded with a range of avant-garde products combining glass with chromium-plated steel, veneered timber and plastics. In particular, occasional tables, traymobiles, and smokers' stands were produced, as well as a range of modern light fittings. These designs occasionally approached the refined functionalism of the European Bauhaus, but were usually more elaborate. A typical product was an occasional table consisting of a glass top that was ornamented with 'grave' (engraved) lithe, Art Deco-inspired figures or animals supported on a simple chromium-plated steel base.

My own home, once owned by an ACI executive, features standard lamps produced by Crown Glass Industries, comprising a circular chromium base supporting a walnut veneered column,

waterfall façade (albeit a horizontal one), or a prominent semicircular protrusion (called a 'bull-nose') from the living room. The ACI division, Australian Window and Glass Pty Ltd, responded to this fashion by producing bent glass sections available in any size. 'Bent glass assists the trend towards bold curves in modern architectural design' advised the promotional literature.<sup>8</sup>

The 'Agee' glass brick, named for the initials of Australian Glass, was introduced in the mid 1930s and became fashionable for curved glass brick stairwells, glass brick feature walls and entrance hall illumination. The quest to be Modern resulted in commercial/industrial type building materials such as glass bricks being used domestically.

Barry Humphries has commented on this trend:



## GRIMWADE

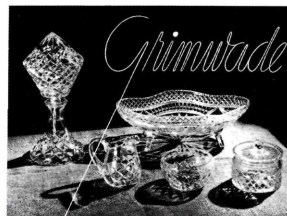
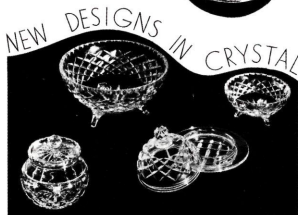
HAND MADE AND HAND CUT CRYSTAL

There is no Crystal produced in the world superior to Grimwade Crystal, hand cut and hand made by our own Australian craftsmen. This lovely foot bowl is one of scores of Grimwade masterpieces. You can identify real Grimwade by the name "GRIMWADE" and the tiny green and gold map of Australia on every piece.

PRODUCT OF  
CROWN CRYSTAL GLASS CO. LTD.

## GRIMWADE

Grimwade Crystal, so long admired in modern homes, reflects the worth of the artist's skill. Subtly hand made and hand cut in Australia. Grimwade Crystal will add added charm to any home. Product of The Crown Crystal Glass Co. Ltd.



## HAND CUT CRYSTAL

There is refinement in high-class crystal. Its exquisite delivery... its pleasant tones and sparkling lights provide a source of greater charm in your home, no matter how antique or modern your appointments may be. Grimwade is a name of supreme quality. The sheer beauty of 1936 creations lend even greater prestige to an already public national product. There is a letter that Grimwade is often referred to as a proud achievement of Australian workmanship.

★ Product of CROWN CRYSTAL GLASS CO. LTD.



Above left: Grimwade advertisement from *Art in Australia*, 15 August 1935

Above centre: Grimwade new designs in crystal *Decoration and Glass* May 1936

Above right: Grimwade hand cut crystal *Decoration and Glass* June 1936 p 1

Left: Crown Crystal in *Looking backward and forward through Glass*, 1942

Below: Crown Crystal hand-painted dish 1930s. Collection H. Graham

culminating in chrome plated metal arms supporting tinted glass shades. The Modernist flush ceiling light fittings in my home were also produced by this company. Sections of curved, sand-blasted glass are set into a large cylindrical metal frame from which protrude horizontal fins of pink tinted glass, and a large disc of plate glass is supported at the base. Changing the light globes in these fittings is not for the faint hearted! The company produced fittings similar to these for many hotels and theatres of the period - the elaborate lighting schemes at Railway House Wynyard Square, the Manly Steyne Hotel, the Trocadero Ballroom and The Australia Hotel, Sydney are some examples.

## DOMESTIC GLASS

The domestic glass products produced by the ACI division Crown Crystal during the 1930s appear to be varied in both style and in quality.<sup>11</sup> Stylistically, two distinct influences can be found, one modernistic, the other traditional. Modern designs derived from Continental Art Deco were produced, items such as vases and bowls featuring geometric sweeps and curves, or heavily moulded with vertical stepped pylon shapes.

Others featured classic Art Deco motifs of the period such as stylised leaping deer. These wares were



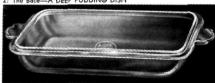




1: The Complete Dish-A CHICKEN CASSEROLE



2: The Bess-A DEEP PUDDING DISH



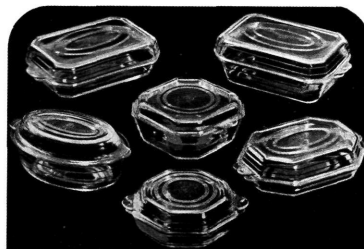
3: The Lid-A SHALLOW BAKING DISH

Presents the  
**THREE  
PURPOSE DISH**

Glass cooking is the vogue with women who really care. The delicate little Bessons that are often lost when using other types of cooking dishes are all maintained with Agee Pyrex. This latest Agee Pyrex utility is something that no kitchen should lack.



PRODUCT OF CROWN CRYSTAL GLASS COMPANY LTD.



**3-PURPOSE GLASS COOKING DISHES**

A modern kitchen is a joy to any woman. Modern glass cookware—AGEE PYREX—will double that joy. Not only is its gleaming cleanliness a definite advantage, but there is a new and delicate flavour in Pyrex cooked foods that cannot be captured with ordinary cookware.

The beautifully streamlined casserole actually serves as THREE useful dishes. Because the lid and the bottom section can each be used separately! No knobs to break or catch on oven shelves, no hard-to-clean crevices—just beautiful, gleaming glassware that goes straight from oven to table without even the bother of dishing up!

See these casserole at any good glass or hardware shop or department store, and be sure you get genuine "AGEE PYREX" brand.

PRODUCT OF CROWN CRYSTAL GLASS PTY. LTD.

**AGEE PYREX**

Far left: Agee Pyrex three-purpose dish, from *Decoration and Glass*, June 1926

Left: Agee Pyrex, from *Decoration and Glass*, May 1939

produced in amber, pink and lettuce green as well as clear glass, and on occasions the colour was applied externally through frosting. These products are usually of indifferent quality and were manufactured to compete as a cheap alternative to expensive imported Continental glass such as Lalique, Etling and Sabino.

The Crown Crystal quality range, introduced in 1932, comprised cut lead crystal named 'Grimwade' a name resonating with high society connotations in Australia and named after the founder of ACL, Frederick Grimwade.

The 'Grimwade' range featured traditional patterns of 'chequered cut', 'star cut' and 'cross cut' crystal, with the occasional finial or knob suggesting the influence of Art Deco. All items were hand cut using a high-speed carborundum wheel by skilled artisans. Occasionally the angular forms also suggested the modern age in which they were created. Items produced in this range included vases,

tumblers, glasses, powder bowls, perfume bottles to more exotic items such as clock cases, cocktail shakers and electric table lamps.

Most examples had the brand 'GRIMWADE' etched on the underside. The 'Grimwade' range was promoted in the up-market magazines of the period including *The Home, Art in Australia* and *The BP* (the Burns Philp magazine for a leisured travelling class), and were greatly favoured as wedding presents. The Australian Glass Manufacturers' own magazine *Deconation and Glass: A Journal of Architecture* also promoted the 'Grimwade' range.

The 1930s and 40s were a period when most homemakers aspired to owning a crystal dressing table setting, crystal salad bowls and crystal water sets. 'Good crystal ... really good crystal ... is the essence of refinement and taste' read an advertisement of the time.<sup>12</sup> One advertisement from 1933 depicts Jocelyn Howarth, a popular Australian actress, seated at a dressing table with 'Grimwade' accoutrements.

For those with less to spend, Crown Crystal produced cheap moulded glass items imitating their cut crystal range. It is ironic that today, the stylish Art Deco range of medium quality moulded glass items command far higher prices in the antique trade than do the conservative but higher quality, hand cut 'Grimwade' lead crystal range, which is generally viewed as being conservative and unattractively old fashioned.

During the war years, the manufacture of 'luxury' items ceased. When it became difficult to purchase china cups and saucers, Crown Crystal produced a range of glass cups, saucers and plates. These were available in amber, green and clear glass, and were of simple functional design with shallow fluting. Being of thick moulded glass, they lacked the refinement and delicacy of the German Bauhaus 'Jenaer' glassworks counterparts, designed by Wilhelm Wagenfeld. An advertisement of the period promoted their superior



*It's Clear!*

there's no such thing as "too much Pyrex"

ONE good Pyrex dish deserves another. A Pyrex casserole, for instance, deserves individual Pyrex dishes for other piping dainties. For your pies, your puddings, your baked vegetables, for every oven recipe on the modern menu there's an appropriate attractive, inexpensive dish of Agee Pyrex—the ovenware which is tableware as well. Better and easier cooking; improved flavour; less washing up—these are the rewards of using Pyrex. You'll discover that the more Pyrex you have the more economical and attractive your meals become. It adds new delight to meals—new scope to the household budget.

THE PYREX RECIPE BOOK, printed in full rich colour, contains a complete range of tests, appetising dishes, cooked the time-saving economical way—in PYREX. Write for it.

**AGEE PYREX**  
MARKETED BY CROWN CRYSTAL GLASS PTY. LTD.

B.P. 6 42.  
MAIL FOR FREE RECIPE BOOK.  
Crown Crystal Glass Pty. Ltd.,  
Box 4901, S.P.A. Station,  
S.S.B.  
Please mail no time of day,  
night or your new telephone Pyrex  
Recipe Book.  
NAME: .....  
ADDRESS: .....  
Enclose envelope "Recipe Book."

Agee Pyrex, from *BP Magazine* June 1942

hygiene and their artistry, as well as appealing to the public's sense of patriotism with a society hostess proclaiming that 'I wouldn't change my GLASS tea cups for all the tea in "China"'.<sup>13</sup> These items are little desired today, and although produced in the austerity of the war years are associated more with the period of the Depression in the public imagination.

Another functional and popular product was the Agee Pyrex range of cooking ware that included casserole dishes, pudding dishes and baking dishes. These dishes were promoted on the basis of their hygiene and cleanliness, another preoccupation of

the era, and promised to preserve the delicate flavours during cooking, as well as being suitable as tableware.

## AFTER THE WAR

In the immediate post-war period the company expanded and diversified, with plants being established in south-east Asia. In 1973 Crown Crystal Glass merged with the US Corning Glass works and appears to have become an importer of domestic glass products rather than a manufacturer. At this time the market became flooded with cheap imported domestic products from Poland, Czechoslovakia and China. This business was sold in 2000.

In 1998 the ACI glass and plastics business was acquired by Owens-Illinois, Inc. of the United States. Under this ownership, ACI continues to produce beer and wine packaging, and manufactures a wide range of food and other beverage glass containers through nine glass plants and two mould shops in Australia, New Zealand, Indonesia and China.<sup>14</sup>

Today we can only imagine the excitement and spirit of optimism of a period when there existed in Australia a diverse, dynamic and innovative Australian-owned glass manufacturing industry, when the possibilities of glass were described thus 'its force is creative; its future endless'.<sup>15</sup>

## NOTES

- 1 *Looking Backward and Forward through Glass*, Sydney, Australian Consolidated Industries, 1942.
- 2 *Made in Australia: an illustrated record of Australian manufactures endorsed officially by the Associated Chambers of Manufactures of Australia*, Sydney, John Fairfax and Sons, 1938, p. 44.
- 3 *Australia 1788-1938*, Sydney, Simmons, 1938.
- 4 Helen Fountain, *Technology Acquisition, firm Capability and Sustainable Competitive Advantage: a Case of Australian Glass Manufacturers Ltd., 1915-39*, p. 103.
- 5 *Ibid.*
- 6 *The House that Glass Built*, Sydney, Australian Consolidated Industries, 1942.
- 7 Barry Humphries, *More Please*, Ringwood, Penguin Books, 1993, p. 17.
- 8 *Made in Australia: an illustrated record of Australian manufactures endorsed officially by the Associated Chambers of Manufactures of Australia*, Sydney, John Fairfax & Sons, 1938, p. 46.
- 9 Barry Humphries, *op. cit.*
- 10 Australian Window Glass advertisement, *Art in Australia*, 23 May 1940, p. 98.
- 11 Crown Corning presented a collection of tools, catalogues and glass to the Powerhouse Museum in Sydney; see Annette Keenan, 'The Crown Corning glass collection at the Power House Museum', *Australiana* vol 8 no 3, August 1986, pp. 76-78.
- 12 Advertisement, 'Grimwade' Crown Crystal Glass, *Decoration and Glass*, April 1939, cover.
- 13 Crown cups saucers and plates, *BP Magazine* Summer Number, 1 December 1941.
- 14 About ACI Packaging <http://www.acipackaging.com/>
- 15 *Looking Backward and Forward through Glass*, Sydney, Australian Consolidated Industries, 1942.



# A Cutmear conundrum

IS THIS A PRELIMINARY SKETCH FOR AN ICON?

Andrew Morris

Rarely, a single example of fine art achieves iconic status, becoming synonymous with a particular genre of painting. A distinctive example is *The Cutmear Twins*, drawn c. 1842 by the still confined convict artist Thomas Griffiths Wainwright (1794-1847).<sup>1</sup>

Wainwright's portrayal of Jane and Lucy Cutmear is wonderful. This single watercolour epitomises what any art connoisseur, or anyone with even a passing interest, may regard as the definitive 'colonial' Australian drawing<sup>2</sup>, sketched during an era when portraiture retained its allure. The modest size of the watercolour demonstrates that a work of art does not need to be grandiose to be grand.

Drawn when the Cutmear sisters were about 8 or 9 (Lucy was born in 1833 and Jane in 1834, see n. 1), the artist reputedly sketched their likeness in gratitude for kindness shown by their father towards Wainwright, while he remained incarcerated for forgery. Their father James Cutmear, while prison barracks gatekeeper, is reputed to have supplied rudimentary drawing materials to Wainwright while serving his life sentence. This simple but kind gesture was returned in kind by Wainwright.

The National Gallery of Australia watercolour illustrates the sisters essentially side by side, their heads confidently facing front on, each gazing directly at us with a poise that betrays their youth. The drawing retains some of the subtle blue-purple tincture that is but one telltale sign corroborating attribution to Wainwright's hand.

Now let us carefully consider the illustrated pencil drawing. Some intrinsic features tend to support the

hypothesis that this diminutive preliminary drawing was not only drawn by Wainwright but depicts either Jane or Lucy Cutmear.<sup>3</sup> We know with certainty Wainwright produced preparatory drawings for his finished work;<sup>4</sup> it is therefore not surprising that a pencil and wash preliminary drawing (on card) has surfaced 160 years after the convict artist produced his colonial *pièce de résistance* watercolour of the adorable girls in about 1842.



Thomas Griffiths Wainwright (1794-1847), *The Cutmear Twins, Jane and Lucy* c. 1842, pencil and watercolour on paper, 32.4 x 30.0 cm. Collection of the National Gallery of Australia

The NGA watercolour and this preliminary drawing show facial similarities, even to the lay observer. The upright head is more easily and accurately measured on the Cutmear child drawn on the right in the NGA watercolour. If one measures the distance between the top of her head and the bottom of her nose, then the distance between the front part in her hair to her chin, the distance from the centre of her eyes and the base of her nose, the distance between the base of her nose and the bottom of her chin, and the distance between the bottom of her ear and her chin, when compared with the preliminary drawing, all are precisely in proportion to the drawing.

Each twin is blessed with brown eyes in the NGA watercolour. The same colour can be observed in the preliminary drawing (only just, given the age-toned card and evidence of handling). Wainwright has embellished and emphasised (probably fictitiously) each sister with luscious red cupid-bow shaped lips; and there is a hint of red ever so slightly replicated on the drawing.

The relatively high foreheads in the watercolour appear in the preliminary drawing and Wainwright has deftly painted Jane and Lucy with brown hair neatly gathered in delightful side and back plaits held securely by ribbons. The hair of the girl in the pencil drawing, while not similarly plaited, is sufficiently long (both at the sides and back) to be able to be tied identically as in the watercolour. Expressed another way, should either Jane or Lucy in the NGA watercolour untie their hair, in all probability their locks would look like the untied side and back-of-the-head ringlets of the girl in the petite sketch. The pencil strokes applied to draw the sketched sitter's ringlets, when viewed on an angle, are finely rendered.

The pencil illustration was acquired by the author from the Masterpiece Fine Art Gallery, Hobart (now Masterpiece @ IXL), who acquired it from a Sydney private collector, that collector firm in his belief that this portrait depicts either Jane or Lucy Cutmear. The Sydney collector



Thomas Griffiths Wainwright (1794-1847), preliminary sketch possibly of Jane or Lucy Cutmear, c. 1842, unsigned, pencil and wash on card, 10.7 x 9.6 cm. Private collection, Victoria



Engraving of 'Wainwright of 2 Misses Dumas Tasmania'. Private collection, New South Wales

recollects obtaining the portrait (since reframed) in the metal frame illustrated, from a lady who owned a property in Victoria, who in turn acquired it from the grand-daughter of a person named in a will. Intriguingly and importantly for this critique, that document accompanied the drawing, opening up the prospect for research.

The last will and testament of Beverley Beaumont is dated 2 August 1974. Ms Beaumont died 9 April 1975. Given relatively high precedence, the first legacy lists Ms Beaumont's two grand-daughters

and states that the eldest may select 'whichever one of my two Wainwright Portraits as she shall choose when she attains the age of twenty-one years ... and the other of the said Portraits to my (other) grand-daughter upon her attaining the age of twenty-one years.'

The will goes on ... 'I direct that my said Trustee shall during the infancy of my said granddaughters' loan the said Portraits as follows:- One to the Hobart Gallery Tasmania and the other to the Launceston Gallery Tasmania on such terms and conditions as my said Trustee shall in its absolute discretion determine.'

A few clues emerge from these extracts. Firstly, a second Wainwright portrait is revealed - could this literally be 'the twin', maybe the other Cutmear sister, to my pencil sketch? Secondly, the Tasmanian Museum & Art Gallery (TMAG) and the Queen Victoria Museum & Art Gallery (QVMAG) might be able to shed light on these drawings.

Masterpiece Fine Art Gallery Hobart made enquiries of the TMAG during June 2005, which gained a reply. The QVMAG did not respond.

The TMAG letter says 'the Trustee considered the proposed loan of the Wainwright portrait on 2 October 1975. The decision was made not to accept the loan. The Director at TMAG at the time, Mr D R Gregg, informed the (Trustees) of this decision in a letter dated the 3rd October 1975.<sup>25</sup> Subsequent contact with Don Gregg, now retired, revealed the TMAG was reluctant to accept loans then (there were so many offers being made to them), the portrait was so small and for security purposes, it probably needed to be ensconced in a glass cabinet that was not ideal. TMAG did not doubt the portrait's authenticity.

Now to the second portrait. Might it be possible to track *her* down some 30 years after Beverley Beaumont's passing? Once again the will provided vital clues; a north-east Victorian location was named where the grand-daughters resided during 1974. This general locality could be verified on the slim chance they, or their relatives, still resided there. Of course the



grand-daughters almost certainly would have changed their surnames upon marriage, further complicating the slender chance of finding either of them.

The author undertook a routine exercise of writing letters to several persons that arose from a White Pages internet search, using the grand-daughters' surname from 1974. Remarkably within only two days, but 30 years after their grandmother had passed on, one of the letters hit the mark. A relative referred my enquiry to one of the grand-daughters named in the will.

The excited reaction during our first telephone conversation revealed the grand-daughter not only expected someone to contact her one day in relation to the two Wainewright portraits, but she still owned the other one (although this other sketch does not look like either Jane or Lucy Cutmear). The news got better given the grand-daughter's portrait was housed exactly the same as the author's, in a rather quaint contemporary gilt metallic frame, each possessing decorative scrollwork and a fairly crudely cut (off centre) gold embossed window for displaying each drawing. The grand-daughter's younger sister had chosen to dispose of her Wainewright portrait more than a decade ago; of course this is the one now in the author's collection.

A subsequent meeting in Melbourne with the grand-daughter confirmed our sketches are the two Wainewright portraits referred to in Beverley Beaumont's will. Intriguingly the grand-daughter was kind enough to bring an additional 'sketch' titled on the reverse 'Wainewright of 2 Misses Dumas Tasmania', with an exciting postscript that the grand-daughter's great great great grandmother was a Dumas. As it turned out, this was an engraving rather than an original sketch; however more facts were surfacing that might provide further links to Wainewright during 1842, when he captured the likeness of the Cutmear sisters.

Given the distance, a professional researcher was now needed to pursue this Dumas information via Tasmanian State Archives in Hobart. That delving proved fruitful as the Dumas family was not only living in Hobart during the 1840s, they were from the right social milieu to commission a portrait of their daughters, all of whom would have been born before they settled in Tasmania.<sup>6</sup>

Captain (or Major) John Craig Dumas, a native of County Kerry Ireland, arrived at Hobart Town in charge of the guard aboard the convict transport *York*, on 29 August 1829, accompanied by his wife, five daughters and two sons.<sup>7</sup> He had received his commission in the 84th regiment in 1798, transferred to the 75th and served in India until 1807, being several times wounded. In 1812 he sailed with his regiment to Sicily where he became Assistant Adjutant-General to Sir Hew Dalrymple. Dumas became Governor of Ithaca and later of Paxos, Greece. He was subsequently stationed in Gibraltar and in 1828 was forced, it seems, to retire on half pay due to failing health. In 1829 he joined the 63rd regiment, then under orders for the Australian colonies, from which he sold out in 1830.<sup>8</sup>

We can pinpoint with reasonable certainty the following provenance of the two pencil sketches and the engraving of the 'Wainewright of 2 Misses Dumas Tasmania':

Captain (or Major) John Craig DUMAS (born 1771 died 6/11/1852). He married Dorothea PATON (born 1792 died 29/5/1853). By descent to their third daughter,

Anne Fanny Maitlan DUMAS (born c. 1819 died 1887 of apoplexy, as did T.G. Wainewright). On 1/1/1846 she married Captain Edward MARTIN of the 24th Madras Native Infantry (born 11/3/1809 died 24/12/1892). They had 7 children. By descent to their fifth child,

William MARTIN (born



Thomas Griffiths Wainewright (1794-1847), preliminary sketch, unsigned, pencil and wash on card, 10.7 x 9.6 cm. Private collection, New South Wales; being the other drawing referred to in Beverley Beaumont's will, the 'twin' to the author's

21/6/1856) married Kate WEEDON (born 1856) on 24/12/1879 in Launceston. They had 3 children. By descent to their second child,

Edith Beresford MARTIN (born 14/4/1883 died 4/9/1967) married Reginald Charles GRUBB (born 26/2/1882 died 29/9/1946) on 21/4/1904. By descent to their daughter (the will maker),

Beverley Beaumont GRUBB (born 6/5/1908 died 9/4/1975, and who changed her name to Beverley Beaumont subsequent to divorce) married Kenneth Brian GOYNE (born 1/6/1904 died 7/9/1977). By descent to her grand-daughter,

Phillipa Kate CHISHOLM (born 10/7/1966)

Private collection, NSW  
Masterpiece @ IXL, Hobart  
Private collection, Victoria

By 1842, the year acknowledged for *The Cutmear Twins* portrait, John Dumas is listed as living at 'Lyn Grove', Coal River, to the north east and not far from



Contemporary metal frame, used to house both preliminary sketches

Hobart.<sup>9</sup> He would have had ample opportunity to come into contact with Thomas Griffiths Wainewright, as did other local identities who sought Wainewright out in Hobart – either out of curiosity or to make use of, or maybe exploit, his artistic talents.

Dumas' widow Dorothea died (aged 61) at Westbury in 1853, and was likely to be living with her aforementioned daughter, Mrs Anne Martin, in the Westbury area.<sup>10</sup> Previous ownership of the NGA's watercolour *The Cutmear Twins* lists the Misses Fitzpatrick of Westbury Inn (see note 1). Anecdotal evidence supports the contention that the pencil sketch was in the Westbury area of Tasmania during its ownership, as was the NGA watercolour of *The Cutmear Twins*.

Perhaps the Dumas family was the conduit through which the Cutmear drawings were originally passed from the girls' father, James Cutmear. Incidentally, Jane and Lucy Cutmear had younger sisters, and the identically framed pencil sketch (while unlike Jane or Lucy) may be either Eliza Sophia Cutmear (born 1835) or Sophia Elizabeth Cutmear (born 1836).

Research to attribute this relatively small drawing not only to T.G. Wainewright, but as his preparatory drawing of either Jane or Lucy Cutmear, continues. Of course we cannot discount that both sketches may be two of the five daughters who accompanied Captain John Craig Dumas on his 1829 journey to Van Diemen's Land aboard the *York*.

Alas Jane Cutmear died 14 March 1846 of inflammation of the lungs, aged only 12 years 7 months, and Lucy Cutmear died of consumption 20 December 1854, aged 21. Both lives cut far too short!

## NOTES

- 1 Thomas Griffiths Wainewright, *The Cutmear Twins*, c. 1842, pencil and watercolour on paper, 32.4 x 30.0 cm. National Gallery of Australia (NGA). Originally acquired by the Commonwealth Art Advisory Board for the national collection in 1969 from Clune Gallery Sydney, from The Misses Fitzpatrick, Westbury Inn, Tasmania 1954-1969, from Mrs Jean Saegar ?-1954. However, according to Tasmanian State Archives, the girls weren't twins at all, being born during 1833 (Lucy) and 1834 (Jane) – <http://portal.archives.tas.gov.au/menu.aspx?search=8>, then searching by inputting the surname Cutmear
- 2 This assertion is supported by *The Cutmear Twins* watercolour being reproduced in *Australian Art in the National Gallery of Australia*, Tim Bonyhady *The Colonial Image: Australian Painting 1800-1880*, Ellsyd Press, Chippendale 1987, front cover and page 25, Joan Kerr (editor) *The Dictionary of Australian Artists - Painters, Sketchers, Photographers and Engravers to 1870*, Oxford UP, Melbourne 1992, page 827 (Wainewright section contributed by Tony Anderson), Eve Buscombe *Artists in Early Australia And their Portraits*, Eureka Research, Sydney 1978, page 331.1-332, Robert Crossland *Wainewright in Tasmania*, Oxford UP, Melbourne 1954, frontispiece & page 152 (reissued edition 1960), to name but a few, and the recent *Moist, Australian Watercolours* Exhibition held 27 August-7 December 2005 NGA
- 3 Attributed Thomas Griffiths Wainewright (1794-1847), preliminary sketch *possibly of Jane or Lucy Cutmear*, c. 1842, unsigned, pencil and wash on card, 10.7 x 9.6 cm. Private collection, Victoria
- 4 Andrew Morris, 'Thomas Griffiths Wainewright: dilettante, or simply misunderstood?', *Australiana* February 2005, pp. 22-27, where both the preparatory and finished drawings of Henrietta Maria Garrett are illustrated
- 5 Tasmanian Museum & Art Gallery letter (from Sue Backhouse, Curator of Art) addressed to the Masterpiece Fine Art Gallery Hobart dated 14 June 2005
- 6 Per findings of the author's commissioning of a professional researcher, Margaret Glover, Hobart
- 7 *The Hobart Town Courier* 5 September 1829
- 8 *The Hobart Town Courier* 22 December 1852 p. 3 Obituary and the Dumas correspondence file, Tasmanian State Archives
- 9 Dumas correspondence file, Tasmanian State Archives
- 10 Per Margaret Glover's research



# Portrait of a Manly hero – Sir Arthur Roden Cutler, 1916-2002

John Ramsland

A modest cottage on the corner of Darley Road and Wentworth Street, close to the Manly School, was the birthplace of Arthur Roden Cutler on Empire Day, 21 May 1916 at the height of the Great War. He was the eldest of Arthur William and Ruby Daphne Cutler's four children – three boys and a girl.

Soon after (Arthur) Roden's birth, the Cutler family moved into their newly built home at 10 Addison Road near Smedley's or Manly Point overlooking Little Manly Cove, with views of Store Beach and Quarantine Beach from the back of the house. Roden and his two brothers and sister enjoyed what seems to have been an idyllic childhood, playing on the beach, swimming in the Little Manly tidal pool and fishing off the rocks at nearby Smedley's (Manly) Point.

Family life for the Cutlers was a happy one. Roden's father, Arthur, a commercial salesman, was a well-known, champion shooter in the Manly Rifle Club; Roden was to follow in his father's footsteps, becoming a champion rifle shot both at senior high school and university. In the late nineteenth and early twentieth centuries, many members of the Cutler family, who were mainly settled on sheep and cattle homesteads near Bathurst in the Central West of New South Wales, were champion shooters, some of international calibre. They became widely known as the 'Shooting Cutlers' who won many trophies. Arthur and then his son, Roden, were part of that grand tradition.

Roden's maternal grandparents were Major and Mrs W.R. Pope, who had settled in Manly in 1904. Roden was the grandmother's maiden name and

his second given name, by which he was widely known to avoid confusion with his father.

When Roden reached school age in the early 1920s, he attended Manly Public School and continued throughout Infants, Primary and on to the junior secondary school at Darley Road, as did his brothers and sister. Soon after the First World War,

the school was vastly overcrowded; accommodation was pushed beyond its limits. As a young child, Roden found himself amid large crowds of children of various ages. By 1922, the school had upwards of 2,400 pupils enrolled. Some classes had to be conducted off-site in places like the large, rented Victoria Hall which was located where St Matthew's Church of England now stands.



Overcrowding continued to plague the Manly School throughout the 1920s.

An attempt to purchase a large army tent to house some classes in the playground failed. By 1923, three private halls in the vicinity of the School had to be rented to relieve the congestion. By 1924, further rooms had to be rented in the Manly Literary Institute in Wentworth Street to house five classes, including cookery in the girls' domestic science course.

By 1924, Roden Cutler was confronted with a school that had achieved a great deal of fame in the sports arena, heavily publicised in the press as the old school of Andrew 'Boy' Charlton, the world-famous distance swimmer and gold, silver and bronze medallist at the 1924 Paris Olympics. Charlton immediately became young Roden's sporting hero. Charlton was an enduring hero with most of the school community and thousands of people in the wider Australian community.

Manly, in Roden's time, was considered the premier government school in both the metropolis and the countryside, based on its sporting prowess in the whole spectrum of sports. It had a rapidly growing scholastic record. Such factors influenced Roden immensely. In swimming, it was by a country mile the best school in the State in both the girls' and boys' age championships. Roden soon became a strong and enthusiastic contender in age events. The school excelled in rugby league and in cricket. Roden was to play for the school cricket team against other schools. With an enrolment of 1,762 and an average attendance of 1,616, it was one of the largest schools in NSW in 1924 when Roden was still in the Infants Department.

When Roden Cutler began in third class, in the primary section of Manly School, it was officially promoted on 1 January 1925 from a Superior Public School (a primary school with three levels of secondary classes) to a First Class Intermediate High School. The

headmaster of the whole school was Mr H.J. Brown. Mr Harold J. Filshie BA as First Assistant was placed in full charge of the newly re-structured high school sector which comprised three years - First, Second and Third Year - culminating with the completion of the then strongly academic and external Intermediate Certificate. Harold Filshie was a World War I hero who was awarded the Military Cross and a role model for young Roden.

After sixth class, the girls could go on to seventh, eighth and ninth years in a Domestic Science program, which built on the earlier primary school program. Domestic Science was not designated until later as a secondary school program.

By the time Roden was ten in fourth class primary (4A), the number of students as all levels enrolled in the school complex in Darley Road was an extraordinary 2,248 - 1,168 boys and 1,260 girls. The whole Manly population was exploding at the time in the midst of a building boom. It is hard to imagine now how so many children from the age of five to fifteen could be fitted onto such a small school site as Darley Road, especially in the playground and despite even the rented accommodation used elsewhere in the vicinity. Accommodation was 'taxed to the utmost capacity' at Manly Intermediate High School. Had not Manly West Public School been opened in the early 1920s, the School would have been 'hopelessly overcrowded'.

To relieve the pressure, a new two-storey block was built in 1927 on Wentworth Street to provide for Science and Manual Training classes. When Mr Brown, the headmaster, retired on 11 August 1930, the headmaster's residence on the corner of Darley Road and Wentworth Parade was demolished to make way for a new three-storey domestic science building built by unemployment relief labour created by the Great Depression. Roden was there to witness such events.

In 1931 at the height of the Depression, he completed his

Intermediate at Manly and moved on to Sydney Boys High School. Like many others, he was very much a child of the Depression.

An idea of building a full high school somewhere in Manly was abandoned because of the financial crisis of the time. An inspector, nevertheless, had written that overcrowding at the school at Darley Road could never be overcome until a new, separate high school was built. The proposal was shelved until after the Second World War.

Manly School of the 1920s and 1930s had produced many sporting champions and had developed a reasonably strong academic reputation. Roden Cutler enthusiastically absorbed the sporting and citizenship ethos at the school. His family held to strong values of social responsibility. At the same time, he was an excellent, hard-working student. He developed into a strong surfer after school in the surf at nearby South Steyne of Manly Ocean Beach, only five minutes away. He was a member of the local Boy Scout troop and attended Sunday School and Youth Fellowship at St Andrew's Presbyterian Church.

As he was successful in the externally-set Intermediate Certificate examination, which was highly competitive at that time, he gained entrance to Sydney Boys High School, which was highly selective and took only the best students in Sydney. Relatively few boys in New South Wales in those years went on to a senior high school to complete the Leaving Certificate. Only fifteen when he began attending Sydney High, Roden soon established himself in the school's swimming and cricket teams, and joined the school's military cadet corps. After repeating fourth year because of too much involvement in sport and difficulties adjusting to his new academically competitive school environment, he proceeded on to the Leaving Certificate Examination, matriculating for the University of Sydney. He became a school prefect in his final year and captained the school's representative rifle team. He



was an outstanding water polo player and won School Blues for swimming, water polo and rifle shooting – an all-round school athlete and citizen. During the school holidays, he became a fine horseman, learning to ride on his uncle's property near Bathurst.

Roden's father died tragically in a car accident, and soon after the Leaving Certificate, the young man was compelled to take a job in the Public Trustee's Office to help support his mother and his brothers and sister, who were still at school. In effect, he became the family's main breadwinner. At night he attended lectures at Sydney University, joining the University Regiment to maintain his sporting interests. He won University Blues for swimming and rifle-shooting. By evening study, he completed a degree in economics, majoring in public administration before the Second World War. With the threat of a world war looming in autumn 1939, Roden Cutler enrolled in an army officers' training course, gaining the rank of lieutenant. He then began intense artillery training, although with antiquated World War I equipment.

When war was declared on 4 September 1939, Roden Cutler transferred to a Field Brigade. In April 1940 this became part of the Australian 7th Division as the 25th Field Regiment, Royal Australian Artillery. Cutler was appointed one of its four officers under the command of Lieutenant-Colonel Ingate, a First World War veteran.

The youthful Cutler had no hesitation in joining up for overseas on 1 May 1940; such was the keen sense of duty instilled in him by his family, his school and the wider community of Manly. As he later said: 'I was born there [in Manly], brought up there and went to war from there'. The 25th Artillery trained for most of 1940, but on 20 October they sailed on the *Queen Mary* for the Middle East. Cutler's division stayed in Palestine for three months of training. The British High Command then

decided to invade Syria, which was a military stronghold of the Vichy French government who had sided with Nazi Germany in the war.

The 25-year-old artillery lieutenant from Manly, who was extremely fit, found himself embroiled in the fierce fighting in the bitter and difficult Syrian campaign against the determined French military made up of the French Foreign Legion, elements of the regular French army that had sided with Vichy, and Senegal and Morocco colonial units. The campaign involved savage house-to-house fighting and a harsh, unforgiving mountainous terrain.

Cutler emerged from it as a fearless hero. In the Syrian campaign he formed part of the artillery observation team of 2/25 Battalion. On one dangerous occasion, he and a few others set up a forward station in a farm high on an exposed hill to direct artillery fire. An enemy tank spotted them and attacked. They found themselves cut off behind enemy lines. A two-pound shell missed Cutler's head by inches and his comrade, Captain Clark, was mortally wounded, a Bren gunner was killed outright and another Australian infantryman was badly wounded. The situation was grim in the extreme, but Cutler took immediate and decisive action. Assisted by the Bren gun fire from a solitary Australian infantryman, Cutler used an anti-tank rifle to hold off enemy tanks from advancing closer. He then supervised the urgent evacuation of the wounded back to safety behind Australian lines.

Later, Cutler set up another artillery telephone line in a stone house in a forward position in a town that was just beginning to be occupied by the French Foreign Legion. Soon Cutler's party was cut off behind enemy lines in a most dangerous position. Luckily it was nightfall. Under cover of darkness, he and his companions stripped off their boots and crept back in the shadows to the Australian line.

Afterwards, Cutler and his men found themselves attacking a French machine gun outpost at Damour. The Australians were badly held down on broken ground below the outpost by raking fire from three machine gun nests further up the hill. Several casualties resulted. Summing up the situation quickly as well as the lay of the land, Cutler suddenly hurled his 6 feet 4 inch (193 cm) frame up the ridge and charged straight at the closest French machine gun nest. The French gunners were so stunned as he jumped into their emplacement that they immediately surrendered to him. He ran on relentlessly to the next nest yelling for them to surrender in his schoolboy French. They, too, caught off guard, surrendered. He ventured on, hurling a grenade into the third nest while covered by Australian Bren gun fire. All of the enemy nests in that part of Damour were successfully put to silence in a stirring escapade that was all over in a few minutes. Cutler then calmly escorted the prisoners-of-war back to his own line.

Soon after, in hilly country around Damour, the Australian infantry's wireless communications broke down. Cutler volunteered to trek back across the insecure landscape a few miles, and then carry a new telephone line forward so that the artillery fire could be brought down upon the French strongholds to ensure the success of the advance. On his way through exposed and rugged countryside, Cutler was caught in a hail of machine gun bullets and fell badly wounded with his right leg shattered. He lay, isolated and exposed in the day's searing heat and the night's bitter cold for 27 hours with bullets occasionally whistling above him during the day.

All this time his comrades were unable to reach him and his painful leg wound became increasingly worse. Finally, because all of the Australian Red Cross stretcher bearers had been shot by enemy fire, French prisoners-of-war were sent forward with a



stretcher to retrieve him back to safety. It was felt that the Vichy would not fire at their own men. Later, Cutler's leg was amputated above the knee as gangrene had set in and his health was failing badly. His active service in the Syrian campaign had taken place between 19 June and 6 July 1941, mainly in the Merdjayoun and Damour districts.

After recovering slowly in hospital with relapses, he was repatriated to Australia on the hospital ship *Oranje*. While on board, sitting in an armchair in the sun, news reached the ship over the radio that he was to be awarded the Victoria Cross for bravery, but he found this at first hard to believe.

Roden Cutler was the only Australian artillery officer ever to win

the award. Before he arrived in Sydney aboard the *Oranje*, the news of the award was spread across the front pages of all the metropolitan newspapers, together with his photographic portraits in uniform, sometimes with his mother, Ruby. He suddenly had become a famous Australian war hero.

The community of Manly was to give their local hero a tumultuous welcome. His mother with his brothers Geoffrey and Robin and sister Doonee accompanied him with great pride on a ceremonial ferry journey from Circular Quay to Manly Wharf. Roden was in his dress uniform on crutches; Geoffrey was in his RAAF uniform and Robin in that of the AIF. When they arrived at the newly built Manly Wharf, a huge crowd

was waiting and Manly Cove was filled with cheers. Six hundred children from Manly Public School formed a cheering guard of honour along the wharf. Alderman Robert Miller, resplendent in his mayoral robes, greeted the Cutler family as they came down the gangplank. He too was an amputee veteran – of Gallipoli and World War I. He and Roden walked side by side past the schoolchildren' guard of honour with Mrs Ruby Cutler on a walking stick between them. They were closely followed by the excited 600 children from Manly Public School. The applause was deafening like the sound of an earthquake.

Several thousand people had assembled between Manly Town Hall and the wharf. The whole local community has come together in force to celebrate their hero and hear him speak from the platform:

Coming back to Manly today is the happiest experience of my life. Many years ago I remember the marvellous welcome given here to 'Boy' Charlton when he returned from the Olympic Games. I didn't think I would ever be so honoured. When I was told this morning that there was a civic welcome for me today I couldn't believe it. It never dawned on me I was a hero. It still doesn't. I feel that the decoration given to me is a symbol of the bravery of all Australians. One can't win it on his own. It takes a whole regiment.

It was a masterly short speech, most appropriate for the home front Australian public, fearful at the time of a Japanese invasion. It was meant to stiffen the sinews.

And the rest is history! After the war, Arthur Roden Cutler had a long and distinguished career in the Australian diplomatic service overseas: in New Zealand, the Netherlands, the United Nations, the USA, the Somali Republic, Pakistan, Egypt and Ceylon (now Sri Lanka). He later became NSW's 32nd and longest serving governor, serving from 1966 to 1981.



Sir Arthur Roden Cutler VC AK KCMG KCVO CBE died at the age of 85 on 21 February 2002. After retirement, he had remained vigorously active 'on the sidelines of public life', taking on numerous directorships and company chairs. His outstanding public service had earned him three knighthoods and several honorary degrees from universities. He was patron of numerous sporting, cultural and charitable organisations. Many foundation stones and memorial plaques across NSW bear his name. He was truly described as a 'People's Governor'. From the award of the Victoria Cross, he remained an unforgettable public icon as well as a great Manly local hero.

Many people still remember him on ANZAC Day parades in Sydney – a tall, imposing and handsome figure in splendid military regalia drawing special cheers of instant recognition from the crowds lining the way as he passed by, standing upright and erect in an open military vehicle near the head of the procession.

A vast crowd attended his state funeral in St Andrew's Anglican Cathedral and lined the Sydney streets in mourning at the passing of a great Australian. He was given a war hero's farewell as one of the best, bravest and brightest of a great Australian generation. He had led a remarkable life of a gentleman, soldier, sportsman and diplomat of the highest calibre. He was indeed a towering war hero, a true son of Manly.

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# Roden Cutler – the unveiling ...

John Ramsland

On the bright early winter's morning of 29 May 2006 at 10 o'clock, one of the latest pieces of significant Australiana was ceremoniously unveiled, the iconic memorial sculpture of Sir Arthur Roden Cutler, on the corner of Darley Road and Wentworth Street, Manly.

The statue, an imposing figure of a young, virile Roden Cutler, was placed on a small triangular corner garden of the grounds of Manly Village Public School, outside the school fence and facing the pedestrian pavement. It easily captures the curious glance of the many passers-by on their way to shopping in The Corso, to the beach or the harbour and the ferry wharf. The statue stands very close to where Roden Cutler was born in a cottage nearby in Wentworth Street.

With due colourful pomp and ceremony, the Governor-General, His Excellency Major-General Michael Jeffrey, on arrival for the ceremony, inspected the Sydney High Cadet Unit who were smartly assembled in the school playground while the Northern District Schools Band played a jaunty marching tune. Afterwards before a large audience of invited guests, he helped unveil the statue with Lady Cutler and two of Sir Roden Cutler's sons, Mark Cutler and Richard Cutler.

During the ceremony, the Manly Village Public School Choir sang 'Just One Word' with Shona Adamo in fine voice as soloist and various distinguished speakers under MC Tony Abbott MP's direction provided the packed audience on the asphalt playground with a fascinating and well-orchestrated kaleidoscope of images from the great war hero, diplomat and state governor's long, rich and varied life. Cr Jim Reid, Chairman of the Warringah Australia Remembers Trust, formally handed over the statue to Dr Peter Macdonald, Mayor of Manly. Alan Somerville had been commissioned to create the magnificent sculpture of the 25-year-old soldier in action, binoculars in hand as an artillery officer in the Syrian battles against the Vichy French of World War II. A moment in time has been brilliantly captured in bronze.

Richard Cutler, William Grandfield MM, Sir Roden's Aide-de-Camp and assistant while he was NSW governor, and Mandy Fisher, the Principal of Manly Village Public School, spoke a few well-chosen words to the assembled gathering with great feeling and sensibility. Shona Adamo and the choir led the singing of the Royal Hymn and the National Anthem, both part of Sir Roden's life span. The School Captains, Mia Loughland and Tazman Davies, were word perfect and impressively articulate in their vote of thanks. At the close of proceedings, the Sir Roden Cutler Charity Roll from the Manly Village Public School to Sydney Boys' High School in Moore Park was commenced by disabled participants in wheelchairs. A memorable morning indeed!

# News



## MARGUERITE MAHOOD

One of the highlights of Shapiro Auctioneer's coming auction of Australian pottery is a collection of nine rare glazed ceramic pieces by famed Melbourne studio potter Marguerite Mahood (1901-89). Seven of the nine pieces have travelled down through one family who were neighbours of Marguerite Mahood in Richmond, Victoria; these pieces have never been offered on the market.

Mahood, who had been a professional artist in the 1920s, began potting in 1931, and continued making her characteristic modelled figures and vases until the 1956 Melbourne Olympics. The collection offers one of her earliest pieces, when she only had a small kiln built by her engineer husband Tom.

Examples of her delicate reticulated vases in cream glazes are complemented by finely floral incised vases. The collection also boasts two unique, comical figures; one of a bewigged lawyer and the other of a beautifully modelled brushtail possum. When you see her quirky figures, fantasy figures and little monsters in pottery, it comes as no surprise that she went on to complete a PhD in 1969 on political caricatures. The collection will be on view at 162 Queen Street, Woollahra NSW from 19 to 22 July, see the online catalogue after 10 July, phone 02 9326 1588.

## TASMANIAN ABORIGINAL SHELL NECKLACES ON DISPLAY

Necklaces were made as adornments for ceremonies and as objects to be traded between Tasmanian tribes for such things as ochre and stone tools. The maireener, helmet, penguin, cockle, black crows and rye shells used to make the necklaces are found mainly on the live seaweed or giant kelp floating along the beaches at Cape Barren and Flinders Islands.

Today, the knowledge of how to collect, clean and string the shells is handed down from generation to generation by a small group of women from these islands - Dulcie Greeno and her daughter, Lola, currently a Program Officer, Aboriginal Arts for Arts Tasmania; Corrie Fullard and her daughter, Jeanette James, who was honoured in 2000 with an Aboriginal and Torres Strait Islands Award;



Muriel Maynard, June Brown and the Martin Family - all from the Furneaux Islands.

Anne Schofield Antiques in Woollahra has a selling exhibition of 30 antique and contemporary Tasmanian Aboriginal shell necklaces from 29 May.

## A NOTE FROM ROS MAGUIRE

'The patterned tiles at Government House, Sydney shown in the cover illustration of *Australiana* for November 2006 are not known to be by Angelo Tornaghi. The small space in which the patterned tiles appear separates the first and second layings, i.e. the inner and outer hallways, and must not be assumed to be of Tornaghi design or manufacture.' See Ros Maguire, 'Angelo Tornaghi's Tiles', *Australiana* November 2006, 15-20.



# Annual Report of The Australiana Society Inc 2006

## **PRESIDENT'S REPORT 2006**

**T**his year has been especially memorable because we have exceeded 500 members for the first time and because we have held, at long last, two interstate meetings.

### *Australiana magazine*

*Australiana* magazine has continued as an all-colour, 40-page quarterly with some groundbreaking articles in each issue. I would like to thank all the authors, those who let us use photographs of their collection, my colleagues for their help and advice, and the advertisers who support us. Our special thanks to Peter Walker in Adelaide for continuing to fund the Peter Walker Fine Art Writing Award.

### **Event Program 2006**

We held nine events in 2006.

On Australia Day, 40 members enjoyed a convivial dinner at Bondi Junction prepared by Jenny Underwood. Guest speaker Dr Jim Bertouch spoke passionately about 'German Australiana', principally that made by Lutheran immigrants who settled in South Australia. Casuarina Press, Bonhams & Goodman, Christie's, Shapiro Auctioneers and Sotheby's generously donated raffle prizes.

On 24 February, Mitchell Librarian Elizabeth Ellis discussed the Macquarie collector's chest, created for Governor Macquarie c. 1818, and recently acquired by the State Library of NSW as a companion to its Dixon chest.

In Adelaide on 23 March, John Wade gave an illustrated talk on 'Collecting Australiana' at a meeting organised by the Adelaide Society of Collectors, with many of our South Australian members attending.

Members had a special preview of the newly displayed trophy and numismatics collection of the Royal Agricultural Society of NSW at the Showground, Homebush NSW on 6 April, thanks to Les Carlisle and the RAS.

Our last AGM on 21 April, was generously hosted by Australian Galleries in Paddington NSW, followed by a viewing of their current exhibition and drinks, courtesy of Stuart Purves of Australian Galleries.

Many members enjoyed afternoon tea while viewing an extensive private collection of colonial Australian furniture, naive paintings, prints, and decorative arts in an 1895 Italianate villa at Petersham NSW, graciously opened on 16 September.

On 19 October, we viewed a private collection of over 300 works of contemporary Australian art and photography covering every surface in the home of a passionate private collector in Darling Point NSW.

In the Lockyer Valley, artist Dale Frank made his impressive collection of colonial Australian furniture, taxidermy, pottery and contemporary art available for our inaugural Queensland meeting on 11 November. Bob Fredman gave an entertaining and informative talk on 'R-rated Furniture Stories'.

John Williams hosted Christmas drinks on 3 December at 'The Retreat', his 1850 sandstone cottage with an award-winning garden on Glebe Point overlooking the Parramatta River.

We would like to thank all those who have opened their houses, collections, spoken, catered or contributed their help to our event program.

### **Committee**

My colleagues on the Committee have worked hard for the members, in a voluntary capacity. As our numbers increase however, it is essential that more members take up some of the workload.

### **Summary**

The Society is in a strong position financially. However, we need to find more resources to ensure our future. We need to put more resources into managing the membership, organising events, editing our publications, attracting young collectors and expanding in all states. Administering our 500 members is a big job and we may soon need to employ a membership secretary.

We also are looking into the feasibility of planning a major flagship event, which will give members nationally a chance to attend. It will also give us a chance to honour our late colleague, Kevin Fahy AM, to whom we collectively owe so much.

John Wade  
President  
26 April 2007

## **TREASURER'S REPORT 2006**

The 2006 result for the Society shows a healthy cash surplus of almost \$5,500, an improvement over 2005 due to receipt of more donations, extra sales of back copies of *Australiana*, lower costs sought to produce our magazine, and despite the

added production cost of an updated, colour membership brochure.

Prudently the Committee resolved to place additional funds on term deposit at a higher interest rate, essentially representing the last couple of years' cash surpluses. As at 31 December 2006, the Society has approximately \$42,000 held in reserve.

Your Treasurer wishes to thank the Society's subscribers, advertisers and our management Committee for ongoing support and efforts. John Wade continues to be my more than capable assistant.

Andrew Morris CA  
Honorary Treasurer

# Australiana Society Incorporated

## *Profit & Loss Statement*

### *Income*

	12 Months to 2006	12 Months to 2005
Subscriptions from Members	22,766.20	22,771.32
Advertising in <i>Australiana</i>	9,118.13	10,145.40
Australia Day & Raffle	1,609.94	2,730.92
Interest Received	837.82	1,745.97
Donations - General	1,227.00	544.00
Sponsorship - Peter Walker Fine Art	300.00	300.00
Sales of <i>Australiana</i>	1,260.87	688.16
Sundry Income (Meetings & Events)	964.52	427.85
<b>Total Income</b>	<b>38,084.48</b>	<b>39,353.62</b>

### *Expenditure - Australiana*

Production	21,617.00	24,508.73
Postage	3,957.60	5,169.79
Stationery	573.04	762.24
Writing Awards	300.00	350.00
	<b>26,447.64</b>	<b>30,790.76</b>

### *Expenditure - General*

Australia Day	1,480.21	1,713.57
Website	596.59	585.05
Membership Brochure Production	1,163.00	0.00
Insurance	529.50	602.27
Merchant & Bank Fees	490.21	749.10
General Meeting & Event Expenses	749.92	855.55
Subscriptions to RAHS	154.55	154.55
Travel - Interstate Meetings (SA & Qld)	964.48	0.00
Corporate Affairs Filing Fees	38.18	53.64
	<b>6,166.64</b>	<b>4,713.73</b>

### *Total Expenditure*

### *CASH SURPLUS for YEAR*

	<b>32,614.28</b>	<b>35,504.49</b>
	<b>\$5,470.20</b>	<b>\$3,849.13</b>

## *Balance Sheet*

### *Assets*

	31/12/2006	31/12/2005
Cash at Westpac Bank	11,452.18	10,177.59
Donations Account	353.60	131.61
Interest Bearing Term Deposit	33,637.98	22,422.61
Subscribers & Other Debtors	25,281.46	4,733.48
GST Refundable	0.00	0.00
<b>Total Assets</b>	<b>70,725.22</b>	<b>37,465.29</b>

### *Less Liabilities*

Creditors & Suppliers Owed	0.00	249.48
Subscriptions Raised in Advance (for 2007)	26,422.92	0.00
GST Payable	2,115.12	498.83
<b>NET ASSETS</b>	<b>\$42,187.18</b>	<b>\$36,716.98</b>

### *Members' Accumulated Funds*

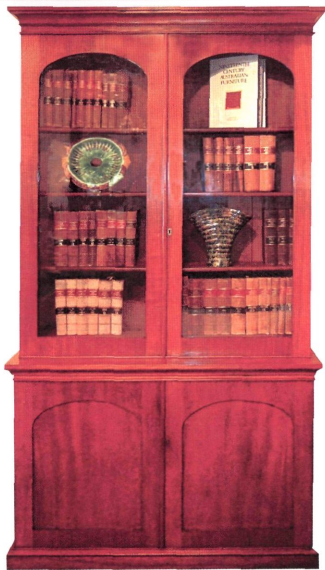
Balance Brought Forward	36,716.98	32,867.85
Cash Surplus for Year	5,470.20	3,849.13
	<b>\$42,187.18</b>	<b>\$36,716.98</b>

### *MEMBER'S FUNDS*





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## FOOTLOOSE AND FANCY FREE

Pair of vulture claw candlesticks

Toe of an ostrich urn stand

Foot of an emu table lamp



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