

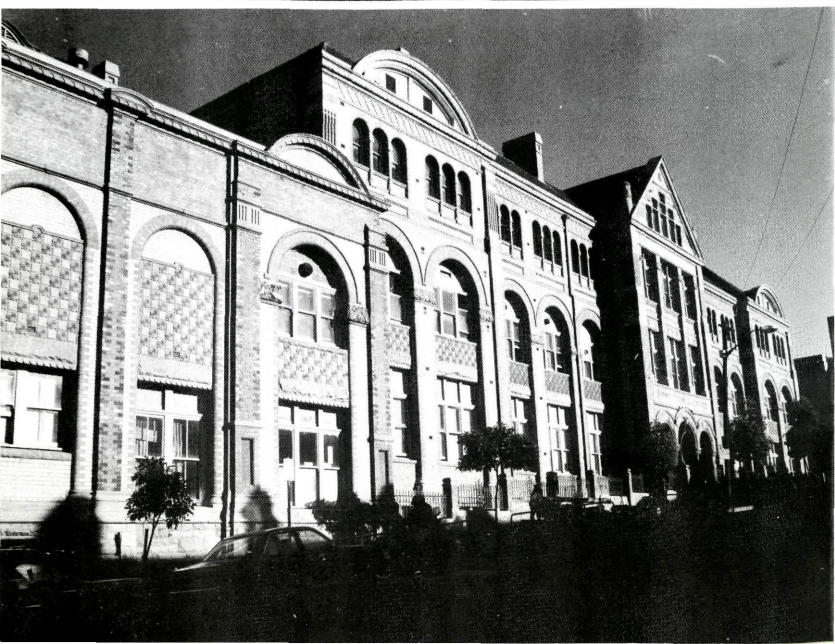
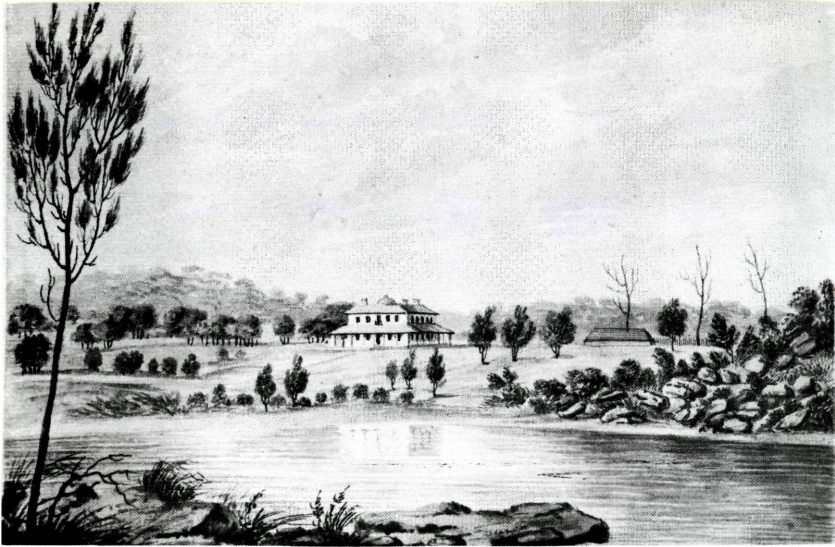
**THE AUSTRALIANA SOCIETY**  
**NEWSLETTER**



1982/2

APRIL, 1982

Registered by Australia Post Publication No. NBH 2771



# THE AUSTRALIANA SOCIETY NEWSLETTER

ISSN 0156.8019

Published by:  
The Australiana Society  
Box A 378  
Sydney South NSW 2000



1982/1  
April, 1982

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

## Editorial

The quality of this newsletter has little to do with its Editor. It depends much more on the articles and news items which you submit.

Fortunately your Editor has a thick hide and a large stick with which to bludgeon those unfortunate enough to get near him, into writing articles. But with travel now restricted by Government cutbacks, we are very much becoming limited to Sydney news and Sydney articles. Now more than ever it is essential that you let me know what exhibitions are happening, what important sales there are, and so on. If you happen to work in an institution which mounts exhibitions, please add our address to your press list.

We accept articles over a broad spectrum, reflecting the varied interests of our members. Your Editor assumes that you are not merely interested in grabbing Australiana and clutching it to your bosom, but are interested in Australian history and the Australian cultural environment as well. If you have a different view or any suggestions, then please let us know. Compliments are encouraging but not necessarily stimulating.

There are many areas to be pursued in articles. One that springs immediately to mind is that of Australiana reproductions, which are often sold in antique shops alongside older collectables. Do we all know about the cedar double beds and children's chairs; the Melbourne Chair Co. "kangaroo" chairs; the emu and kangaroo firedogs; the stoneware garden edging tiles; and so on that are being reproduced? Let us have your experiences and thoughts on this subject.

Subjects for the next few Newsletters include the ceramic decoration designer Lulu Shorter; early silversmith J J Josephson; the glass mug commemorating the sculler Edward Trickett, (Australia's first world champion); pottery made for the Australian market at the Fulham pottery; how to polish furniture; the John Benham piano; and women's crafts

*John Wade*  
Editor

## Society Information

### NEXT MEETINGS

**JUNE 3.** The June meeting of the Society will be at 7.30 pm on Thursday, 3rd June, at Stage 1 of the Power House Museum, Mary Anne Street, Ultimo, when Miss Annette Kenan will give an illustrated talk on Australian Glass. (Annette Keenan is Curator of Glass pre-1950 at the Museum). Members are invited to bring along pieces for discussion

**AUGUST 5.** The August meeting of the Society will be the Annual General Meeting. Nominations for office-bearers of the Society in 1982-3 should be sent to the Secretary, and will also be accepted from the floor. The meeting will begin at 7.30 pm on August 5th, at the premises of James R Lawson, 212 Grosvenor Street, Sydney.



After the formal business of the Society is completed, there will be the annual auction. Only members may submit items for auction, but please bring your friends with well-stuffed wallets to buy.

Help make the auction a success!

## SUBSCRIPTIONS

Membership subscriptions become due for renewal on 1st January each year. The rates for 1982 are still:

Individual Membership	\$10
Household Membership	\$15
Institutional Membership	\$20
Life Membership	\$250

Membership forms for new members are printed in each copy of the *Newsletter* and are also available from the Secretary, The Australiana Society, Box A378, Sydney South, 2000.

Members receive the *Newsletter* free four times a year, (nominally January, April, July, and October) and are invited to attend our regular bi-monthly meetings and special functions.

# Australiana News

## PRESS CLIPPING SERVICE ANNOUNCED

Well-known antiquarian booksellers, Tim and Anne McCormick, have announced a new service, McCormick Art and Antique File", which monitors all articles on art and antiques published in the national and interstate Australian press, including newspapers, weekly journals, and magazines.

Subscribers can receive copies of these on a weekly or monthly basis, together with a three-monthly index. Further details are available from McCormick Art and Antique File, 2 Regent Street, Paddington, 2021; or 'phone (02) 357 6541.

## BICENTENNIAL PLANS

The Australian Bicentennial Authority has advertised for organisations and individuals to submit suggestions for possible inclusion in the national program for 1988. The ABA is preparing a draft national program for presentation to the Federal Government.

One suggestion was for a giant arm sticking out of the waters of Sydney Harbour holding a sword. If that is the best we can do, then let's cancel the Bicentennial! Write as soon as you can to the Executive Director, Australian Bicentennial Authority, Box AUS 1988, in your state.

Maisy Stapleton, former curator of Elizabeth Bay House, and member of the Society, joined the staff of the ABA in June.

## EXHIBITION IN ADELAIDE

Coinciding with the Adelaide Festival, Metro Antiques held an exhibition in March of European and Australian decorative arts. Most of the offerings were pottery, with a good representation from South Australian makers Bennett and Bosley, some Victorian and Tasmanian products, with a few Newtone vases from Sydney. The 80 lots of Australian pottery were priced from \$20 to \$240. An electroplated breakfast set with toast rack, egg cups, napkin rings and salt cellar embellished with kookaburras, and marked "EPNS Made in Australia" had a tag of \$335. A sixteen page catalogue describing the objects for sale accompanied the exhibition.

## COLONIAL FURNITURE EXHIBITION

Selected pieces of South Australian Colonial furniture, mostly from the Barossa Valley, in redgum, pine, and cedar, are on view at the Lane Gallery, 264 Glenmore Road, Paddington from April 27 to May 29. The furniture reflects the strong German influence on furniture in the Barossa, which is rarely encountered in New South Wales, although there were pockets of German settlers just north of Albury around Holbrook and Jindera, and at Mudgee.

The Gallery is open 10.30 am to 6.00 pm, Tuesday to Saturday, and has an active and varied exhibition program.

## BLUE MOUNTAINS EXHIBITION

Rose tinted glasses will be in order at the Ervin Museum's exhibition of paintings of the Blue Mountains, just to the west of Sydney and named by James Cook. Conrad Martens, Augustus Earle, William Piquenit, Eugen von Guerard, Arthur Streeton, and other artists are represented in the exhibition, which opened on 30th April, and closes on Sunday, June 27th.

## DON'T POST POSTCARDS

The NSW Postcard Collectors' Society meets at 7.30 pm on the first Wednesday of the month at "Philas House", 17 Brisbane Street, Sydney, on the first floor. They have guest speakers, discussions, auctions, swaps, and sales, and publish a bi-monthly magazine. For information on joining or attending meetings, contact David Cook on (02) 929 4232 (b.h.); or Joseph Lebovic on (02) 356 1840 (b.h.); or write to the NSW Postcard Collectors Society, Box 58, Paddington, 2010.

## BLACKET EXHIBITION

In February 1983, the National Trust's S H Ervin Museum will present an exhibition to mark the centenary of the death of the architect Edmund Blacket, (1817-1883).

The exhibition will be curated by Dr Joan Kerr, Lecturer in Fine Arts at the University of Sydney, co-author of *Gothick Taste* and contributor of essays on Blacket and Horbury Hunt to *Australian Art and Architecture, Essays presented to Bernard Smith*. Dr Joan Kerr is also compiling a photographic, drawing, plan, and documentary archive of Blacket's work.

Edmund Blacket arrived in Sydney with his new wife in November 1842. He established an architecture practise in due course, becoming well known for his work in Gothick, and became Colonial Architect in 1849 following the resignation of Mortimer Lewis. Barnett resigned from that position in order to return to private practice, in particular to work on the buildings of the University of Sydney, where his Great Hall opened in 1859.

Dr Kerr is preparing an extensive catalogue for the exhibition and is seeking help with details of Blacket's work, location of examples not already known, and objects for display in the exhibition. She may be contacted at the Department of Fine Arts, Sydney University, 2006, telephone (02) 692 1122 ext 2174.

#### PRINCESS OPENS SOLANDER EXHIBITION

Princess Christina of Sweden on 1st April last opened an exhibition which commemorated the 200th anniversary of the death of Daniel Solander, at the Macleay Museum, University of Sydney.

Solander was one of the two naturalists who travelled with James Cook on the Endeavour. Cook re-named Stingray Harbour as Botany Bay on account of the large number of plants which Banks and Solander collected there in April 1770. In six days they collected over 3,000 specimens.

The exhibition, which includes portraits, collecting bottles, journals, early maps and charts, Maori implements and a preserved head, will be open until 7th May.

On the day before, King Carl XVI dedicated a garden in honour of Solander in Sydney's Botanical Gardens.

#### OUR TOWN SYDNEY

The State Library of New South Wales has mounted an exhibition called "Our Town Sydney" in the Mitchell and Dixon Galleries, open until 30 August. 212 items from paintings to keystones, are grouped under topics which capture the life and development of Sydney. The 18 page foolscap typed catalogue is free and worth getting.

#### TABLE FOR ADELAIDE

Well-known Australiana collectors and benefactors, Mr and Mrs G H Michell, have donated a circular tilt-top breakfast table to the Art Gallery of South Australia. The unusual table is inlaid with a reputed 30,000 pieces of different timbers - pine, cedar, stringy bark, red gum, and black gum. Not surprisingly, it was made as an exhibition piece by two cabinetmakers of German descent, Henry Hugentobler and Emrod Sturm of Blumberg, (Birdwood), to the north east of Adelaide.

*(Full documentation and illustrations will be a feature of the forthcoming publication '19th Century Australian Furniture' by Kevin Fahy, Christina Simpson and Andrew Simpson, to be published by David Ell Press.)*

#### A PINCH OF SNUFF

From *The Australian* of 13 November, 1835:-

We were yesterday favored by a view of one of the best pieces of Colonial workmanship perhaps ever witnessed in this Colony; it was a most elegant gold snuff box, with the Rose, Thistle, and Shamrock, handsomely chased on the border round the lid, inside of which was engraved the following inscription:-

Presented to Abney George Hopton, Esq, commander of the ship *Persian*, by his passengers, as a tribute due to his skill as a commander, and as an acknowledgement of his kind and gentlemanly

conduct to all on board, during the passage from England to Van Diemen's Land and New South Wales - August 4, 1835.

The chaste workmanship was performed by Mr Dick, jeweller, of George-street and which reflects equal credit on himself as a workman, as also upon this Colony, which in this instance rivals that of our Mother Sod.

This interesting snippet was provided by Bill Chapman, who found it buried amid the general news. Contributions of this type are always welcome.

### SAVE A CEMETERY

A group has been formed in Sydney to stimulate the preservation of Rookwood, said to be the largest necropolis in the world. The Friends of Rookwood were formed in late 1981, and adopted as their motto "We Care for Rookwood".

Rookwood is in danger of destruction by roads, development and deterioration. The Friends have organised a working bee for Sunday June 6th, from 11 am - please contact Celia Wade on (02) 389 9915, or Jenny Stackhouse on (02) 969 9261, for details.

### FURNITURE EXHIBITION

"Formed in Wood", an exhibition of Australian furniture from early colonial times to the present day, will be shown at Banyule Gallery until 30th June, 1982.

Sixty-eight pieces, mostly from the collections of the National Gallery of Victoria, are displayed and give an idea of the development of Australian woodcraft. Although the exhibition is uneven in its coverage, it is a tribute to the way the National Gallery of Victoria has built up its collection, mainly in the last decade, and an indication of how inadequate and unrepresentative are other collections.

Terence Lane, Curator of Decorative Arts at the NGV, has provided a short essay for the eight page catalogue. Its 46 illustrations, and brief catalogue details of all the pieces in the display, are invaluable to Australian collectors.

Banyule Gallery is at 60 Buckingham Drive, Heidelberg, (a northern suburb of Melbourne), and open 10 am to 5 pm Tuesday to Sunday and public holidays.

### MARITIME HISTORY

The Australian Association for Maritime History was formed in 1978 to encourage the study, discussion, writing, and publication of maritime history. It produces a newsletter four times a year and a journal, *The Great Circle*, twice a year. Subscription for ordinary membership is fifteen dollars per year and their address is P.O. Box N240, Grosvenor Street, Sydney, 2000.

### STAINED GLASS

The March 1982 issue of *Historic House Journal* continues the high standards set by previous issues under the title *Historic Houses Newsletter*. Don Ellismore contributes an informative article on the decorating firm of Lyon and Cottier, who were responsible for much of the mural and stencil painting and stained glass in Australian public buildings and upper middle class residences from about 1870 until the First World War.

# The Case Of The Oatley Clock: Is There A Case To Answer?

Ian Rumsey

Lot 678 at Geoff K Gray's Auction on the 30th of November, 1981, was described as:-

"A rare dwarf long case clock by James Oatley, Sydney, Circa 1820. The copper circular dial with Roman Numerals and engraved James Oatley, Sydney. The original mechanism in monochromatic brass, with hour striker, original weights and pendulum. The whole contained in a cedar finished pine case with typical colonial inlaid decoration. The whole complete with key. Height 114 cm. This clock is featured in the authoritative volume *Colonial Furniture of N.S.W. and Van Dieman's Land*. Authors Craig, Fahy and Robertson. The clock was made by Oatley for Major Henry Antill A.D.C. to Governor Macquarie, mounted on Australian Colonial bow-fronted wall bracket in cedar".

With such a rare and desirable piece I could not understand why so many rumours were circulating about its authenticity. The innuendoes concerned the clock's case, although one viewer at the auction was overheard telling a dealer that the movement had been played with and some parts replaced. Dennis Eccles, the National Trust's horologist, dismissed this suggestion. With the case however, there seems to be a question mark as to whether it was actually made to house Oatley's clock movement.

The theory goes something like this. The Antills were originally American Colonists, loyal to the crown. Unfortunately for them, in a republic their beliefs were not conducive to a long and prosperous life. Henry, who was born at New York in 1779, joined the 73rd Regiment of the British Army in Canada in 1796, followed the regiment to India and England and then in 1809 was posted to N.S.W. under the command of Colonel Macquarie. On arrival at Sydney, Macquarie made him A.D.C. to the Governor on January 1 1810, next year promoting Antill to Major.

The clock case is in the style of many popular American dwarf clocks of that period, and so it is plausible that a clock was bought from North America to Britain and then to Australia with Antill. Possibly the movement broke down and Oatley was commissioned to replace the original movement. Alternatively, Antill may have had a case, as he remembered it from America, specially made for his own reasons.

Let me say now that at no time did anyone say outright, that the clock case was not Australian, but they (and there was more than one) did sow the seeds of doubt, with their scepticism and caution when referring to the clock. The only way to disprove the theory that the case was imported would be to have the pine case tested by the State Forestry Commission, to see if in fact the pine is Australian. Geoff. K. Gray's representative was aware of the controversy, but did not have the timber tested, due to lack of time. As I pointed out to Gray's, a wood test could confirm an Australian origin, but could not disprove it, because the clock could well have been made up from imported timber, such as pine packing cases.

The construction of the clock does not give us much to go on, so far as country of origin is concerned. The case is crude and simple in its manufacture, probably being made by a bush joiner or carpenter as opposed to a professional cabinet maker. It has all the flavour of a country made piece, but once again this

type of crude construction turns up from time to time in nineteenth century American and Australian craft furniture styles. The same can be said of the simple diamond shape inlays around the dial. What did amuse me was the pediment at the very top of the clock. It protrudes a good centimetre over each side of the clock case, once more indicating a very rough tradesman with little sense for the styles and patterns of the time. Another quaint touch with the case is the way most of the original nails (those remaining are square cut) have been replaced by modern type screws, so that the clock movement can be serviced. It seems very strange indeed that no provision was made to get access to the movement. This only accentuates just how crudely made the case really is.

The wall bracket, although of a later date (circa 1850) is a good match for the clock case. Part of it is made up of a length of cedar skirting board roughly sawn at the ends. So it can not shed any light on the clock. The style of the clock case could supply the answer to its origin. Being a dwarf long case clock does give it a definite American flavour, which is not repeated in any other known clock that could have been made in Australia. From what is known of the dozen or so Oatley Clocks that are known, all are housed in much more professionally made cases. No doubt any colonial gentleman able to afford one of Mr Oatley's clocks at about £40 would expect the finest of craftsmen to make not just a clock case but an exceptional piece of furniture. From what I can gather about Oatley's clock movements I find it hard to believe that he would let one of his timepieces leave his shop to be housed by a second-rate cabinet maker, using such poor materials. One has to see the clock in the "flesh" to appreciate its plain and simple construction. Unfortunately its photograph in Craig's book (pl.69) tends to give it a fine impression, which it does not deserve.

In conclusion, the facts as they are known, are as follows:

- \* The clock was owned by Major H C Antill;
- \* It is probably Oatley's earliest known time piece and bears his mark;
- \* It is made of pine stained to resemble mahogany or cedar;
- \* Its bracket is cedar, but most likely of a latter date.

Is the case Australian? I am sceptical of its alleged Australian origin, but then I do not know for sure. The rumours have given me doubts, but these stories could have been carefully spread before the auction in the hope of reducing its price. I leave the final judgement to the experts, if and when the clock's new owners have the wood tested. Until then society members can make up their own minds as to the clock's true origin.

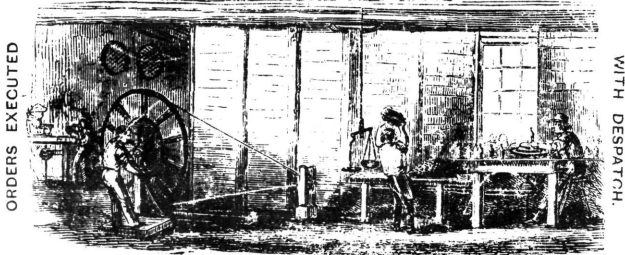
## Sydney's Colonial Craftsmen At

### Elizabeth Bay House

*David Dolan*

The exhibition at this important venue from March to May 1982 was without doubt the biggest undertaking of the Australiana Society in its short history and is a credit to so small a group. I was glad to have the opportunity to put the show together, but I can claim only a fraction of the credit for its success. That success, and the prestige earned for the Society, is the result of the co-operation of many members and friends who gave expertise, time and muscle, and lent from their collections.

# T. FIELD,



MANUFACTURER OF

Ginger Beer Bottles, Stone Piping, and all kinds of Pottery Ware,

GEORGE STREET SOUTH, SYDNEY.

Trade card of Thomas Field, showing potters at work. From the exhibition at Elizabeth Bay House.

It is good to be able to report that only two possible lenders actually refused to help when asked. Similarly, institutions, (with one exception, and that forgivable), were most generous in arranging loans at short notice. Short notice was the keyword - the exhibition was put together from nothing but an idea of the Committee's to a full-blown professional presentation between late January and Heritage Week, a space of only seven weeks!

The people who helped are all acknowledged in the catalogue and supplement, so I will not name names here. But a special mention has to be made of the co-operation of the staff of Elizabeth Bay House, who gave full support and assistance at every turn but restrained themselves from trying to take over; and of course the Historic Houses Trust of NSW which made it all possible by making the venue and finance available.

The catalogue, (available from Elizabeth Bay House for \$1.50 plus postage), runs to 36 pages and there is no point in echoing it here. After the exhibition is over the catalogue will survive and bear witness to the exhibition. It is a significant document because it is the only source of information, on several of the craftsmen in the exhibition, currently in print or accessible. It is, despite its modest size, a contribution to the literature of Australiana, and the writers and photographers who contributed to it have helped to fulfill one of the Society's stated aims, namely: *to arouse interest in Australiana by the publication of original research.*

Apart from the good attendance at the Friends of EBH preview and the official opening by Mr Justice Hope, the feedback we have had, and the media coverage, (particularly *The Australian*, April 3, page 20; and *The Advertiser*, (Adelaide), May 8), the success of the Exhibition can be seen in the fact that we have been invited to do it again. Both the chairman and the director of the Historic Houses Trust have expressed their satisfaction and said that a proposal from the Society for another exhibition for 1983 would be favourably considered. Rather than resting on our laurels, we need to start planning now so it doesn't have to be a rush job again.

Any ideas? Any volunteers for co-ordinator?



# Sydney Technical College And Its Architect, W E Kemp

*Kai Romot*

*The Newsletter will print articles about all aspects of Australiana, even though the objects discussed may not be collectible. Here Kai Romot discusses the decorative elements in the exterior and interior of the Sydney Technical College complex of buildings, erected in the early 1890s.*

The site of the College complex which includes the Museum of Applied Arts and Sciences was granted to the first resident Colonial Surgeon of New South Wales, John Harris, (1754-1838). Harris had been granted 34 acres south-west of the main Sydney settlement in 1803, and in 1805 built a large house on the site. He named it "Ultimo", after a court martial against him of "...scandalous, infamous behaviour, unbecoming the character of an officer and gentleman..." had been quashed on the grounds that there was an error in the dates of the charge and the word "ultimo" was used incorrectly - instead of "instant". The house, a substantial two-storey brick building with verandahs on three sides, was modified in 1814 in accordance with plans believed to have been by the prominent architect, Francis Greenaway. The estate was surrounded by a park stocked with 200 spotted deer.

The estate remained in the Harris family until 25 December 1889 when the Department of Public Instruction, (predecessor of the Department of Education), purchased part of the estate - an area of 3 acres, 1 rood, and 28 perches, (about 1.4 ha.), between Harris, Mary Ann, and Jones Streets. The land cost £21,912, and was acquired for the construction of a Technical College. This complex of buildings was to comprise a Technical College complete with laboratories and workshops, a technical high school, and temporary facilities for the Technological Museum. Ultimo House itself remained in the Harris family.

The architect in charge of the design was William Edmund Kemp, who had previously worked in private practice and as an assistant to the Chief Architect in the Colonial Architect's Office. Kemp's predecessor in the Department of Public Instruction had advocated a Gothic architectural style for schools, reflecting the strong ties with England and the desire to recreate the atmosphere and history of the "mother country". This is to be seen, for example, in Newtown Public School. The high gables, narrow pointed windows that let in little light and no ventilation, and the extensive use of sandstone, (which was expensive), was considered by Kemp inappropriate to the moderate climate of Sydney, which he believed was closer to that of Italy. He chose the neo-Romanesque style which, largely through the work of Henry Hobson Richardson, was already popular in the United States of America. Neo-Romanesque, or new-Romanesque recalled the features of European architecture of the 11th and 12th centuries. Characteristic of this style were small round-arched windows, massive - sometimes clustered - columns, deeply recessed doorways, richly decorated facades, thick, massive, walls, and both freestanding and "blind" arcades. Kemp adopted many of these features and used modern materials and building techniques to achieve a Romanesque effect.

## THE TECHNOLOGICAL MUSEUM

Kemp's first plans for the Technological Museum were completed by May 1890 and the building itself was to be behind the main college building. But it was soon discovered that the College required an area for chemistry laboratories, so the Museum was re-sited. Because it was now located on Harris Street, a more decorative facade was called for - one that would be linked with the external features of the Technical College. This was also necessary because Kemp viewed this only as a temporary

Museum; later when the College expanded, the building would be used for classrooms.

The plan of the Museum is in the form of a cross which can be entered from Harris Street by two entrances. The brick building of three storeys plus basement and attic is 22.7 m high, 55.45 m long, and 15.15 m wide.

Neo-Romanesque features are quite obvious. The heavy engaged pilasters of polychrome brick seem to be fixed at strategic points, at each corner. This gives the impression that they are supporting the whole building - an impression which is entirely false. For the first two storeys the pilasters are square; they become circular and fluted engaged columns at the third storey. Above the third storey the columns rise to a level half the height of the gable. They are topped by a sandstone capital, itself surmounted by a hemisphere shallowly carved with stylised lotus buds. The capitals placed on these "columns" accentuate each storey. For the first and third storeys, intertwining foliage interspersed with a variety of European animals such as ducks, roosters, and rabbits, is the primary form of decoration. In contrast are the capitals of the second storey. Here, the clustered foliage is dropped in favour of stylized palmettes. These fan-like ornaments were also a feature of classical Greek architecture. Another characteristic of the Romanesque style were the highly decorated facades, and Kemp used terracotta tiles to accentuate this effect. These tiles are used in a variety of combinations to achieve blocks of patterns - circles, zig-zags, and opposed diagonals. They are used extensively on the front facade, continue in a band around the Museum above the first floor, and emphasize the upper triangular portion of the gables.

Blind arcades, common in Romanesque architecture, are featured on the building. The top of the arch, at the second storey, is emphasized by a narrow cornice. The flanking piers made of two different colours of bricks - one red, the other dark brown - give the appearance that each arch begins at ground level. The joinery of the Museum windows revives classical precedents. On the first floor they are fluted pilasters with vegetal capitals, (capitals decorated with vegetation motifs), while on the second and third floors the simple Doric Column has been used as the model.

In these details the Museum building presents a strong contrast to the other buildings of the Technical College group. The Romanesque influence is strong, but it is also combined with elements of Greek architecture, (or a late Victorian interpretation of it). The Museum appears to differ in this respect from the rest of the Technical College complex.

## BUILDING B

This building, constructed to house at first the cooking and veterinary schools, was built in 1891, two years before the Museum opened. Visually it forms part of the complex, having originally been part of a symmetrical arrangement with the Technical High School building at the other end of Mary Ann Street. The adjoining building at the front was constructed around 1911 to provide more classroom space and was in keeping with the architectural style of the main college complex. In the older building the internal staircase features a series of stained and coloured glass windows depicting various trades and skills, including building and architecture. However, one is not the original window - it depicts a labourer standing in front of a nearly completed Harbour Bridge, about 1930. The second storey hall was highly decorated with a Wunderlich pressed metal ceiling of floral motifs in a square arrangement. These have mostly been covered now by acoustic tiles. The fence of wrought iron, sandstone, and brick ties together the Museum and Technical College Buildings. The curving, wavy spikes, the centre of which is surmounted by a flower, suggests an Art Nouveau influence.

## MAIN COLLEGE BUILDING

The main college building originally housed the physics, art, architecture, physiology, lithography, casting, applied mechanics, mathematics, pharmacy, agriculture, and sign-writing departments. The Neo-Romanesque theme is continued in the arched facade, the small arched windows of the third storey, and the engaged brick pilasters. However, there are differences between the main building and the Museum.

The differences are more apparent with the carved stone blocks from which the arches spring. Here the motifs are entirely different from those of the Museum facade. Native fauna is foremost - parrots, wombats, goannas, lyrebirds, bats, emus, echidnas, wallabies, kangaroos, cockatoos and, prominently displayed above the front entrance, lizards. These lizards balance precariously above the main entrance, their long tails following the form of the arch. These decorative devices were designed and carved by the Sydney firm, Fillian and Mackintosh - the cost being £393/5/-. The difference between the decoration of the Museum and the Main Technical College building is because different stonemasons were responsible for the design and construction. The tender documents reveal that the design of the carvings was left to the stonemasons. The work of Fillian and Mackintosh reflects the patriotic attitudes and the pride with which Sydney people saw the construction of their first Technical College. Prior to the development of the Ultimo site, the various colleges had been scattered through the city. These Australian images interested Kemp, and he later used a similar treatment on the Newcastle (1894) and Bathurst (1896) colleges.

The short, squat columns of the porch are made of grey speckled trachyte and the floor is of black and white marble slabs. Stained and coloured glass panels were placed around the front door and show Australian flora - Christmas bells, flannel flowers - among other motifs. The doors to the vestibule are inset with glass panels: on one side the personification of Literature and on the other, Industry. The staircase at the back of the foyer carries through the Neo-Romanesque theme.

These are the sole decorative devices now visible inside the building; the walls of the foyer are plastered, as are those of the corridors as far as a dado moulding. Above this the brick is unplastered, though now painted. The rest of the interior appears rather stark when compared to the highly ornamental facade; the emphasis here has been placed on the functional aspects of architecture.

## THE TECHNICAL HIGH SCHOOL

The Technical College complex (excluding the Museum) is at present undergoing extensive renovations, and the refurbishment of the old Technical High School has nearly been completed. As stated earlier, this building is of the same plan as the 'hairdressing' building before the 1911 extensions. The policy for restoration being followed by the Government Architect's Branch of the Public Works Department, has been to preserve and stabilize the building and restore it to its original condition while making it functional for modern requirements. Because of this, concessions have been made to modern architectural practices and to the needs of the users of the building - the Sydney Technical College's Student Counselling Service.

Pollution and weather have caused the sandstone to begin to crumble. This is slowly being replaced and the work is expected to take up to three years to complete. The mortar has also been replaced while the cleaned bricks have been left in position.

The front doors are a strongly Neo-Romanesque feature, being made of thick, small wooden panels. The original joinery has been retained and re-finished.

The interior colour scheme - cream and peacock blue - is close to the original

colours used in the building. New mercury lights give a colour and effect similar to that of gas lights, which were installed before being replaced by electric lighting.

The Technical College Complex is unique. Not only does it signify an architecturally homogeneous group of buildings whose construction represented to the Australian public educational progress and independence, but also it is one of the few of its kind and period to survive (almost intact) subsequent "progress and development".

W.E.Kemp's design incorporates the ideals of Technical Education: the combination of art and industry as suggested in its motto "Manu et Mente". This is seen in both the carefully crafted stonework and the stained and coloured glass panels whose themes continuously emphasize this ideal. His work with the Department of Public Instruction finished in 1896 when he retired. The depression of the late 1890s effectively put an end to the Neo-Romanesque design, requiring such extravagance, and the Technical College complex is one of the final examples of late Victorian highly ornamental architecture.



## List of Illustrations

### FRONT COVER

Dwarf long case clock, the dial engraved "James Oatley", c.1820. Photograph courtesy of Geoff K Gray.

### INSIDE FRONT COVER

UPPER - A painting of Ultimo House, dated 1820, (Mitchell Library).

LOWER - Sydney Technical College, Mary Ann Street facade by W E Kemp, c.1889-91. Photograph by John Wade.

### INSIDE BACK COVER

UPPER - Two lizards with intertwined tails above the main doorway of the Sydney Technical College. Carved by Fillian and Macintosh, c.1891.

LOWER LEFT - Stained glass panel with native flowers, Sydney Technical College, c.1891. Photograph by John Wade.

LOWER RIGHT - Stained glass door panel with an allegorical representation of Industry, Sydney Technical College, c.1891. Photograph by John Wade.

### BACK COVER

Sydney Technical College by W E Kemp. Note the highly patterned facades and the stone "capitals" with kangaroos, lyre birds, and echidna. Photograph by John Wade.

# Richard Daintree, A Note On His Photographs

*Ian G Sanker*

Considerable interest was raised by press reports of the sale by auction in London in March of a number of photographic positive plates by the geologist, Richard Daintree. The discovery of these items in England is certainly interesting but hardly as important and unique as the reports would tend to suggest.

Various Australian institutions hold a considerable amount of Daintree material. Two of the larger collections in Queensland are held by the Queensland Museum and the Royal Historical Society of Queensland. The Queensland Museum Collection consists of nearly 200 hand-coloured photographic enlargements. Such material was used for exhibitions in England, Europe, America and Australia. The Royal Historical Society of Queensland collection contains nearly 250 photographic plates, negative, positive and stereo. Many of these plates are for coloured enlargements. The material for auction is represented in this collection.

Daintree came to Australia in the gold rush days and was in turn prospector, geologist with the Victorian Geological Survey, North Queensland pastoralist, Government Geologist for North Queensland and Queensland Agent-General in London. He had early photographic experience in Victoria, when he collaborated with Fauchery, and later in Queensland. He went to London in 1871 to organize an Exhibition of Arts and Industry, featuring his photographic work. Later he became Agent-General where his duties involved promotion of Queensland and organization of migration. For this purpose, he arranged displays of hand-coloured photographic enlargements and gave illustrated lectures using "transparent slides". The positive plates held by the Royal Historical Society of Queensland and the series for auction in London would apparently relate to this purpose.

Research has indicated that some of the photographs in the "Daintree Collection" were not actually taken by Daintree, but that he used the work of other photographers also in his promotional work.

A book on photographs in the Daintree Collection, entitled *Queensland in the 1860s*, was published by the Queensland Museum in 1977.

Footnote: Terry Ingram reported in the *Australian Financial Review* that the nine photographic plates auctioned off in London by Phillips fetched £1,500, and were bought by a Melbourne journalist.

# Sydney Harbour Bridge 50th Anniversary

*Juliet Cook*

I wonder how many members, like me, were born and brought up in riverside suburbs of Sydney, and clearly remember, on fortnightly trips by ferry to the City, watching with ever-increasing interest, the two sections of the arch of the Sydney Harbour Bridge, drawing ever closer together. What an exciting time that was! My grandfather

promised me, that once the bridge was opened, and the tumult and shouting had died, say around the end of March 1932, he would take me for a leisurely walk over the Bridge from north to south. What a long walk that was, for a tiny girl! I can't say I was sorry when it was over.

Since becoming really interested in Australiana, about ten years ago, I have bought pieces of Bridge memorabilia when I have come across them, without actually going out to search for them, and whilst the pieces I have come across have been few and far between, I consider those that I have to be very interesting. The first thing I acquired was a coloured postcard of the Bridge, with Luna Park in the distance. I have framed this, and it looks quite attractive. I think the view to have been taken in, or about, 1935. About three years ago, I attended a general country auction, and noticed, among other framed pictures, a framed supplement to the Sydney Mail. This is a print of the painting of the Sydney Harbour Bridge by John Allcott, in 1931. Over the print is "Supplement to the Sydney Mail, March 16th, 1932." No one bid against me for this and I paid one dollar for it! It was very dirty but after removing it from the frame, and cleaning the glass, etc., and replacing it, I was really thrilled with it. Last year I discovered, in a charity shop, a glass sweet-basket, commemorating the opening of the Bridge. This is the same as that illustrated in Marjorie Graham's book on Australian Glass. Unfortunately it has a few small chips, but as this, too, was only a dollar, I can't complain. I also have a cawrie shell, a portion of which has been cut away, and a picture of the Bridge drawn on the cut away section, in brown and purple. I have no idea how old this might be. Two years ago, in an old wares shop, I found a pure linen cushion cover, with a hand embroidered picture of the Harbour Bridge on it, with an outline map of Australia. Sydney is marked on the map, which is supported on either side by a kangaroo and an emu. Under the map is a boomerang, and inside this the words "Souvenir March 19th, 1932". My most recent acquisition is a tiny white porcelain teapot, obviously a piece from a child's teaset, with a coloured print of the Harbour Bridge on it. A friend of mine has the jug from the same set.

However, I think my most unusual and interesting piece of Bridge memorabilia, is the replaceable head from a machine which fired rivets into the Bridge, when it was being constructed. The father of one of my mother's friends was a reporter on *The Bulletin* in 1931, and used to visit the Bridge weekly for progress reports. One of the workmen gave him this "tool" as a souvenir. His daughter used it for some years as a doorstop, as it is quite heavy, but recently gave it to me. I have had it engraved so that no-one will ever wonder what it is or from whence it came. Whilst watching the ABC's programme on the building of the Bridge, in March, I saw this rivet firing machine in action!

These six pieces, together with the twopenny Harbour Bridge stamp, may seem a very small collection to some people, but I feel it is interesting, and a little unusual.



# Australiana Books

*Visit These Museums!* is a forty page booklet produced by the Museums Association of Australia and gives up-to-date information on 134 museums in NSW and Victoria which entered the Museum of the Year Awards.

The Awards were sponsored by IBM Australia Limited and the Bank of New South Wales. The winners were announced during Heritage Week by the former Victorian Minister for the Arts, Mr Lacy, and the Premier of New South Wales, Neville Wran.

The booklet has 55 photographs and two maps, and gives all you need to know about addresses, opening hours, telephone numbers, and admission charges for the museums. Publications and special features are listed, and some of the entries have a short critical essay giving the comments of the judges.

This booklet demonstrates the wide diversity of Australia's museums and is a valuable guide for travellers. It is available from museums or from the Executive Officer, Museums Association of Australia (NSW), 659 Harris St, Ultimo 2007 for \$1.50 (plus postage).

*The Art of Justin O'Brien* by Anthony Bradley is a limited edition commissioned by the Macquarie Galleries, Sydney to be published in September 1982 to coincide with a major exhibition of paintings by this Rome-based artist. It will have 30 colour plates. Each of the 250 copies will be numbered and signed by the author and artist. The publisher is the Craftman's Press, Box 427, Spit Junction, NSW 2088.

*Sydney - The 1850's, The Lost Collections* by Barry Groom and Warren Wickman is first book published by the Historic Photograph Project, Macleay Museum, at the University of Sydney. On its 103 pages are delightful views of Sydney architecture, the harbour, streetscapes, interiors, and picnic spots, complemented by contemporary accounts which all combine to give a vivid picture of life in Sydney in the 1850s. Available from the Macleay Museum and bookstores, hardcover, \$9.95.

*Leichhardt - An Era in Pictures. The Photography of J.G. Park* by Barry Groom and Warren Wickman is the second publication by the Historic Photograph Project, and was launched during Heritage Week in March. There are about 75 photographs selected from several thousand glass plate negatives taken by Leichhardt photographer J.P. Park, who died in 1946. The photographs here are a valuable record of what this municipality in Sydney's inner western suburbs was like, mainly in the early 1920s. Available from the Macleay Museum and bookstores at \$6.95.

*The Australiana Fund* is the title of a new booklet produced by the Fund to illustrate some of the Government residences they are hoping to furnish and the collection of objects which has been built up so far. The objects are impressive, the interiors undistinguished. It is a pity that the same flair which goes into selecting the items is not yet applied to their display. It does not convince your Editor that donors would do better to give things to 'working, residential buildings, not galleries or museums' rather than to public museums or private collectors who appreciate them.

*The Sydney Harbour Bridge 1932-1982* by Ursula Prunster, published by Angus and Robertson, is the catalogue of an exhibition held at the Art Gallery of New South Wales to commemorate the 50th anniversary of the Sydney Harbour Bridge, which was opened on 19th March, 1932. The book has most of the varied images which are in the exhibition, and delightful endpapers consisting of a coathanger pattern. The layout does not appeal to your Editor -



many of the reproductions seem mean, tiny pictures - perhaps because the Bridge is longer than it is high and the book is the opposite. Less adherence to a desire to keep captions next to illustrations might also have made for less white space. It is good value, nevertheless, at \$12.

*The Australian Antique Collector* No.24 will appear in June with a very Australian outlook. Three articles on silver of Australian interest - John Hawkins on exhibits in the London International Exhibition of 1862, Peter Mercer on Presentation Silver in Tasmania, and John McPhee on the Thomas Ware Smart garniture - add to the growing literature on the subject. Terence Lane writes of the cast iron hall stand and chair with Australian motifs familiar to visitors to "Como" and the Ballarat Fine Arts Gallery. Maisy Stapleton recalls Federation interiors, while Jessie Luckman gives practical advice on restoring houses, based on her Tasmania experience. Marjorie Graham reminds us of the history of the Australian opal, and her husband Don turns his attention to Music Covers in Australia. Some of the earliest European relics associated with Australia, from Dutch wrecks of the Western Australian coast, feature in the lead story by Jeremy Green.

Juliet Cook relates her own experiences in collecting Australiana in rural NSW, contrasting with those of the Randwick cobbler, T H Lennard, (1843-1927). His extensive collection was given to the Sydney Technological Museum in 1921, and is evaluated here by Linda Young.

The academic standard of *The Australian Antique Collector* in recent years has been maintained with this last issue edited by Andree Johnston Bell, who has handed over the reins to George Wilson.

*The National Estate in 1981*, published by the Australian Government Publishing Service in April, is a well presented paperback which reviews the National Estate in 1981. It was written by David Yencken on his retirement as Chairman of the Australian Heritage Commission in June 1981, and marks the end of the first phase of the work of the Commission.

*Fine Houses of Sydney*, by Robert Irving, John Kinstler, and Max Dupain, (Methuen, \$39.95), is a beautifully presented book of 197 pages with about the same number of plans and illustrations. The nineteen houses covered range from the 1820s to 1980, from the Judge's House in Kent Street, to the Woolley House in Paddington. The ideal present for the next Royal Couple. Bob Irving, one of the authors, will be lecturing on this subject to the RAHS at 6.15 pm on 10th August at History House, 133 Macquarie Street, Sydney.

## **No Sales Tax On Books!**

If you are a reader, please write to your local Federal member and your state senators now, telling them of your opposition to the Federal Government's proposed sales tax on books and magazines.

# Book Review

by Ian Rumsey

Two new glossy magazines have gone on sale at newsagents earlier this year. Both contain articles of interest to Society members.

*This Australia*, published by Greenhouse, Victoria, is a quarterly magazine selling for \$3.95 and containing numerous articles on Australian Antiques, Art, and History. The magazine shows great promise, but the first issue has resurrected articles on: The Hooper's book, *Collecting Australiana*; Colonial Gardens, (an exhibition held by the AGDC last year; and another book, *Symbols of Australia*. All three subjects are almost ancient history, but all the other articles are original and well-written. This publication could well develop into a first class magazine of interest to all members. The second issue will be the important one to see which way the magazine will develop.

*Historic Australia* is published by the White House Group, Sydney. This is a good magazine of high quality, containing all original material of Australian interest, thoroughly researched and written. Our Society even gets a mention. Worth buying at \$2.50 if its publishers can maintain this high standard in following issues. It comes out every two months.

## Our Authors

*Juliet Cook* is a collector of Australiana who lives in the central western district of New South Wales.

*David Dolan* is a Fine Arts Adviser to the Australiana Fund. He was formerly a Lecturer in Art History in Adelaide, and art critic for *The Advertiser*, Adelaide's leading newspaper. David co-ordinated the recent Australiana Society's exhibition at Elizabeth Bay House. Address: Australiana Fund, GPO Box 4931, Sydney, 2001.

*Kai Romot* is a graduate from the University of Sydney in archaeology now employed as a researcher at the Museum of Applied Arts & Sciences. Address: Museum of Applied Arts and Sciences, 659 Harris Street, Ultimo, 2007.

*Ian Rumsey* has been collecting Australiana for about five years and has a particular interest in cedar furniture and silver. He lives in Sydney where he operates a carrying business.

*Ian G Sanker* is Curator of Industrial Technology at the Queensland Museum and author of a book on Richard Daintree. Address: Queensland Museum, Gregory Terrace, Fortitude Valley, 4006.



# THE AUSTRALIANA SOCIETY

P.O. BOX A378 SYDNEY SOUTH 2000

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I hereby apply for election as a member of The Australiana Society, and if elected agree to abide by the Constitution and Rules of the Society.

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ANNUAL SUBSCRIPTION IS:	Household	\$15	Institution/Overseas	\$20
	Individual	\$10	Life	\$250

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