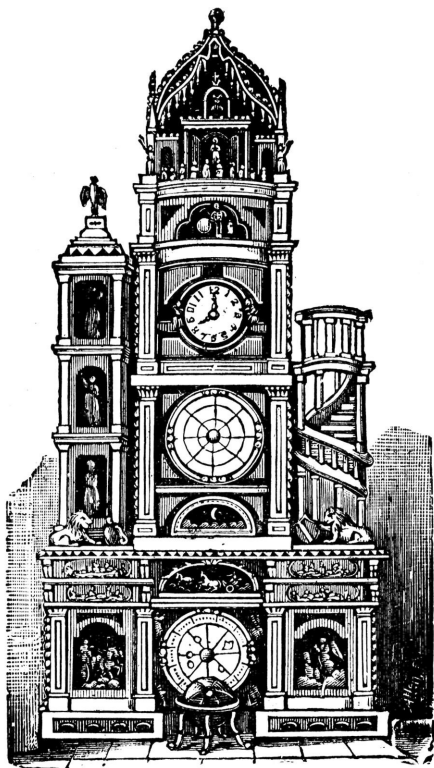


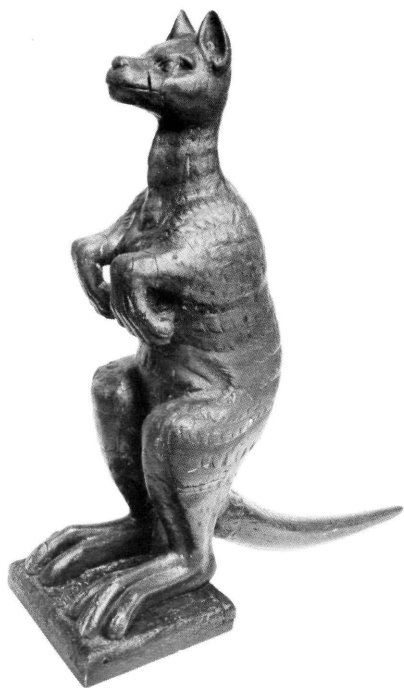
THE AUSTRALIANA SOCIETY NEWSLETTER



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Society Information

FORTHCOMING MEETINGS

Dr Joan Kerr, Senior Lecturer in the Power Department of Fine Arts at the University of Sydney, will give an illustrated lecture on an aspect of 19th century Australian Painting. The lecture will be at James R Lawson's at 212 Cumberland Street, Sydney, at 7.30 pm on Thursday, 7th April.

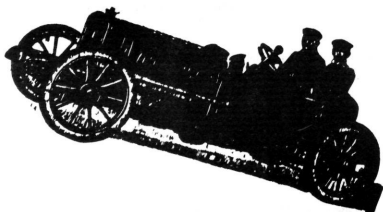
Dr Kerr organised exhibitions on Gothick Architecture at Elizabeth Bay House with James Broadbent, and on Edmund Blacket at the S H Ervin Museum. She also researches colonial ladies' sketchbooks.

The meeting will also be asked to vote on an increase in the number of Committee members to eleven and for the Committee members to elect the office bearers.

On Sunday, 10th April, at 11 am there will be a tour of Vaucluse House guided by the Curator, Miss Ann Toy. Rooms not open to the public will be specially opened for us. Bring your own lunch. Cost of the visit will be \$3 for adults.

On a Saturday in June, to be advised, we are having another "At Home with a Collector" in Sydney. Admission will be by ticket only, and only members may take part. Cost of the visit will be \$3 for adults, children will not be able to participate.

The Australia Day Dinner was a big success, with the speaker, Terence Lane of the National Gallery of Victoria, giving members an instructive talk on the subject of European prototypes for Australian designs in silver, furniture and ceramics. At the February meeting Edgar Penzig gave a very entertaining and uplifting lecture on the virtues of Australian. Mr Penzig operates the Tranter Museum of Australiana at 7 Rupert Street, Katoomba, and is the author of *In Defence of Lives and Property*, a book about weapons and their use in Australia.



Editorial

ROUSE HILL HOUSE

Rouse Hill House is again in the news with the Supreme Court Decision of 15th March, reported in the *Sydney Morning Herald*, that the Hamiltons should be evicted and the furniture divided between the owners. Mrs Hamilton, appearing on Margaret Throsby's talk-back ABC Radio show the next day, commented that it was a sad thing when Governments resumed properties in order to preserve them, and in so doing dislodged the family whose continued habitation of the house had been the very reason for its importance and historic continuity.

The house, which was built between 1813 and 1818 by Richard Rouse, is on the Register of the National Estate. Its entry in *Heritage Australia* comments -

"Rouse Hill is one of the country's few extant private dwellings to survive intact from the pre-1822 period. Although the additions of successive generations have been made, they overlay and enrich rather than obscure and detract from the essential Georgian character of the original house.....It stands today as one of the few remaining vestiges of the earliest periods of Australia's history."

It was resumed by the NSW Government in 1978. One of the part-owners, Mr Gerald Terry, sold his half of the house and contents to the Government and was given a life tenancy. His brother Mr Roderick Terry sold his share to his daughter Mrs Miriam Hamilton, shortly before he died. Mrs Hamilton, who is a Society member, was offered compensation for her half of the property and its contents, but declined to accept and stayed on in the house. Mr Justice Lee has now authorised her eviction from the house within three months.

The Executive Director of the National Trust of Australia (NSW), Mr Peter James, stressed that the importance of the house did not lie with its architecture but in the completeness of the property and its contents, put together by six generations of the one family. The Trust, he said, would regard it as "a very great shame" if the family's connection was broken, and said that in Britain means were often found for families to maintain a connection while guaranteeing public access to historic houses.

It should not be forgotten that the Government acted to resume the property only because the house was going to be sold and the contents split up. The Government is still trying to keep the house and contents together.

The Supreme Court has now ordered that the contents be valued and the Master of the Court divide them equally between the NSW Government and the Hamiltons. If this results in the collection being split, the significance of the house and its contents will be irrevocably destroyed. Hopefully, the collection will at least be properly catalogued and recorded as a contingency measure.

The Court's decision has placed Mrs Hamilton in a very difficult position. As a sixth generation descendant, she is being allowed to take her share of the family belongings from the family home. She will be able to keep a tangible record of the family's heritage, for herself and for her children and grandchildren, but only at the expense of splitting up a collection whose continuity is unique in mainland Australia. No-one wants to see that happen, and all sides have tried without success over the last few years to negotiate a compromise solution.

The most important consideration is that the contents of the house be maintained and kept intact, no matter what the rights and wrongs of the case may be, or are perceived to be. All other considerations must take second place to the preservation of the house as a complete entity.

To achieve this, there will still need to be negotiation and compromise. Mr M Gleeson Q.C., for the Government, undertook that the Minister would offer to purchase the remaining half of the contents. If the offer is accepted, this will inevitably mean the severance of family ownership. It does not mean that the "historical and sentimental interest" (to use Judge Lee's words) of the family, that makes the collection so important in the first place, will be lost.

No matter how much one may sympathise with the descendants, the facts are that the Government acted because it wanted to ensure the preservation of the house and its contents intact, at a time when it was under threat. For the sake of the pioneers who left their stamp on Rouse Hill House, and for the benefit of the Australian public, let us hope that both sides can reach an agreement which will preserve Rouse Hill House and its unique collection intact. Ideally, this agreement should maintain the family link which lives in the house and its collection. We do not really need another academic recreation of an historic house museum at the expense of a real historic house.

List of Illustrations

COVER

An early postcard showing the model of the Strasbourg Clock

INSIDE FRONT COVER

Kangaroo carved out of Scots or Red Baltic Pine, (*Pinus sylvestus*)

INSIDE BACK COVER

The Strasbourg Clock Model as displayed in the Museum in 1960.

BACK COVER

Portrait of R B Smith painted on the side of the tower of his clock model.

Australiana News

KEN CAREW REPORTS

E J Aingers, the Melbourne auctioneers, are conducting a special Australiana sale on the Anzac weekend starting on Sunday 24th April at 12 noon. There will be a very interesting offering from over a hundred vendors, of cedar, blackwood and Huon pine furniture 1830-1900, primitive items, paintings including Haughton Forrest and Knud Bull, early maps and engravings, important pottery and a wide range of collectibles. The sale should be of great interest to Society members. Catalogues will be available from the cataloguers, Toby and Juliana Hooper, 575 High Street, Prahran, Victoria, 3181, telephone (03) 51 9954, a.h. 51 3260.

Our roving correspondent, Ken Carew, reports that a most interesting item of Australiana will be coming up at this auction, see illustration on inside front cover. Brompton Road, (London) antique dealers Jellinek and Sampson suggest it is "A very rare (as far as we know unique) carved wooden kangaroo, circa 1790-1800. The style of the object suggests that it might have been the work of a sailor executed on the long journey back from Australia to England in an effort to convey to the people of this country his impression of the wallabies and kangaroos he had observed in the Antipodes". The wood is described by the cataloguers as *Pinus Sylvestus*, the Scots pine or Red Baltic pine, which could very likely have been available in the carpentry shop on a boat of that time.

Ken reports that the figure is very difficult to date accurately and he is looking forward to seeing it at the viewing. He says there is a lot of scepticism about the dating, but if it is right and the carving goes cheaply to someone else, he will be hopping mad!

LEN EVANS WINES

Wine man Len Evans gave the Society an Australia Day gift in the form of a carton of quality Australian wines, which were duly raffled. Thanks for the gift, sir!

SOOTHEY'S FIRST AUSTRALIAN AUCTION

World famous auction house Sotheby Parke Bernet began their Australian auction house with a spectacular sale in Melbourne on the evening of 23rd March last.

Highlights of the sale were an oil portrait of Captain James Cook, R.N., by John Ebber, R.A., and a collection of eight watercolours by S T Gill.

The Cook was sold by Hull Trinity House, where it had hung since 1844. Only three artists painted portraits of Cook from life - Hodges, Webber and Dance. The best known is the Dance, which belongs to the National Maritime Museum at Greenwich. The Webber sold by Sotheby's, similar to

another one by the same artist in the National Art Gallery in Wellington N.Z., fetched a top bid of \$460,000 plus 10% buyer's premium. It was bought by London art dealer Angela Neville on behalf of an Australian private collector with nautical interests. The Canadian National Archives and the State Library of New South Wales were underbidders.

The watercolours by S T Gill (1818-80) were a series he did during a stay in Sydney from 1856 to 1864. The series of eight small (16.5x24 cm) images show the residence of M Henri Noufflard, a French wool merchant who lived in Sydney between 1855 and 1857. The views were painted in 1857, perhaps commissioned by Noufflard as a record of his stay in Sydney, and show in delightful detail his house in Bligh Street. The artist shows the facade, the verandah, the drawing room, the bedroom, the kitchen, the office and two views of the yard. It is as complete a record of a house in mid-19th century Sydney as one could hope for, with all the furniture, ornaments, residents and animals depicted.

Sotheby's sensibly put the Gills up as one lot to avoid its being broken up. They went to a top bid of \$80,000 from Sydney dealer John Hawkins, acting for a client. It is good to know that the collection will stay together in Sydney.

An 1888 painting by Tom Roberts, "An Autumn Morning, Milson's Point" went to the Art Gallery of NSW and Rupert Bunny's lyrical painting of a woman feeding swans was bought on behalf of a private collector.

HAROLD PARKER - SCULPTOR AND PAINTER

C Douglas, Kath Kerswell and Andrew Watson are conducting research on the Queensland sculptor and painter Harold Parker, (1873-1960), for a retrospective exhibition to be held at the Queensland College of Art Gallery early in 1984. Please send any information to the exhibition organisers at the College of Art, Box 84, Morningside, Queensland, 4170.

NINETEENTH CENTURY CERAMICS FOR SALE

Nineteenth century ceramics used by several churches in Launceston are being sold as a result of the amalgamation of the churches into the Pilgrim Uniting Church in Launceston. An earthenware service decorated with a red transfer print "Christ Church Launceston", made by Alfred Fenton and Sons of Staffordshire, 1887-1901, is available in a large plate (\$50), small plate (\$30), and cup and saucer (\$25). An English bone china saucer decorated with a green transfer print "Wesleyan Sunday School, Launceston" is \$10. Reserve yours with the Secretary, Pilgrim Uniting Church, 36 Paterson Street, Launceston, Tasmania, 7250, phone (003) 318 757.

FLORENCE ROYCE, CHINA PAINTER

The Friends of the Geelong Art Gallery are celebrating Heritage Week with an exhibition "A Memory of Florence Royce", a Geelong china painter of the 1930s. The Gallery already has on display a small collection of her work,

done in 1935-7, and which demonstrates a high technical and design ability, using Australian motifs. The exhibition will be on from 10th to 17th April at the Geelong Art Gallery, Little Malop Street, Geelong.

EXHIBITIONS AT JOSEF LBOVIC'S GALLERY

Coloured linocuts by 1930s English artist Isobel Lockyer feature in an exhibition opening on March 26th. On June 18th, over 200 works by well - known photographers will be for sale from an exhibition on "Australian Photography 1850 to 1930s".



“BOWS
&
BEER”

Coloured
Linocut

HISTORIC INTERIORS SEMINAR

Another seminar on historic houses, this one on the restoration and recreation of historic interiors, will be held in Sydney on 24th to 26th June. We do not have much information, but it seems that it is being organised by Des Freeman of Desmond Freeman Associates, 19 Hickson Road, The Rocks, NSW, 2000.

DECORATIVE ARTS COURSE

Sally Delafield Cook, who runs the successful six-week courses in decorative arts, this year will be offering a special two-week extension course on European and Australian decorative arts in the 19th and 20th centuries. It will be held at the Art Gallery of New South Wales starting on 17th October.

ENGLISH STONEWARE REVISITED

Peter Mercer of the Tasmanian Museum was able to provide the excavators of the Fylham Pottery (*ASN* 1982 No.4) with information on a ginger beer bottle uncovered in archaeological work at Vauxhall. The bottle, inscribed "Armstrong & Co., Hobart Town" has been dated between 1853 and 1857 and it now establishes that this Hobart firm placed orders for its bottles with the English maker.

In further communication, Dennis Haselgrove tells us of two new books on English stonewares to interest the archaeologists and bottle collectors.

Stoneware Bottles From Bellarmine To Ginger Beers 1500-1949 by Derek Askey is a cheap, new book on the salt glazed stonewares produced in Europe and later Britain up until recent times. Its scope covers mugs, jugs and bottles for beer, soft drinks, blacking, ink, and so on. The 224 pages have many photographs. Available from the publishers, Bowman Ceramics, 20 Surrenden Road, Brighton BN1, 6PP, England for £3.25p plus postage.

English Brown Stoneware 1670-1900 by Adrian Oswald, Robin Hildyard, and R G Hughes, was published last year. It has 308 pages of text, hundreds of black and white illustrations and 9 colour plates. The English price is £30.

PREMIER POTTERY

The Premier Pottery at Preston, Victoria, is well-known as manufacturer of the "Remued" range in the 1930s. The founder of the Premier Pottery was David Dee.

Catherine Webb is researching the pottery and would like assistance, especially information on a possible link between David Dee and Bakewell Brothers, Sydney. Her address is 4 Andrews Street, Eltham, Victoria, 3095.

AUSTRALIAN TOURIST GUIDE

The Australian Heritage Commission is producing a tourist guide to historic places based on the information in their register, as presented in *The Heritage of Australia*. We can hope to see it later this year or next.

CONSERVATION OF FEDERATION HOUSES

The Heritage Council of NSW has arranged another in its series of seminars on the Conservation of Federation Houses, to take place in the Sydney suburb of Burwood on 16th April. The program includes lectures on "The Federation Period" by Hugh Fraser; "Maintaining and Restoring Federation Houses" by Otto Cserhalmi and Robert Moore; "Extending Federation Houses" by Warwick Hatton; "Caring for Federation Gardens" by Christopher Betteridge; and "Federation Interiors" by Maisy Stapleton. In the afternoon there will be a walking tour of Federation Houses in Burwood, including the remarkable

Appian Way conservation area. For further information contact Ms Sheri Burke, Heritage Council of NSW, Box A284, Sydney South, 2000, telephone (02) 266 7246. Registration fee of ten dollars includes lunch and a bound copy of the lecture notes.

MUSIC AND HERITAGE CONCERTS

Lovers of chamber music are offered a chance to hear a wide range of music played and sung in historic surroundings at a series of concerts beginning on 12th March. Venues include St John's College, Admiralty House, Camden Park, Vacluse House, St Matthew's Church at Windsor, Abercrombie House at Bathurst, and the Mint Museum. The last concert is on May 7th. Tickets include an aperitif and light supper, and cost \$17 from Music and Heritage Concerts, Box 411, Paddington, NSW, 2021.



A Week of Discovery
10-17 April 1983

Heritage Week

Heritage Week in 1983 has been put back from March to April, to make it even better (and to avoid the incredible rain in March this year!) In NSW you can find out what is going on by telephoning the Heritage Week Hotline (02) 27 2133, from 9 am to 5 pm only; in Victoria, call the National Trust.

Some of the highlights in NSW will be:

- * an antique and maritime arms display at the OTC Centre, Martin Place, Sydney, mounted by the Antique Arms Collectors Society of Australia.
- * lunchtime music performances in Martin Place;
- * historic ships on Darling Harbour at Pier 34, on Saturday 16th and Sunday 17th April, with the steam tug *Waratah*, the Governors' steam yacht *Lady Hopetoun*, the barque *New Endeavour*, and the *Captain Phillip*. This is being organised by the Sydney Maritime Museum at Birkenhead Point, telephone (02) 81 4374;
- * a colonial concert at the Sydney Opera House on Sunday, 10th April at 2 pm, with bush music, colonial dancing, Australian folk and country;
- * the Observatory Hill Fair to wind-up Heritage Week on Sunday 17th April, starting at 1 pm;
- * a weekend of discovery at Old Sydney Town, with free admission for children on 16th and 17th April;
- * the National Trust will be opening its houses such as Old Government

House and Experiment Farm Cottage at Parramatta. The Heritage Week press release exhorts you to visit: 'what a way to pick up decoration and renovation ideas!'

MERRILEA FARM MUSEUM

Merrilea is a working farm which features antique farm machinery of the period 1840-1940, and tractors from 1912 onwards. There are large displays of Australiana, gemstones, mineral specimens, fossils and Aboriginal artefacts.

Merrilea is open every day from 9 am to 5 pm, except between July 15 and August 15. It is just off Cobbora Road, 4 kilometres out of Dubbo, (phone 068 82 5813). There is a small admission charge; members of the Australiana Society will be admitted for half-price.

MARITIME HISTORY

The Australian Association for Maritime history was formed in May 1978 to encourage the study, discussion, writing and publication of maritime history, and to sponsor a journal (*The Great Circle*) and newsletter. Programs of talks are arranged in Sydney, in collaboration with the Royal Australian Historical Society, and in Fremantle, in collaboration with the Western Australian Museum. Membership information is available from the amiable Hon. Secretary, Mr Vaughan Evans, 85 Fullers Road, Chatswood, NSW, 2067.

LITERARY GUIDE TO AUSTRALIA

The Association for the study of Australian Literature is preparing a literary guide to Australia. The Guide will be a directory of Australian places which have literary connections. The main section will be an alphabetical listing of places with a map reference, description of the place, and discussion of its literary associations, arranged in chronological order.

The Editor, Peter Pierce, is seeking assistance with information on authors and places. All contributors will be acknowledged. For further information and entry forms contact the Editor, A.S.A.L., English Department, University of Melbourne, Parkville, Victoria, 3052. Telephone (03) 341 5506.

STEAM DISPLAY

The NSW Steam Preservation Co-operative Society Ltd is having another of its steam displays over the weekend of April 9-10 at the Campbelltown Steam Museum, four kilometres down the Menangle Road from Campbelltown. Refreshments and barbecue facilities are available.

EARLY TASMANIAN POTTERY

The Queen Victoria Museum at Launceston has renewed the displays in its Watercolour Gallery. The main feature is the area devoted to two local pottery manufacturers, Campbell and McHugh. A highlight is a recreation of the Campbell exhibit at the Launceston International Exhibition of 1891-2, using the original table, sign, and a whiskey still thrown specially by John Campbell as the centrepiece of the display.

Other Tasmanian potters represented include James Sherwin, Alexander Wobey, James Price, and 20th Century Tasmanian studio potters. There are also examples of mainland pottery and of English ceramics made for the Australian market.

STATE LIBRARY OF NSW EXHIBITIONS PROGRAM

MITCHELL GALLERY - "Antarctica - discovery and exploration", March 29 to September 1983. Photographs, manuscripts, pictures and maps of voyages and expeditions from the 1770s to the 1920s.

DIXON GALLERY - "The Arts in Australia - Her Story", until April 18, 1983. Women diarists, illustrators, poets, novelists, botanists, painters, singers, etc., from 1788 to the 1960s.

ANTEROOM - "William Dixon - a sense of pride and patriotism". Books, pictures, manuscripts and maps from the collections of one of the great benefactors of the State Library.

GALLERIES are on the first floor of the State Library of NSW, they are open from 10 am to 5 pm Monday to Saturday, and from 2 pm to 6 pm on Sundays. Admission is free.

and in the vestibule.....

"Macquarie Street down the Years", (Heritage Week 1983), March 17 to April 18.

"Bell Ringing in Australia", April 20 to end May, 1983.



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Australiana Ceramic Designs By Lulu Shorter

by John Shorter

Miss L E Shorter was the eldest of a family of 7 children, 5 girls and 2 boys. Their father, Mr. John Shorter, was born in England, and after suffering ill health in Liverpool, England, his doctor warned him that he should leave the country on account of his chest otherwise he may not survive another English winter.

He sailed to New Zealand and after working as a Parliamentary Secretary to one of the Ministers in Wellington, suffered further illness, and did a trip to Hong Kong and back. On arrival in Sydney he decided that this was a good place to come and eventually returned to Sydney after completing his trip and set up an agency business. He acted as agent for quite a number of United Kingdom manufacturers including: Patent & Baldwin; Thos. Webb & Sons; Edinburgh Crystal Glass Company; A.B. Jones & Sons; Grafton China Works; Grindley Hotel Ware Co. Ltd. (now Duraline hotel Ware Co. Ltd); and Thermos Ltd.

Over the years John Shorter built up an extensive ceramic collection which he kept in the family home at Parramatta. The late Stanley Lipscombe, a legendary Sydney antique dealer, said how much he had learned from visits to the Shorter house. John Shorter died in 1942 in his 90th year. In gratitude to the country whoses climate had extended his life and with the aim of benefitting others, he bequested his ceramic collection to the Sydney Technological Museum.

Miss L.E. Shorter was born in Sydney in July 1887. Her Birth Certificate shows the 29th July, both the family Bible and the Birthday Book which the family kept show the 31st July. The Birth Certificate shows her name as Lucy Emily, but both the family Bible and the Birthday Book show the name as Lucie Emilie. The birth was registered at Burwood (I have heard that the Burwood Registry Office was notorious for inaccuracies in birth certificates at about that time).

At that time they were living at Burwood. They later moved to Liverpool for a short period, then Merrylands where they lived for quite some time, and finally to the old home, "Harborne", Boundary Street, Parramatta, where at the time they owned the whole of the block in which the beautiful old sandstone building of "Harborne" still stands. The house is a single-storied, verandahed cottage designed and built by architect James Houson about 1858, with sympathetic additions of 1905. It is on the Register of the National Estate.

After the death of her father, and later, her mother, Miss L.E. Shorter and her sister, Miss E.H. Shorter moved to Newport where they both still lived until recently, when Miss L.E. Shorter moved into a nursing home.

Miss L.E. Shorter was taken to England when she was a young child with her father and mother on a trip, and owing to the fact that there were several other Lucies amongst their relatives, my Grandfather promptly decided to call her Lulu, and she was known as Lulu to everyone until relatively recent years when one of her sisters decided that her real

name being Lucie, she should be referred to as such.

Miss Shorter's art training was at the Granville Technical College and at the East Sydney Technical College. At Granville, she attended from about 1904-1908, and her teacher was Alfred Coffey. In 1908 she went to England again with her father and spent about 6 months there, during which time the manager of the Doulton Burslem factory, John Bailey, was so impressed with some of her work that he used a number of designs on both bone china and on earthenware. The Lulu Pattern was based on the Flannel Flower and was basically a border dinnerware pattern. It was done in a number of different colours, including grey, green and flow blue, and even done in a gold and green version, a set of which was specially decorated by Doultons for Miss Lulu to give as a wedding present to her cousin, Mr. Collie Shorter on the occasion of his wedding to Nancy.

The other decorations which we know of are: The Glossodia Orchid, The Waratah, The Native Rose, and The Native Fuschia. On bone china a number of these patterns were marked "Lulu Series" in a special backstamp, usually applied in conjunction with and sometimes over the top of the normal Doulton backstamp.

Miss Shorter visited the United Kingdom again in Febuary, 1917, and returned in October 1918. She has visited England on several other occasions, but I understand that most of the patterns drawn by her were as a result of her early visit in 1908.

Her mother was also a fairly gifted artist, and studied for sometime under Louis Bilton. Louis Bilton was resident in Sydney for quite some time. He later returned to England and quite a lot of beautiful work for Royal Doulton.

A number of original sketches and drawings done by Miss Shorter and her mother are still in existence, but they have deteriorated considerably and are very much in need of preservation.

CONTRIBUTIONS WANTED

Every day your Editor waits anxiously for the mail to arrive with new contributions for the Newsletter.

Don't feel bashful and shy. Get out your typewriter, pen, pencil or quill and tell us what is going on - new books, auctions, new finds and new Australian discoveries.

Your Editor cannot keep prevailing on the same old friends for copy. His wrists are getting weaker from trying to squeeze stories out of people.

please help - NOW!



A MONUMENT TO AUSTRALIA'S CENTENARY:

THE STRASBURG CLOCK MODEL

AT SYDNEY'S MUSEUM OF APPLIED ARTS AND SCIENCES.

by Eve Stenning

There is hardly an exhibit in the Museum of Applied Arts and Sciences today which is older, more controversial, better loved, more hated and more "restored" than the Centennial Model of the Strasbourg Clock.

Former Director, Jack Willis, in his yet unpublished history of the Museum, calls it the most consistently popular exhibit ever displayed.

It was made between 1887-1889 by Richard Bartholomew Smith (1862-1942), a Sydney clockmaker.

In the days when films and photographs were not as commonplace as today, the idea of showing models of art, architecture, science or technology in travelling exhibitions was readily accepted. In fact there were at least two models of the clock in the Strasbourg Cathedral which travelled the world.

One of these was shown around Australia in 1883 by a Mr W S Boosuit, as "the only perfect model of the great astronomical clock"¹. It was exhibited in Sydney for seventeen weeks and was shown not only in other large cities of Australia but of New Zealand as well. Mr Boosuit claimed that this model of the clock was made by one Enriquer Pellier, a clockmaker's apprentice in Strasbourg.²

W. J. Boosuit

PRESENTS -
STRASBURG CLOCK EXHIBITION

Just completed a tour of Australasia:

SYDNEY .. 17 WEEKS	HOBART .. 4 WEEKS
MELBOURNE .. 19 WEEKS	AUCKLAND .. 4 WEEKS
BRISBANE .. 6 WEEKS	WELLINGTON .. 4 WEEKS
ADELAIDE .. 6 WEEKS	CHRISTCHURCH 4 WEEKS
PERTH .. 6 WEEKS	DUNEDIN .. 5 WEEKS
LAUNCESTON 4 WEEKS	INVERCARGILL 4 WEEKS

[P.T.O.]

Strasbourg, a large city in France on the River Rhine, had had a cathedral already built by the 13th century. The first astronomical clock installed about 1350 made the Cathedral famous; its clock was a mechanical achievement which took several years to build. It was not unique; in the second half of the 13th century mechanical clocks began to appear with simple wheel mechanism actuated by the slow fall of a weight, which indicated equal amounts of time connected to the movement of stars.

Details of the first Strasbourg Clock are not known, only that its height was about 18 metres and its width about 7.3 m at the base.³ It had an automated, gilded cockerel on top, the symbol of vigilance and Christ's Passion.⁴

A romantic legend was attached to the building of this clock. It was said that in 1352 a tall middle aged blue eyed stranger appeared in Strasbourg who eventually built the clock, the fame of which spread far and wide in a very short time. Soon it was rumoured that the Bishop of Paris was trying to get the stranger of Strasbourg to build an even better clock for the Notre Dame. The jealous citizens of Strasbourg would have none of that; they seized the Stranger, put out his eyes so he couldn't work any more and left him lying on the floor of the Cathedral. That same night, the Stranger felt his way painfully up the ladder to the machinery, destroyed it and then disappeared forever.⁵

The second clock was built two hundred years later by Isaac and Josias Habrecht.⁶ Their father Joachim had some experience in building clocks with automats in nearby towns and they were recommended by Conrad Rauhffuss, better known as Dasypodius (1530-1600) who, being a true Renaissance man, was not only Professor of Mathematics at the University of Strasbourg, but also a theologian and classical Greek scholar.

Dasypodius used the plans made by his predecessor Christian Herlin, together with Michael Heer, a physician and Nicholas Bruckner a theologian, and redesigned the ingenious wheelwork. Various unexpected delays caused the project to stop but Dasypodius began again in 1570 with the help of the Habrechts, David Wolckenstein, an astronomer and musician of Breslau, the artist Tobias Stimmer (1539-1582) and the artist's young brother Josias. Stimmer not only carved and painted the wooden case but also painted the large panels which depicted the Three Fates, Urania, Colossus, Copernicus and various biblical scenes, i.e. the Creation, Resurrection, Last Judgement and the Rewards of Virtue and Vice. The clock was flanked by a wooden turret on one side and on the other a spiral staircase of dressed stone which led up to the gallery of the Cathedral. Dasypodius made a large celestial globe which was fixed to the floor in front of the calendar dial, and had its wheelwork connected to the clock movement. The different automated figures and the accuracy of the time it kept made the clock one of the most famous in Europe.

The clock's machinery was made of iron and wood and fell into disrepair. It was restored in 1669 by a Habrecht descendant and in 1732 by Jean-Jacques Straubhar, but by 1780 it stopped working and though in 1788 several proposals were made to its repair, nothing was done until the 19th century.

The clock was reconstructed, provided with improved dials and updated movements by Jean Baptiste Sosime Swilgué (1776-1856) between 1832 and 1842. This, the third clock, was similar in appearance to the second, but was much improved in its mechanism.

The only documentation yet found on the first known model of the Strasbourg Clock, is a strange and melancholy story which was distributed in the form of a leaflet in Australia, when this model was exhibited in 1882-1883 after an apparently successful tour of America and exhibition in London.⁷

According to this story Enrique Pellier, an orphan, was apprenticed to Jean-Philippe Maybaum, a celebrated 19th century Strasbourg clockmaker. Enrique became infatuated with the famous clock, and with his employer's

daughter Madeleine, who returned his affection. He secretly built a model, one-fifth the size of the original; not even Madeleine knew what he was doing. A fellow apprentice, who was madly jealous of Madeleine's and Enrique's happiness, managed to find out about the model on the very night Enrique put the finishing touches to it. He immediately rushed to the magistrate and had the model seized and his rival put in jail. Enrique was sentenced to banishment from the city. Desperately unhappy he couldn't bear to be without his model or his Madeleine. He disguised himself, went back and smuggled his model away, taken to pieces in two huge trunks. Eventually he arrived in London, penniless and sick. In his delirium he raved about Madeleine, who arrived at his side and nursed him back to health. They married, he reassemble the clock, they had a child and were ready to live happily ever after, but tragedy struck again: Enrique fell sick, went mad and died.

As it happened, Mr W S Boosuit was in London at the time, and hearing about the wonderful clock, he offered to buy it from the widow.

Some of this story may be true, but it is not substantiated yet by facts or dates. The pellicier model may have only existed in Boosuit's imagination, and if it did, it may not have been the same model which was shown in Australia and New Zealand by Boosuit. The Boosuit model, now destroyed, had no mechanical finesse.

Richard B Smith was probably made aware of the existence of the original Boosuit model. In 1882 he was a young clock and watchmaker, inventive and ambitious to better his position - his father was a fruitseller. He had just installed the Post Office Clock in Cootamundra and was about to marry Kathleen Downs.⁸ Probably he had already lived and worked in 16 Oxford Street which was his address for quite a few years.

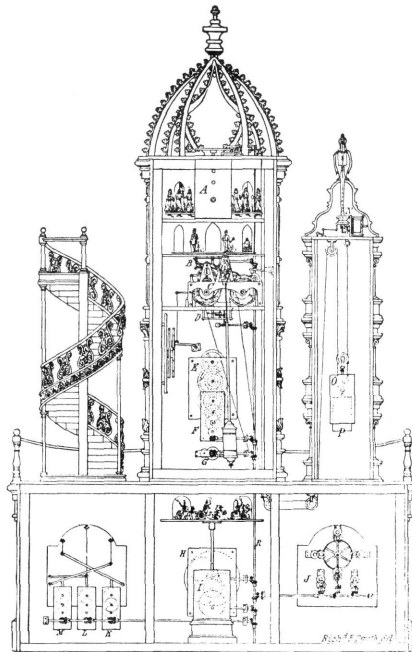
According to his grand-daughter, the marriage did not last long.⁹ They had four children in about eight years but Richard Smith was an eccentric perhaps even paranoid personality. He kept thinking that people - even his own family - were trying to spy on and exploit him, and by the time the clock was finished the family was probably split up.

On Australia Day 1887, Smith locked himself up in his workshop to begin the major project of his life: the "Centennial Model" of the Strasbourg Clock. Apart from Boosuit's booklets he was given a photograph¹⁰ of the real Strasbourg Clock. Some people were interested enough to help with expertise or material, and the unidentified portraits on the side of the model are presumably the likenesses of these people. Only one was mentioned in documentation,¹¹ the woodcarver James Cunningham.

George H Bosch was one of Smith's friends who supported his projects. He was an importer of clock and watchmaker's supplies (and later benefactor of the University of Sydney). James H Rainford was another, whose letter in the *Daily Telegraph* moved the Curator of the Technological Museum to enquire about the possibility of acquiring the clock.¹²

Smith worked on the model for two years as a hobby. He had to make a living at the same time, fitting clocks to towers of post offices and other public buildings, as well as mending watches. By the time the model

The Mechanism of the Model of the Strasburg Clock



- | | |
|---|--|
| A. Twelve Apostles mechanism. | I. Heathen deities mechanism (Chariots). |
| B. Four ages of man (old man view). | J. Chief cities dial mechanism. |
| C. Main clock movement going and striking chains. | K. Cycle of sun mechanism. |
| D. Lunar and tidal train. | L. Solar time mechanism. |
| E. Orrery mechanism. | M. Cycle of the moon. |
| F. Annual train driving the orrery. | N. Cock mechanism. |
| G. Mean time dial. | O. Going train weight. |
| H. Astronomical dial. | P. Striking train weight. |
| | Q. Main Driving shaft. |

was finished in 1899 he had spent an enormous amount of time and energy on it, although it seems he didn't spend much money - both case and mechanism reflect that wherever he could, he gathered useful bits and pieces to use in its construction.

In any event, he wanted to sell the finished model, and the new Technological Museum not only paid him for it, but assured him of fame by carrying his name on the clock.

The 1891 Annual Report of the Trustees of the Museum says: "Early in the

year (1890) the Minister for Public Instruction purchased a large model of the Strasburg Clock for the Museum of which it contributes one of the chief attractions. It was made in Sydney by Mr R B Smith, a young Australian, and speaks eloquently of his industry and skill".¹³

The Museum insured the clock for £700 in March 1890 and exhibited it in the old tin shed in the Domain, which was the Museum's home after the Garden Palace burned down. It was the most popular exhibit there; thousands of people came to see it. Richard Smith "fixed" the clock in its new home and gave a guarantee that it would work for three years. He was asked by the Curator, Joseph Maiden, to change the centre wood panel at the back to a plate glass one to allow visitors to see the mechanism. The Museum carpenters made a simple plinth of wood to put it on, and cut a hole in the bottom for the weight box.¹⁴

In 1893 the Museum was moved to Harris Street and the clock was installed in one of the bays on the second floor. During the following years Smith was engaged to wind and oil it.

A letter to the Superintendent of Technical Education by R T Baker, the curator in 1901 confirms the assumption that the clock gave trouble almost from the beginning:

"For some years past this exhibit has been in a very bad state, chiefly owing to the fact that from the peculiar and complicated workings of the Clock, there is no one on our staff who understands it sufficiently to give it the attention it requires.

As I think so valuable an exhibit should be kept in a good state of repair, I have asked Mr R B Smith to furnish me with an estimate for repairing and maintaining the Clock ... and I recommend that it be accepted".¹⁵

By 1910 the clock's mechanism began to give much trouble but it was left unattended until 1923. In that year, at last, Smith was invited to overhaul the mechanism. The years between about 1904-1913 he spent in England and America, working on mechanical inventions, which he never patented.

Smith's contract marked the beginning of a turbulent relationship between the curator, Arthur Penfold and Richard B Smith, lasting almost twenty years. Smith was to maintain the clock and to give lectures on weekends for £3 per week, but this was reduced to £2 in 1932 because of the Depression.

Smith was seventy years old, his health was deteriorating and he was convinced that he was persecuted, spied upon and that the Museum, particularly Penfold, was trying to cheat him of money and honour. In one of his acrimonious letters Smith accused Penfold of failing in his duty to the people of New South Wales.¹ He also wrote a letter to the editor of the *Sydney Morning Herald* claiming that 'for want of cleaning and overhauling the model clock is in danger of breaking down. It has been running for nine years since its last overhaul'.¹⁷

A letter written by R B Smith from New York to his son in about 1910

MAKER OF N. S. W. GOVERNMENT MODEL OF STRASBURG CLOCK, SYDNEY

LATE CONTRACTOR TO THE
N. S. W. GOVERNMENT
BRITISH ADMIRALTY
SYDNEY MUNICIPAL
COUNCIL
AUSTRALIAN JOCKEY CLUB
FORMERLY EXPERT CLOCKMAKER,
WITH TIFFANY & CO., NEW YORK

R. B. SMITH
407 W 57 ST
937 BROADWAY
ASTRONOMICAL CLOCKMAKER
MAKER OF HIGH CLASS CLOCKS

INVENTOR OF
PHONOGRAPH TRIPLE
REPRODUCER
AERIAL AUTOMOBILE
ILLUSION
SHADOW CLOCKS
NEW SOUND REPRODUCER
MULTIPLE PHONOGRAPH
NEW STOP FOR TALKING
MACHINES

*the past as I have done, I do not hear any
illwill towards you, I forgive you because
you did not have proper cause at the
time you refer to, so forget it. I received
the book of Clocks life but don't think
much of it, because it is like the man
who wrote it not much good. It is
more about Willis than Clocks. Forget
it.*

A lot of bickering followed over money and duties. As "maintenance" did not include repairs, Smith overhauled part of the clock in 1932. This time he replaced the original "gong" with the "Westminster Chimes", which turned out to be another disaster, because people preferred the old sounds.

Smith "maintained" the clock until his death on the 28th August 1942. During all these years there was hardly a time when something did not go wrong with it, and he was regularly asked to repair and overhaul it.

On Smith's death the job of maintaining the clock was advertised but nobody wanted it. Smith's daughter offered to sell her father's papers to the Museum, and also suggested that she would be available to service the clock; both offers were refused by Penfold who did not think she knew anything about clockmaking - she was a milliner

Eventually Mr J M Prescott tendered, offering to set the clock in working order for £25 and to maintain it for £10 per month, which was accepted. With the exception of a period of six months while Mr N Jacobs was engaged to oil and wind it, Prescott was responsible for the well-being of the clock until June 1973. The extent of repairs during this period is reasonably well documented, and shows that major work was carried out on the mechanism in the 1960s. In 1974 the outside of the case was "rejuvenated" by Museum staff, who repainted the plain brown and gilt surfaces.

The clock was kept going now with difficulties by Museum staff until 1980 when it finally stopped. It was felt that the Strasburg Clock is

an important exhibit; it is part of the Museum's history and it is an historical document of late 19th century workmanship and of popular interest in decorative arts and mechanics in Australia. The decision was made that no more stopgap measures should be used, it should be restored to working order, and the decorative surfaces cleaned and conserved.

The Museum's Contract Restoration Department began assessing the problems of the clock in November 1981, and it is hoped that it will be ready for display in 1984.

Acknowledgement for help in research to Geoff Davis, Linda Young, Kai Romot, John Murphy, John Wade, and Mrs Sutherland. Photographs accompanying this article are reproduced courtesy of the Trustee, Museum of Applied Arts and Sciences

NOTES:

1. Hobart *Mercury*, 2/3/1883 1d.
2. All unpublished references to Mr Boosuit's model in MAAS file No.70/M51/4266
3. H C King *Geared to the Stars*, University of Toronto Press 1978 pp.42-44.
4. This cockerel is, according to the above, in the Museum of Decorative Arts in Strasbourg.
5. This story is a short version of the one in the information booklet published by the NSW Government Printer. This booklet is almost identical in content and format with the one sold by Boosuit.
6. The following information about the clock in the Strasbourg Cathedral in H C King *Geared to the Stars* University of Toronto Press 1978 p.
7. The original printing plates of this leaflet are kept in MAAS's store.
8. R B Smith's death certificate.
9. Interview with R B Smith's granddaughter Mrs Sutherland, 17/1/1983 on tape in MAAS file no.A44 on Strasbourg Clock.
10. The story of the photograph is not documented. All we know is that he "obtained the story from a book obtained for him by James Burdekin." MAAS archives Miss A Fernon to Curator, 23/1/1941.
11. John Wade, "James Cunningham, Sydney Woodcarver" in *ASN* 1980 no.3 p.13. This information is derived from Cunningham's grandson, Mr F J Church, O.B.E.
12. *Daily Telegraph* 8/11/1889,
13. Report of the Curator, Technological Museum, to the Superintendent of Technical Education, January, 1891, N.S.W. State Library.
14. The timber chosen was kauri, and it was "ebonised" (painted black) to conform with other Museum cases. MAAS archives J Maiden to Superintendent, 18/2/1890.
15. MAAS Letter Book A 1/16 p.665.
16. MAAS Archives Smith to Penfold 29/11/1932.
17. *SMH* 26/11/1932 p.17f. This was only one of several letters to the newspaper that Smith wrote about the clock and its problems.

"Reflections"— An Exhibition Review

by *Annette Keenan*

"Reflections", an exhibition mounted by Crown Corning Ltd, is an overview of the products of Crown Corning. Since it spans the period 1920-1982, it includes the earlier products of the Crown Crystal Glass Co. Ltd., a subsidiary of A.G.M., now Australian Consolidated Industries Ltd. The exhibition is showing, most appropriately, at The Australian Design Centre, 70 George Street, The Rocks, and will be available for viewing until 5th April.

While most of the objects on display are interesting in a technological or decorative way, it is the collection of pre-1950 items that will be the envy of any serious collector of historical Australian glass.

Carnival glass is the highlight. Of late, this iridescent ware has regained its 1920s popularity, if not for love of its garish surface colouring then most certainly for its moulded designs of native flora and fauna. The kookaburra is the star of this small show, the substantial group of iridised orange/gold bowls featuring our "laughing jackass" in the well with a circlet of Australia flora around the inside walls. Vases and tumblers are also included in the carnival glassware range, both bearing a close resemblance to American carnival glass shapes of the same period.

Pressed glass, much of it imitating cut crystal, is there *en masse*. Some design names and catalogue numbers have been thoughtfully included in the very crowded display. Colours range from citron through to green, emerald, purplish blue and clear. For the race-track fanatics and Phar Lap devotees, a clear glass head of Australia's famous race horse stands alone and rather out of place in a group of miscellaneous glassware.

There is a whole regiment of the hand-cut crystal of the '30s which delighted many of the older viewers and which, by their comments, brought back memories of mother's dressing table, anniversary and birthday presents, and Sunday afternoon tea with the relatives. There are cake plates, vases, bowls, trinket boxes, pin trays, whiskey glasses, and a water jug. Though all are hand-cut, some are more heavily marked than others. The prize for the most unusual and the most *kitsch* must surely go to the lady's high heel shoe in hand-cut crystal. This single shoe looks for all the world like something left behind at midnight at a 1930s ball.

Besides the household wares, Corning has included a variety of their technological and industrial products such as a glass kerosene lamp base, glass for boiler gauges, pyrex ware and laboratory glassware, N.S.W.G.R. decanters and drinking glasses, inkwells, lightshades, a bulbous flytrap (that was guaranteed to catch flies for three years without re-setting!), glass roof tiles and bricks, latex bowls for rubber plantations and large round candy jars that, when filled with Minties, Fantaes, and the like, were such a colourful and tempting part of milbar counters.

From the private collection of Laura van der Endt comes the most fascinating

display: a group of slightly iridised, coloured power and telephone line insulators. These more than any other Crown Corning product can be said to be truly "Australia wide" since they were, and still are, affixed to communication lines stretching from the Alice to the Indian Ocean, and from Hobart to the far north.

The technical and practical side of the glass-making industry is demonstrated by the useful addition of glass-making equipment including a chair, wooden blocks for giving a rounded shape to the bubble on the end of the blow-pipe, metal moulds for forming kerosene lantern shades, and a blow-pipe. To illustrate what the batch ingredients look like and in what proportion they are used, a short cylindrical glass pipe has been filled with small portions of sand, cullet, soda ash, limestone, alumina and minor ingredients. Photographs of glassmakers at work help to make sense of the equipment.

Two features which stand out glaringly in the exhibition are the severe overcrowding of the display cases, and the lack of labels.

The cluttered appearance of the cases may have intended to overwhelm but it does make it difficult to look at individual pieces. There is an over-riding feeling that they were thrown together in a hurry with little love expended on them.

The lack of labels is unfortunate, to say the least. A little more information about some of the pieces than, for example, HAND CUT CRYSTAL or PRESSED GLASSWARE, would have been welcome. Viewers were genuinely interested in the display especially since many of the things were familiar to them. However, they were given little chance to learn anything more about the glass than what they may have already known: and this wasn't always correct. One woman assuredly told her daughter that the hand-cut crystal was " '50s...oh yes, definitely '50s. I can remember." Displays ought not, consciously or unconsciously, to perpetuate the viewers misconceptions.

It would have been interesting to learn of the difference between glass used for pressed ware, crystal, telephone insulators and laboratory glassware; and to discover why the glass brick and roof tile were useful building materials. A little titbit on the production of carnival glassware would not have gone unheeded nor, indeed, would a catalogue, especially one with a few illustrations.

"Reflections" is certainly worth seeing if only for the range of Crown Corning's products and the "historical pieces". While there, be sure to have a look at the hand-made glass plates sporting Australian flora and fauna by Leonora Glassworks. The closure of this factory in December 1982 has ensured this Australian designed and made glassware a place in the future world of Australian collectibles.

"Bedervale," Braidwood.

Captain John Coghill built "Bedervale" for his family as a country cottage. He was born at Wick in Scotland in the year 1785. He became Captain of the transport "Martha" in 1814 but his best known ship was the "Mangles" of which he was part owner. This vessel he sold to Captain Carr in 1826 when he (Coghill) retired to live at "Kirkham" the property of John Oxley at Camden.

Captain Coghill possessed a grant of land at Berrima which he had been given in 1822. In 1826 he selected "Bedervale", 5,600 acres of land in the County of Argyle on which he was running 300 head of cattle by 1828, and in 1833 a mob of sheep. He paid £1,400, about 55£ an acre, compared with \$250 per acre today.

In 1845 Coghill resigned his seat in the Legislative Council which he had held for two years, to travel abroad. The family spent four years abroad, much of this time on the continent where Elizabeth, the eldest daughter, met Robert Maddrell and they married in London in 1848. They first met at Heidelberg University where Robert, who came from the Isle of Man, was studying medicine. All returned to Australia in 1849 where during their absence, David Coghill (the Captain's only son) had died at the early age of 31 in 1847. On the Captain's death in 1853 "Bedervale" passed to Robert Maddrell. Under Robert Maddrell's supervision it prospered and expanded to 33,000 acres. His descendants lived there until the beginning of 1973 (120 years) when the Roys family bought the property.

The house was designed by John Verge in 1836, at which time the building was commenced and was finished before 1842, (design costs were £16). Verge also designed "Camden Park" house, "Rose Bay" cottage, "Elizabeth Bay House" and "Tusculum". The timber was cut locally (black ash columns and cedar interior) and the bricks were made on the property. The sandstone and marble were brought from Marulan.

The roof was originally of timber shingles and in 1888 galvanised iron was placed over these and also a second higher roof added over the central valley to avoid drainage problems and chimneys were extended to balance. The present dining room, i.e. the bay window on the left of the house, was added in 1905, at which time the water and acetylene gas were connected to the house.

The homestead reflects a magnificent standard of preservation although various factors have contributed to a reduction of the original holding to its present 1,200 acres.

The stables are at the back flanked by two wings forming a courtyard. These are the oldest buildings and comprise on one side the kitchen, servants quarters, and laundry. On the other side the schoolroom with added rooms above and the dry store.

The stables comprise Horse Stalls, Saddle Room, Grain Room, and Coach House with loft above.

"Bedervale" is a private property whose furniture collection is the property of The National Trust of Australia (NSW). House and furniture may be inspected on the first Sunday of each month. Tours at 2, 3, and 4 pm. Adults \$2, Trust members \$1.50, and children 50c.

Inspections outside of the regular hours are by appointment only. Telephone Mr Roger Royds on Braidwood (048) 422 421, (\$2.50).

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Book Reviews

GOOD HOUSEKEEPING is a book based on the conservation techniques developed over many years by the National Trust in Britain, which looks after many historic properties. It will be relevant to private collectors as well as those running historic house museums. Publication date in Britain is expected to be September 1983, so Miss Sheila Stanton, compiler of the book, told her audience at a lecture at Sydney's Power House Museum in January.

ARTIFACTS AND THE AMERICAN PAST by Thomas J Schlereth, published by the American Association for State and Local History, 1400 Eighth Avenue, Nashville, Tenn. 37203, 294 pages illustrated, price \$US13.95. While specially directed towards students and teachers, this book will have wider relevance. The author, Director of Graduate Studies in American Studies at the University of Notre Dame, suggests ways in which artifacts, photographs, maps, furnishings, and other non-literary documents can be studied to reveal more evidence of the past. He advocates moving beyond mere description to the analysis and interpretation of these artefacts.

IDENTIFYING AMERICAN FURNITURE: A PICTORIAL GUIDE TO STYLES AND TERMS, COLONIAL TO CONTEMPORARY by Milo Naeve, published by the American Association for State and Local History, 102 pages, illustrated, clothbound, \$US14. Another useful and well-priced publication of the AASLH, which illustrates furniture terms ranging from major styles like "Queen Anne" to details such as the "egg-and-dart motif". We have mentioned it before in this journal, but prior to the change of address of the publisher (see entry above). Some of this publisher's titles have been available at the Power House Museum in Sydney, but you can order direct from them, and prices usually include postage.

THE VISUAL ARTIST AND THE LAW by Shane Simpson, published by the Law Book Co in a soft cover at \$12.95, in 1982. It outlines areas where artists should be familiar with the law, and is especially relevant to collectors, and public collectors in particular, for its coverage of copyright.

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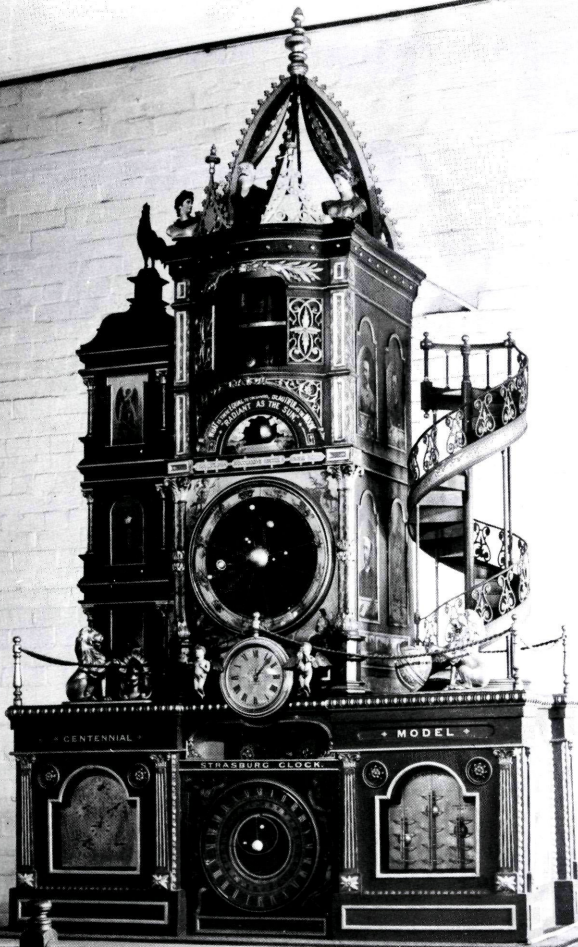
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STRAVBURG CLOCK
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