

THE AUSTRALIANA SOCIETY



NEWSLETTER

Registered For Posting As A Publication — Category 'B'



THE AUSTRALIANA SOCIETY NEWSLETTER

ISSN 0156.8019

The Australiana Society
P.O. Box A 378
Sydney South NSW 2000

1980/1, February 1980

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SOCIETY NEWS

Meeting Dates - 1980

Meeting dates of the Society during 1980 will take place at 7.30 pm on the following dates at the Kirribilli Neighbourhood Centre, 16 Fitzroy Street, Kirribilli, unless otherwise notified:

7th February	- Vaughan Evans, "Scrimshaw"
27th March	- Auction
5th June	
7th August	
2nd October	
4th December	

Refreshments at each meeting will be provided for a cost of fifty cents per person, while there will be a charge of two dollars for those who wish to sell things.

Subscriptions

Membership subscriptions are due on 1st January each year. Current rates are:

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

All correspondence regarding membership should be addressed to the Secretary, P.O. Box A 378, Sydney South, NSW, 2000.



NEXT MEETING

27th MARCH, 1980

AUCTION NIGHT

Only financial members allowed as vendors.

Items will be catalogued at 7.00 pm.

Meeting to start at 7.30 pm.

NOTES AND NEWS

Pewter Mugs

A set of six English pewter pub measures of New South Wales interest is being donated to the Museum of Applied Arts and Sciences in Sydney by one of our members, Alan Landis.

The six measures are lidless, bellied tankards with S-shaped handles, graduated in size from quarter-gill through half-gill, gill, half-pint and pint to quart. Each is stamped on the base with the name of the maker

GASKELL & CHAMBERS
BIRMINGHAM

and stamped on the rim once each with the New South Wales excise stamp and the mark of the Duty Office. The size is stamped on the front of each tankard opposite the handle. On the interior of the bowl, each tankard has three stamps as follows:



The tankards are simple in form and decoration, the only ornamentation being two pairs of incised lines separated by a slight ridge, half-way down the body. In height they range from 16.2 down to 5.4 cm.

These tankards were imported for use in a New South Wales hotel in the second half of the 19th century. As far as we know, there was no pewter made commercially in Australia.

The gift is being made under the Taxation Incentives for the Arts Scheme. Brochures on the scheme are available at all major museums, or from the Editor.

Early Tasmanian Pottery, 1920-1950

Twentieth century pottery from Maude Poynter, Violet Mace, John Campbell, and McHugh Brothers was shown in late 1979 at the Tasmanian School of Art on the Mt Nelson campus of the Tasmanian College of Advanced Education, organised by Jonathan Holmes. A poster-catalogue was produced for the exhibition, obtainable from the Tasmanian College of Advanced Education, Olinda Grove, Mount Nelson, (no price available).

Erratum

On p.15 of the September 1979 *Newsletter* it is stated that the silver epergne presented to J. S. Roe bore the Birmingham hallmark. In fact this is the anchor mark usually associated with the work of the Adelaide silversmithing firm of J. M. Wendt, which should be regarded as the maker.

EXHIBITIONS 1980

Please check the dates, which are subject to fluctuation.

The Kangaroo in the Decorative Arts.

National Gallery of Victoria, 18 December 1979 - 3 February 1980.

Australian Colonial Portraits.

S. H. Ervin Museum, 1 February - 4 March.

Converting the Wilderness, The Art of Gardening in Colonial Australia.

S. H. Ervin Museum, January.

National Gallery of Victoria, February.

Queen Victoria Museum, March.

Tasmanian Museum, April - May.

Art Gallery of South Australia, June.

Australian Art Nouveau.

Ballarat Fine Art Gallery, 25 January - 2 March.

National Gallery of Victoria, 21 March - 27 April.

Queensland Art Gallery, 19 May - 17 August.

S. H. Ervin Museum, 11 July - 17 August.

Australian Flora in Art.

Queen Victoria Museum, February - March.

Tasmanian Museum, March - April.

Caulfield Arts Centre, May - June.

Bathurst Regional Art Gallery, July

William Buelow Gould.

Burnie Art Gallery, 22 June - 15 July.

Tasmanian Museum, 29 July - 31 August.

University of Melbourne Gallery, 1 October - 2 November.

S. H. Ervin Museum, 14 November - 14 December.

Queensland Art Gallery, 2 January - 31 January, 1981.

Art Gallery of South Australia, 20 February - 21 March, 1981.

Eugene von Guerard.

Art Gallery of NSW, 3 June - 13 July.

Queensland Art Gallery, 1 August - 31 August.

Ballarat Fine Art Gallery, 16 September - 19 October.

Art Gallery of South Australia, 31 October to 30 November.

National Gallery of Victoria.

Margaret Preston.

Art Gallery of South Australia, 23 May - 22 June.

National Gallery of Victoria, 18 July - 17 August.

S. H. Ervin Museum, 27 August - 28 September.

Norman Lindsay.

Tasmanian Museum, 22 December 1979 - 20 January 1980.

S. H. Ervin Museum, March - April.

Sidney Nolan.

Nolan Gallery, Lanyon, A.C.T., 8 March - 30 March.
 University of Melbourne Gallery, 15 April - 4 May.
 Geelong Art Gallery, 13 May - 1 June.
 Benalla Art Gallery, 10 June - 29 June.
 Art Gallery of N.S.W., 11 July - 3 August.
 Wollongong Art Gallery, 14 August - 7 September.
 Tasmanian Museum, 4 November - 23 November.
 Devonport Gallery, 2 December - 24 December.
 Mornington Peninsula Arts Centre, 22 January - 15 February, 1981.
 Ararat Art Gallery, 26 February - 22 March, 1981.

Oliffe Richmond.

Newcastle Art Gallery, 2 March - 3 April.
 Art Gallery of N.S.W., 24 April - 25 May.
 Wollongong Art Gallery, 6 June - 6 July.
 Burnie Art Gallery, 5 August - 31 August.
 Queen Victoria Museum, Launceston, 12 September - 12 October.
 Tasmanian Museum, 30 November - 3 December.
 Mildura Arts Centre, 21 January - 20 February, 1981.
 Bathurst Art Gallery, 19 March - 19 April, 1981.

THE NEW SOUTH WALES EXHIBITION TRAIN: FIRST TOUR, 1980.

"Life in the Colony: New South Wales, 1788 - 1901."

Rob Barton

Following the success of the Royal Silver Jubilee Exhibition tour, the New South Wales Government has established its own travelling exhibition train. With the aim of taking exhibitions to people in even the most remote areas of the State, the train will commence touring early in 1980.

Organised by and featuring items largely from the collection of the Museum Of Applied Arts and Sciences, the first exhibition will be concerned with an overview of life in New South Wales during the Colonial period. Believing the State's artifacts to be valid social documents of its colonial past, the Museum of Applied Arts and Sciences will present a display of locally crafted silver, pottery, glass, metalwork, furniture, needlework, costumes and accessories against a visual background of social-historical material.

The entourage of two exhibition carriages, an audio-visual car, and its own locomotive will be launched from Central Station early in 1980. The first tour, taking in the South Coast and Southern Tablelands region over a thirteen week period, will open in Wollongong soon after.



EXHIBITION REVIEWS

THE D'OYLEY SHOW

(Sydney, Watters Gallery, October 1979)

Jennifer Sanders

One of the highlights in the recent spate of exhibitions drawing attention to Australia's cultural heritage was an exhibition based on what is generally considered to be a fairly humble piece of napery - the d'oyley.

Now, in the light of the success of The D'Oyley Show mounted by the newly formed Women's Domestic Needlework Group, (WDNG), one is very tempted to reclassify this hitherto insignificant and formerly ubiquitous item of household linen as 'The Great Australian D'Oyley'. It is unlikely, however, that the novice would have intuitively appreciated the finer points of d'oyleys, (except of course in a design sense), if the work was casually viewed in its normal environment, e.g. under the vase with the gladioli, or over the milk jug on the kitchen table. Pause to consider how often these generally flat and usually white or cream objects have impinged on one's vision provoking little more than a mental note of their existence. The display at Watters Gallery in East Sydney opened up a relatively untapped field for the Australiana collector looking for something fresh to indulge in, with the added advantage that d'oyleys are now gallery scene stealers.

This fairly rapid change in status contrasts with the relative disinterest in items of pockerwork and leatherwork, long recognised objets d'Australiana. The thoroughness of the exhibition is a primary reason for the discrepancy. The D'Oyley Show proved to be a fascinating display of the art of the d'oyley and the variety of the fancywork was illuminated and enriched by the WDNG's comprehensive catalogue which is a well-researched dossier on the history of the Australian women's fancywork. It tells what is known about the sources of individual patterns, gives them an historical context by outlining the dissemination of themes and puts them in a social context by outlining the dissemination of patterns, the role of exhibitions and competitions and a general history of women's association with the textile industry in Australia. There are excellent white-on-black illustrations of practically all the d'oyleys in exhibition order accompanying the descriptions for each d'oyley displayed. To help the lay needlework person further, there are explanations of various techniques and a section on 'Caring for Textiles'. This has advice ranging from helpful household hints to more scientific methods with the general caution that if in doubt consult a conservator. At least we now have reached the stage where we do have conservators interested in textiles to consult. Finally, the bibliography and footnotes provide avenues of research for others interested in the subject to follow.

The catalogue was not the only spin-off material one could purchase from the exhibition. There was also a series of ten extremely well-produced posters available illustrating the important themes of the exhibition as seen by the WDNG, a pattern book *Work for Dainty Fingers* presenting traditional and contemporary d'oyley patterns using Australian motifs, and a series

of white-on-black postcards of particular d'oyleys printed and distributed to a number of outlets.

The d'oyleys, over two hundred of them, were nearly all displayed behind perspex on felt backing in a sympathetic colour so that the design and technique was readily discernible. Different frames of d'oyleys were grouped, according to design motifs and/or techniques, which is necessary order for what could otherwise be an unmanageable display. Other needlework ephemera, such as pokerwork and painted d'oyley holders, large embroidered aprons and pattern books, were also displayed. It might have enhanced the display to have included some of the tools used in the different methods of d'oyley making to explain further the various techniques.

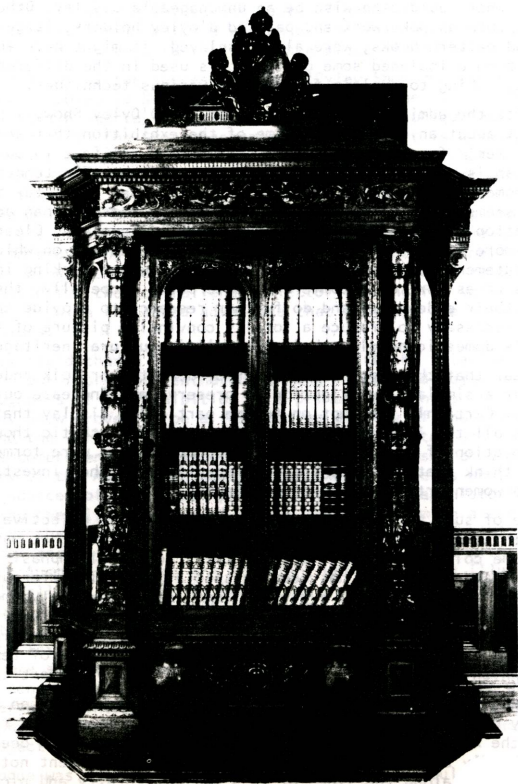
Yet despite the admirable presentation of The D'Oyley Show, I have some misgivings about an underlying theme of the exhibition that seemed to promote women's fancywork as a more significant artifact in our historical record than is warranted by the supporting evidence. The tendency to see women's domestic needlework in the light of a wider class/sex barrier struggle seems to be founded in more subjective reasons than an objective consideration of the historical milieu which is involved. Clearly, where there is more factual data and historical documentation on which to base ideas, statements can be made about the lot of women working in textile factories or as part of a commercial enterprise. Hopefully, the WDNG will continue their endeavours and do further research to provide the additional evidence necessary to produce a totally convincing picture of the place of women's domestic needlework in Australia's cultural heritage.

It is clear that there are other areas of domestic or folk endeavour that would bear a similar investigation to preserve and increase our historical knowledge. Certainly the caption to one particular display that needlework 'provides all the information needed for women's aesthetic thought' is an over-correction of a situation where such activities were formerly ignored. I hardly think that Germaine Greer's recently published investigations into forgotten women artists stops at needlework.

The value of such an exhibition is based on the more objective features of its presentation. Such a specialised collection is one that many textile and costume collections sadly lack as the traditional emphasis in both preserving and collecting has been on special and splendiferous items of wear rather than the normal every-day textiles. Accordingly, most collections have a preponderance of ball dresses, christening robes, fancy waistcoats or incredible hats without the supporting collections of working clothes, accessories or household linen. Yet it is the full range of textiles and costume which is needed to represent the fabric(s) of a particular period.

This is why The D'Oyley Show is important as it represents an attempt by an obviously dedicated group of people to collect, preserve and research a part of the Australian historical record that has hitherto been ignored. One can hardly agree with the rather short-sighted comment noted in the Visitor's Book along the lines of it's all very pretty and nice but if only they could put their creative talents to better use. The inevitable comment of 'Yes, but is it art?' is beside the point. Certainly my final comment concurs with the clear majority of congratulatory inscriptions.

Copies of the catalogue for The D'Oyley Show are available for \$3.00 plus postage from the Women's Domestic Needlework Group, Box 393, Wentworth Building, University of Sydney, 2006.



THE KANGAROO IN THE DECORATIVE ARTS

(National Gallery of Victoria, St. Kilda Road, Melbourne. 18 December 1979 to 3 February 1980)

Patricia McDonald

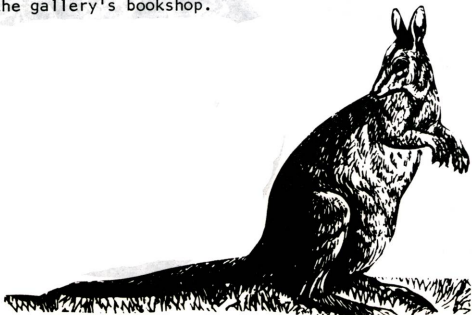
This important exhibition not only examines the decorative application of the kangaroo motif, but also offers an historical overview of Australia's non-fine art tradition. It has been organised by Terry Lane, the Curator of Decorative Arts, who expended enormous energy in locating, documenting and grouping the two hundred and forty one objects currently on display.

In purely quantitative terms, the kookaburra has probably featured more prominently both in Australian works, and those produced for the local market. However, there are far greater design possibilities inherent in the kangaroo's exotic form, and it has been depicted in a startling number of different guises. Furthermore, although the animal dignified standards and coats of arms from a very early date, some of its subsequent manifestations have been trivialised or debased. The breadth of the kangaroo's treatment has been clearly brought out in the selected works, ranging from a minor design element on a chair back to a discrete object such as the Doulton umbrella stand.

The authoritative catalogue traces the depiction of the kangaroo in both the Australian and international decorative arts, from the pre-colonial years through to the present day. Although the exhibition contains some breathtaking examples of gold-rush jewellery silverware and furniture, these are balanced by domestic wares such as a Bushell's tea tin, a hand-embroidered tea cosy, and a terracotta garden tile.

Serious attention is also paid to the contemporary craft scene, and to the 'dark ages' of the Australian decorative tradition, c.1930-1960. Recent works such as Wolf Wennrich's tailless kangaroo brooch and Mark Thompson's ceramic *Buy Australian Maid* comfortably rub shoulders with the Staffordshire transfer ware and the Wendt silver, while even the Woolworth's souvenirs can be appreciated in this context.

Regrettably the exhibition will not travel to other states, due to the valuable and fragile nature of many objects, but the catalogue, (\$3.00), can be purchased from the gallery's bookshop.



SYDNEY LONG

(S. H. Ervin Museum and Art Gallery, Observatory Hill, Sydney. 9 October to 25 November, 1979).

Patricia McDonald

The exhibition, which was prepared by the Gallery's Curator, (and local Long expert), Joanna Mendelsohn, filled in another page of Australian art history. It offered a comprehensive survey of this artist's work, with a carefully balanced juxtaposition of his decorative paintings, his landscapes, and his etchings.

Although the youthful Long, (1871-1955), has often been portrayed as the colonial answer to *The Studio* journal, the decorative works from this period were in fact far outnumbered by his more saleable landscapes (and even portraits). In 1910 Long was lured to England in search of overseas recognition, like so many of his contemporaries. When this was not forthcoming, he studied etching at several London art schools, and eventually made a minor reputation in that field. However, although Long became a pillar of the local art establishment after his return to Sydney in 1925, the works from his later years are mainly devoid of interest.

The large oils in the exhibition were quite disappointing, both in concept and execution. While his mythological vision of the bush, and his exploration of Australian themes, are of great historical importance, they are expressed far more successfully in Long's graphic works. Apart from a few obvious exceptions (such as the 1894 oil, *By Tranquil Waters*), the highlight of the show lay in his large collection of etchings, which revealed great technical skill and sensitivity.

The catalogue was well researched and written, but the exhibition itself was sadly marred by an almost complete absence of captions and supporting documentation.



LETTERS TO THE EDITOR

The current exhibition on 'The Kangaroo in the Decorative Arts' at the National Gallery of Victoria has provoked a series of letters for and against. Excerpts from some of them are included here.

Sir, I feel I must protest against the current exhibition at the National Gallery of Victoria. This institution has always been biased to certain forms of art, and here again this new exhibition favours the Kangaroo in preference to Australia's other lovely animals. This is most unfair and I hope they will consider other exhibitions to show the other 'bush folk'.

E. Kidner

Sir, The Kangaroo Exhibition at The National Gallery of Victoria does not make clear the importance of the Wallaby in this decorative tradition, although the Curator does observe that the latter was sighted by Europeans 141 years earlier. Many of the representatives are of wallabies, not kangaroos, and it is a great pity that people do not distinguish these clearly, just as they often confuse emus and cassowaries.

Wal Labbee

Sir, I feel that the exhibition, 'The Kangaroo in the Decorative Arts' is incorrectly named, as in many cases the Kangaroo is but a small part of the design, and the other creatures feature at least as prominently in the objects.

Mal Lee-Fowle

Sir, the Curator of the Decorative Arts at the National Gallery of Victoria, Terry Lane, is to be congratulated for the exhibition on the Kangaroo. Such a show has long been needed and he has succeeded brilliantly in presenting this animal as it has appeared in the Decorative Arts. The exhibition is the best yet and a worthy follower to the Museum of Applied Arts and Sciences, 'Australian Flora in Art', which provided an introduction to that subject.

Ken Carew



ERNEST LEVINY AND FAMILY

Peter Perry

Castlemaine, Victoria, is fortunate to have in the Leviny's, a family who produced excellent examples of fine and applied art in different mediums. Foremost among this family is the father, Ernest Leviny, who is acknowledged as one of Australia's finest nineteenth century gold and silversmiths.

Ernest Leviny was born at Szepes-Szombat, Hungary, in 1818. Training as a gold and silversmith in Vienna, he pursued his studies by moving to Paris in the early part of the 1840s, setting up as a goldsmith. From Paris he moved in 1846 to London, establishing in partnership a silversmith and jewellery business.

Deciding to look over the Australian goldfields, Leviny sailed for Australia in 1853, equipped with machinery for gold digging. He had brought out with him four labourers, but they deserted Leviny when the ship reached Adelaide. When Leviny arrived in Melbourne, he set about moving his equipment to Castlemaine, (centre of an area once known as the Mount Alexander Goldfields), having to hire men to work with him on the goldfields to manage the mining machinery. Under the method he adopted, the yield in gold did not come up to his expectations, so he commenced business in Market Square, Castlemaine, as a watchmaker and jeweller.

This business prospered and he was able to employ Frederick Kronberg, a Hungarian working in London as a jeweller. Kronberg was invited by Leviny to come to Australia, arriving in Castlemaine in 1855. He worked with Leviny for a few years before setting up in Melbourne working at ornamental chasing. The watchmaking and jewellery business stocked some quality pieces, commanding high prices. Leviny was able to retire from business in Castlemaine after six years, having invested in land on which he erected several noted buildings.

Ernest Leviny, who arrived in Australia as a bachelor, married Mary Isaacs in September, 1858. The couple had a child who was christened Charles, but his early death was followed by the death of Mrs Leviny in May, 1860. In 1864 Leviny married Bertha Hudson of Launceston, Tasmania. The Leviny's had ten children - four boys and six girls. The youngest daughter, Miss Hilda G. Leviny, still lives at the family home, "Buda", (after Budapest), in Hunter Street, Castlemaine. The Leviny home was originally built by a retired colonel in the early 1850s, but he never lived in it. Ernest Leviny rebuilt the house making various additions, including a courtyard and well-designed garden. Ernest Leviny died in March 1905, aged 87 years.

A gold inkstand and a silver presentation centrepiece in the form of a covered cup are the two major works produced by Ernest Leviny in Australia.

The gold inkstand was exhibited in the London International Exhibition of 1862, and according to London and Melbourne newspapers attracted crowds daily. The inkstand was made at the request of workmen who presented it in 1861 to Mr M. J. V. A. Bruce, the contractor for the Melbourne and Murray Bridge Railway. The inkstand contained 62 ounces of gold and contained small nuggets obtained from Ballarat, Bendigo, Castlemaine and Maryborough. The present whereabouts of the inkstand is unknown, but is illustrated in *The Art Journal Catalogue of the International Exhibition of 1862*.

The other major piece by Leviny, in the collection of the National Gallery of Victoria, (purchased at Sotheby's, London, in 1970 for Estg 3,800), is the silver presentation centrepiece in the form of a covered cup and was engraved as follows: "Presented 31st December, 1863, to Charles Abraham Saint by his Friends and Fellow Citizens in recognition of many services rendered as Editor of the Mount Alexander Mail to the Town and district of Castlemaine". It is illustrated by Albrecht.

Kurt Albrecht says of Leviny's style: "In Leviny's work, the European background, especially that of the Austro-Hungarian Monarchy, is evidenced strongly. Photographs of some of his most important works show that his technique in repoussé and elegant chasing equalled Fischer's, Edwards', and Steiner's, and place him among the great gold and silver smiths of the Colony of Victoria".

It is not generally acknowledged that the family of Ernest Leviny produced many items of artistic merit. Five of Leviny's daughters, Mary, Kate, Gertrude, Dorothy, and Hilda, all produced fine examples of craftwork characteristic of the period. Outstanding among the Leviny daughters was Dorothy, who produced many pieces of art metal work and enamelling. The articles were made mostly for some utilitarian purpose, (bowls, vases, jewellery boxes, etc.), and can be admired for their superb craftsmanship and valued for their intrinsic beauty of design, colour and faultless finish. The designs show the style of the now popular Art Nouveau and Art Deco movements.

References on the Leviny family:

- Kurt E. A. Albrecht, *Nineteenth Century Australian Gold and Silver Smiths*, Hutchinson (1969), especially p.11f.
- J. B. Hawkins (ed.), *Australian Silver 1800 - 1900*, National Trust of Australia (N.S.W.) (1973).
- Egon F. Kunz, *Blood & Gold. Hungarians in Australia*, Cheshire (1969).
- Irena Zdanowicz, "Australian Silversmiths Work" *Art Bulletin of Victoria* (1970-71).
- The Australasian Antique Collector* Vol.3, No.9 (1970): No.16 (1974).
- Castlemaine Art Gallery & Historical Museum, *Sixtieth Anniversary Year* (1973)
- Mount Alexander Mail*, March 7th, 1905.
- The Australian Women's Weekly*, June 24th, 1970.
- Antiques & Art Australasia*, July 1971.
- The Leviny Family* (Catalogue), Castlemaine Art Gallery & Historical Museum (1978).

WHAT IS AN ORIGINAL PRINT ?

A GUIDE TO THE PROCESSES AND TECHNIQUES OF ORIGINAL GRAPHIC WORK

Josef Lebovic

An original print is a work of art, the general requirements of which are:

1. The artist alone has created the master image in or upon the plate, stone, wood block or other material, for the purpose of making the print.
2. The print is made from the material by the artist or according to his directions.
3. The finished print is approved by the artist.

These requirements define the original print to the present and do not in all cases apply to prints made before 1930.

PROCESSES AND TECHNIQUES IN MODERN PRINTMAKING

The major techniques for making original prints, with brief descriptions of these follows:

Relief Processes

The basic principle of relief processes is that of cutting away part of the surface of a flat block so that the desired pattern or image 'stands up' to provide a printing surface. When the block is inked for printing, only the higher surfaces carry the ink. The lower, or cut away surfaces, appear white when printed.

Woodcuts and wood engravings are well known. Other materials such as linoleum can be used in this manner.

Incised Processes

The principle of incised or intaglio printing is exactly the opposite of relief printing. In the intaglio processes, the printing areas are grooves, furrows or indentations lower than the surface of the metal plate (usually copper or zinc) - in other words, the lines or surfaces which are etched out or cut away from the plate carry the ink. The high standing areas are wiped clean and do not print.

In order to print, a sheet of dampened paper is placed on the inked plate. This is then run through a heavy press. The pressure forces the damp paper into the incised design where it picks up the ink. A distinguishing feature of all intaglio prints is the indentation left on the paper by the plate itself. This is called the plate mark.

Lithography Process

The technique of lithography is based on the natural antipathy of oil and water. The image is made on a slab of polished limestone (or a specially granulated zinc plate) with a greasy crayon or ink. The texture of the stone is such that if moistened the water adheres as an even film except where the grease has been applied. When a roller charged with heavy oil-based ink is applied to the moistened surface the ink adheres only to the

greasy areas. After the printing, the greasy image remains on the stone and the process of moistening, inking and printing may be repeated.

Stencil Processes

In general the stencil process has been known to artists for centuries. Its basic principle is that of applying colour or inks to the perforated or cut out sections of specially treated paper or thin material, so that the desired pattern or design comes through the stencil to the surface to be printed. The silk screen stencil medium has been adapted for artists' use within the last twenty-five years. The process has also been used in conjunction with other media for the production of original-colour-prints.

Engraving

The earliest of the intaglio processes dating from the first half of the 15th century. The design is incised in the plate with a sharp gouge-like tool called a burin. The plate is then inked and printed as described above in the incised processes.

Drypoint

A variant of engraving. A linear design is scratched on metal with a hard steel or diamond point. The action of the point, unlike that of the burin, forces the metal up on one or both sides of the incision (depending on the angle at which it is inserted) and the resulting metal projection is called the burr. When inked and printed, the burr creates the characteristic velvety black of the drypoint line.

Etching

An acid-resistant ground, such as wax or varnish, is laid on the plate, the artist then scratches his design through this ground with an etching needle. The plate is immersed in an acid bath, whereupon the acid eats into or "bites" the exposed metal. Different areas can be exposed to the acid for longer or shorter lengths of time, thus varying the thickness and depths of the line. The acid bitten plate is then inked and printed as an engraved plate would be.

Aquatint

The artist dusts the plate with a powdered resin. When the plate is warmed the particles adhere to it, leaving tiny areas of uncovered metal between the particles. The plate is then dipped in acid which bites into the exposed metal. The gradations of light and dark which form the design are achieved by stopping out with varnish the parts which should remain light, and rebiting the balance. The process of stopping out and rebiting can be repeated as often as necessary.

Mezzotint

A method of working from dark to light. The plate is pitted and roughened all over with a tiny graining instrument called a rocker. If the plate were printed in this state it would print solid black. In order to create lighter areas a scraper or burnisher is used to flatten the metal, thereby creating a smoother surface which will hold less ink, and therefore print lighter.

The best way of detecting the different methods and processes in print making is education. Exposure to prints not only increases one's understanding but is an enjoyable occupation or hobby in itself. Often however, even the experienced collector cannot rely entirely on his own judgement. Very few have the inclination, time, or ability to become experts. Those who are not, can best protect their interests by consulting reliable dealers or obtaining the guidance of museum curators.



FROM GOLD TROWEL TO GOLD BROOCH

C. J. Duffy

While researching the Sydney International Exhibition of 1879, your Editor came across a reference, in the notes on the Sydney International Exhibition, pages 196-7, to the exhibits shown by H. F. Delarue. These included masonic badges, cricket trophies, nautilus shell work, a brooch and earrings wrought from trigonia shells, a bracelet of operculum, mounted Colonial pearls, an inkstand imitating the form and plumage of a lyre bird, the claret jug bearing the arms of Sydney, Newcastle, Bathurst, Albury, and Grafton, (now in a Sydney private collection), the gold trowel used by Archbishop Polding in laying the foundation stone of St. Mary's Cathedral in 1868, and a silver trowel used by Sir Edward Deas-Thompson in laying the foundation stone of the Catherine Hays Hospital, also in 1868.

An enquiry to Monsignor Duffy at St Mary's Cathedral revealed an interesting story and an amazing coincidence. He provided the following note.

Among the historical treasures of St Mary's Cathedral, Sydney, is an elaborate golden brooch, fitted for safety's sake with pin and holding chain, and adorned with a large precious stone and twin diamonds and rubies. Its shape is that of the point of a trowel, of which about 5 cm remain.

The story behind it comes from the second last owner, Mary Duffy, born Mary Rankin and wife of a western solicitor, mayor, in turn, of Cobar and Dubbo. She narrated that on the occasion of her wedding in 1897 she had received it from the uncle of her husband, a gold-buyer and pawnbroker who lived in Argyle Street, Sydney, adjacent to the Argyle Steps. In the course of his business he had acquired the St Mary's trowel - as a base for the brooch, he cut off the point of the trowel, and apparently melted down the rest.

Previous history of the trowel is traced from the following quotations:

1. From *The Bulletin*, 28 July 1921 ("Observer") -

"At the laying of the foundation stone of the new cathedral the late James Mullins presented Archbishop Polding with a massive trowel of Australian gold. In after years Archbishop Vaughan placed it with others in a show case in the museum of St John's College. One day it vanished".

2. From the memoirs of John Lane Mullins, now in St Mary's Archives -

"On December 8 of this year (1868) the formal ceremony of the laying of the foundation stone of St Mary's Cathedral was held. All the Lyndhurst boys attended the function and from a stand erected for the occasion I witnessed the ceremony from Archbishop Polding, who on receiving the gold trowel from my father as Hon. Treasurer, employed it to lay the stone in the presence of a vast and enthusiastic concourse of people."

Mrs Duffy bequeathed the brooch to her son, the Rev Monsignor Duffy, now the archivist of St Mary's Cathedral.

The Archives of St Mary's Cathedral are open to visitors on Tuesdays. Telephone (02) 232 3788 for details.

POSTSCRIPT TO THE SYDNEY INTERNATIONAL EXHIBITION 1879

John Wade

A hundred years ago, from 17th September 1879 to 20th April 1880, more than a million colonials visited the great Sydney International Exhibition held in the Garden Palace. In September 1979 the Museum of Applied Arts and Sciences held a special display to celebrate Australia's first international exhibition, from which the Museum itself evolved. The centenary display and subsequent events have brought out a few reminders of the 1879 exhibition which are worth recording here.

The museum already had an earthenware mug with a purple transfer print of the Garden Palace, with the legend "International Exhibition Sydney 1879" but three others have now come to light. One, 8.0 cm high and 8.1 cm in diameter is a soft-paste porcelain with the same printed view of the building, this time printed in brown, a band of pink enamel on the foot and touches of gilding on the rim, handle, and foot. The legend beneath the view is the same. The green printed caduceus mark on the base, (Godden 3135) is that of the Hanley (Staffordshire) firm of Powell and Bishop, (1876 - 78), subsequently Powell, Bishop, Stonier (1878 - 91) - the same firm which exported dinner wares with "Lichfield" and other transfer printed patterns to Australia in the 1890s. Another mug, also in a private collection, has the same transfer print in brown and gilding on rim and foot but a blue band around the foot, while the green printed caduceus mark is accompanied by a decorator's mark painted in gold -

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The museum's mug, which is of similar shape to the two Bishop and Stonier examples, is unmarked. Differences in its detail of rim, handle and foot suggest it is from a different maker.

A third mug, from another private collection, is in hard paste porcelain. It is taller than the others and slightly different in shape. The black transfer print showing the building is taken from the same viewpoint, but is not identical to the others, and carries the wording "A PRESENT FROM THE SYDNEY EXHIBITION 1879". The transfer print is polychromatically tinted with blue, green, brown and pink. Gilded bands on the handle, rim and foot, and foliate motifs either side of the design panel complete the decoration. On the base is a black stamp, over the glaze, "MANUFACTURED IN GERMANY FOR M&S". All of the mugs are probably shaving mugs, which obviously are intended for men.

At the Philadelphia Exposition of 1876, glass articles were engraved "Centennial 1876" and names or initials requested by the purchasers, at Gillender's Glass Works exhibit. Other souvenirs sold there were slippers, paperweights, wine glasses, tumblers, flower-holders, pitchers, etc., (Frank Leslie's Illustrated Historical Register of the Centennial Exposition 1876, p.267). Glass souvenirs of the Sydney International Exhibition include an engraved glass vessel reported by a Sydney antique dealer, and a glass paperweight. The paperweight is of the same type as one produced in America for the Philadelphia Centennial Exposition; an example may be seen in the

historical museum at Nambucca Heads, NSW. The Sydney paperweight has the same dimensions, $4\frac{1}{2}$ inches by $2\frac{1}{2}$ inches by 1 inch deep, and the view of the building is produced in the same way, by means of a low-relief, plaster-of-paris model embedded in the glass at the base of the paperweight. The soft plaster exposed on the back, has of course partly worn away over the years. Inscriptions, similarly moulded into the glass, identify the building as venue of "The Sydney International Exhibition", and identify the retailer with the inscription "MADE FOR M & S GONLANZ", and it is possible that the M & S for whom the German shaving mug was made is the same firm.

The Scottish engineering firm of McDowall and Sons of Johnstone, south-west of Glasgow exhibited saw-milling equipment. Their fretsaw was especially popular, and was not only demonstrated to the public, but used to produce fretwork puzzle souvenirs. It is possible that McDowall's fretsaws were used to make the fretwork plaque presented to John Davies M.L.C, and acquired by the museum in 1979 from a Sydney antique dealer.

Two cotton counterpanes or bed-covers have come to my attention recently. One, shown in the "Kangaroo in the Decorative Arts" exhibition at the National Gallery of Victoria, in woven red and white cotton with a central medallion bearing an unofficial Australian coat of arms with a fleece, three-masted ship, crossed anchor and spade, and a sheaf in the quarters, emu and kangaroo supporters, with the motto "Advance Australia" below. The coat of arms is surrounded by the inscription AUSTRALIAN INTERNATIONAL EXHIBITION 1879. Four medallions surrounding the design bear (a) a sheep and sheaves in front of a barn; (b) a ship; (c) a wagon drawn by two bullocks; and (d) a horseman. Fern fronds link the medallions and are used as a border.

How this kind of mass produced article fits in as an Exhibition souvenir is not immediately clear. But in the Yass Historical Society Museum there is another, less elaborate, counterpane with Exhibition connotations. It is in white cotton with a raised pattern and the wording "Australian International Exhibition 1879", an emu and a kangaroo supporting a quartered shield with sheaf of wheat, sheep, anchor, and ship, and the motto "Advance Australia".

A shotgun displayed at the museum last year arrived too late to be included in the catalogue. The maker, W. S. Riley of the Eagle Gun Works, Birmingham, got a First degree of Merit for their display of sporting rifles. A number of manufacturers from Britain, Belgium, France, Germany, the Netherlands and U.S.A. exhibited their firearms, but there were no guns made in the Colony. Awards were made with regard to finish, cost and the results of practical firing tests. "The judges hoped that steps would be taken to induce the Government of this Colony to obtain for retention in the Museum a complete assortment of these weapons and arms".

Other firms got a First degree of Merit for their firearms. The shotgun has on the barrel "First prize Sydney International Exhibition 1879". Other firms got a First degree degree of Merit for their firearms, and this wording does not mean that this particular gun was awarded first prize; it was a standard late 19th century advertising device to claim this kind of success, and it can also be found on bars of soap, wines and spirits, and musical instruments.

George Guyatt was awarded a First degree of Merit for his "surgical instruments and appliances" of Colonial manufacture. The firm, founded in the 1860s, still retains examples of the exhibits for which they were awarded two small silver and two large bronze medals. Most interesting to the layman is the wooden peg-leg, so called because it is in the shape of a peg, the arms of which go up either side of the thigh from the stump, and a crutch carved out of a single piece of timber. Steel knives, hooks for artificial hands, midwifery forceps and an incisor reflect other aspects of the manufacture.

Finally, after the exhibition closed, and even after the building burnt down in 1882, it still had a fascination. A book of Sydney views, some dating after the destruction of the Garden Palace, was shown in the Museum display. Subsequently we came across a postcard of the building issued in the first decade of this century, and two paintings of the building, taken from the lithographs. These are indications of the enduring effect created by the first International Exhibition held in Australia.



NEW BOOKS

Bendigo Pottery, by Paul A. Scholes, published by Lowden Publishing Co., Kilmore, Victoria, 3601, 1979. 281 pages, many colour and monochrome illustrations, hard cover. ISBN 0 909706 60 3. \$40.00

A well written and lavishly illustrated publication of the story of one of the oldest surviving potteries in Australia. Established in 1858 by George Duncan Guthrie it has had a distinguished role in the production of pottery in this country. In recent years it has undergone a dramatic revival and is currently one of the largest producers of handmade stoneware in the world. The reader will gain an insight into the workings of a pottery both past and present. It includes details of clays, production and firing techniques, and kilns. Glaze recipes used by Guthrie himself, and those of more recent times are also included. Apart from the illustrations, including several early illustrated price lists and pottery stamps or marks, the text makes this a valuable source book for anyone interested in the history of pottery in Australia.

Kevin Fahy

Colonial NSW 1853-1894, by Alan Sharpe, published by Harper and Row (Australasia) Pty. Ltd., Artarmon, NSW, 1979. Hardcover, 159 pages, illustrated. \$14.95

A highly selective but orderly view of contemporary life in Australia during the second half of the nineteenth century compiled from the pages of *The Illustrated Sydney News*. Modelled on *The Illustrated London News* which first appeared in 1842, *The Illustrated Sydney News* commenced publication as a weekly in 1853. It ran for only two years but re-appeared in 1864 as a monthly and continued publication for thirty years until 1894. While it does not achieve the accolade as the first Australian illustrated journal it was certainly the most important, and similar publications in Melbourne and Adelaide were based upon it. The entertaining and informative extracts from its various issues give the reader a fascinating view of life in Queen Victoria's Australia ranging from the trivial to the significant. The immediacy of the past is ever present. The introduction provides an historical background to the journal but sadly omits any mention to the artists of the wood engravings and lithographs which it so prominently featured. It is their views of Australia which illustrate the change in colonial life which took place between the gold rushes of the 1850s and the depression of the 1890s.

Kevin Fahy

Trade Catalogues, Company Histories and Exhibitions, a catalogue of 20 pages produced by Margaret Woodhouse, new and antiquarian bookseller, of 133 Macquarie Street, Sydney, to celebrate the centenary of the International Exhibition held at Sydney in 1879 lists over 500 items for sale on the above subjects. Ranging through books, pamphlets and leaflets to ephemera which includes labels, letters, photographs and

a major collection of newspaper cuttings, it is in itself an important documentation of the commercial and industrial history of Australia. The section devoted to exhibitions includes items from the Great Exhibition held at London in 1851 through to the New Zealand and South Seas Exhibition held at Dunedin 1925/6. During this period items of both Australian interest and manufacture were exhibited in over a dozen cities on four continents. The catalogues or official records of these exhibitions are a basic primary source of information on nineteenth century Australian decorative arts. To date they have received little, if any, attention from Australian art historians and Australiana collectors. Some of the more exotic Australian exhibits described or listed between their covers may no longer exist or hopefully have been overlooked. They could inspire the most jaded Australiana collector, official and private, into looking beyond the known and accepted into areas that might well open up a new world of interest and significance.

Kevin Fahy

The Great South Land. Treasures of the Mitchell and Dixson Galleries, by Suzanne Mourot with Paulette Jones, The State Library of New South Wales. Published by Sun Books, South Melbourne, 1979. Eighty pages, many colour and monochrome illustrations, soft cover. ISBN 0 7251 03 ISBN 0 7251 0334 5 \$9.95

Suzanne Mourot, until recently Mitchell Librarian, and Paulette Jones provide in this book short essays on the two great benefactors of the State Library of New South Wales, David Scott Mitchell and Sir William Dixson, and notes on the illustrations which range from manuscripts of the Torres expedition of 1605-6, through paintings, artefacts and cartoons to Patrick White's Nobel Prize of 1973.

John Wade

Australian Pioneer Technology. Sites and Relics, by Judy Birmingham, Ian Jack and Dennis Jeans. Published by Heinemann Educational Australia, Richmond, Victoria, 3121. Two hundred pages, one hundred colour pages, and approximately 180 monochrome illustrations. Cloth bound. \$29.95

This introduction to Australia's industrial archaeology deals with the sites and remains of primary industries particularly mining, farming, sheep, cattle, wine, and timber. A companion volume will treat secondary industries.

John Wade

The Colourful World of Carnival Glass, by Muriel Triplett. Published by the author, "Shiralee", 2 Pratt Street, Tootgarook, Victoria, 3941. Twenty-eight pages, duplicated. \$2.00 plus postage

Mrs Triplett, the secretary/editor of Australian Carnival Enthusiasts, (ACE) devotes two pages of the text to examples of Australian Carnival glass, and if you're a "carnie", this would be worth adding to your library.

OUR CONTRIBUTORS

Rob Barton is putting together the collections for display in the Exhibition Train for the New South Wales Premier's Department.

The Rev. Monsignor C. J. Duffy is archivist of St Mary's Cathedral, Sydney.

Kevin Fahy is a frequent writer on Australiana, one of the leading experts on Australian furniture. He advises the National Trust of Australia (NSW), the Australiana Fund, and the Museum of Applied Arts and Sciences.

Josef Lebovic is a Sydney print dealer who has just opened a gallery at 390 Glenmore Road, Paddington, NSW.

Patricia McDonald works with the Crafts Council of Australia. She is researching the use of Australian flora and fauna in art, preparing an annotated bibliography on aspects of Australian art, and co-operating on a publication of Australian postcards.

Peter Perry is Director of the Castlemaine Art Gallery and Historical Museum, Lyttleton Street, Castlemaine, Victoria, 3450.

Jennifer Sanders is a Curatorial Assistant at the Museum of Applied Arts and Sciences in Sydney, and takes a special interest in costume, textiles and contemporary crafts.

