AUSTRALIANA

FEBRUARY 1998

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An Australian bronze sculpture of a kangaroo, signed 'C.F. Oliver Sc. 1933'

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CONTENTS

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Cover: Australian Pavilion Entrance. 1938. Stanley Hall & Easton and Robertson. The Pavilions were not intended to be lasting structures. Australian Archives.

THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025

— SOCIETY PROGRAMME —

MEETINGS — 1998

Thursday **7 May 1998**	Paul Donnelly, Curator of Decorative Arts, Powerhouse Museum, Sydney, will speak on Convict Love Tokens. Hyde Park Barracks Museum. Includes a guided tour of the Tokens exhibition. Love Tokens are engraved coins, charms and amulets from the Australian Convict Era designed and made by transported convicts for family and friends. Of special interest to numismatic and jewellery collectors. Genealogists will also find Paul's talk of interest.
Thursday **2 July 1998**	The Society is fortunate that Michael Lehany and Colleen Morris have agreed to present a joint illustrated lecture on historic gardens and garden ornaments in Australia. Mr Lehany and Ms Morris have pioneered the study of gardens in Australia and their public lectures and publications are well-regarded.

SPECIAL ANNOUNCEMENT

Please note that Society meetings will be on the first Thursday of every alternate month:
March, May, July, September, (A.G.M.), November.

They are held in the meeting room of the National Trust Centre, Observatory Hill.
Ample parking available.

Drinks served 7.30-8.00pm, followed by Australiana showcase
(bring your Australiana treasures along for general discussion).
The lecture will commence at 8.00pm.

Design in Australia 1880-1970

By Michael Bogle

Reviewed by Anne-Marie Van De Ven

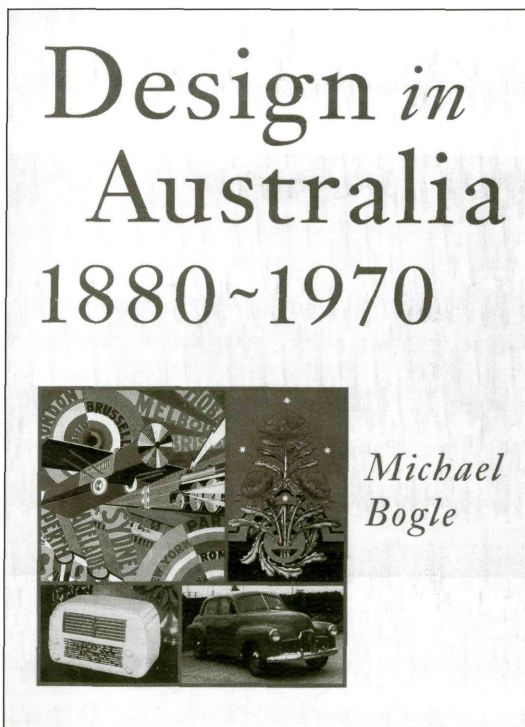Published by Craftsman House, 1998. 156 pages AUD$80.00 Hardcover

This new book by Michael Bogle collates and charts what, until quite recently, has been a largely overlooked aspect of Australia's visual culture - design. It provides a rich and detailed history of over eight decades of Australian design. *The Australian Dream: Design of the Fifties* edited by Judith O'Callaghan in 1993 had previously captured one decade, the 1950s. When combined with this and other publications on specific aspects of 19th and 20th century manufacture and design in Australia (e.g. Fahy, Simpson and Simpson's *Nineteenth Century Australian Furniture*, published 1985), *Design in Australia 1880-1970* indicates the tome which could be researched, illustrated and published as a comprehensive history of design and manufacture in Australia. Bogle's book is a valuable reference work, especially in relation to industrial and graphic design in Australia, it fills a gap for professionals and students alike and provides a starting point (a substantial and detailed starting point) for further research and publication.

It begins with a discussion of the per-

sistent pattern of foreign conversion of Australian raw materials for manufacture, illustrated in the first instance by the design and manufacture in 1788 of circular reliefs from a shipment of Botany Bay pottery clay to Josiah Wedgwood's pottery in Staffordshire, and concludes with the notion that *"Australian design is now global design"*. In between, it references key exhibition catalogues, newspaper reports, official documents and records, contemporaneous and recently published articles to chart and illustrate Australian designs from

Design in Australia, designed by Deborah Brash. Brash Design 1997.

the streamlined *Spirit of Progress* locomotive designed for the Victorian Government Railways by architects Stephenson & Meldrum in 1937 to Paul Schremmer and Associates's Primus L.P. Stove of 1967. Designs like the Furphy farm water cart of around 1900 , the modern designs of graphic artist Alistair Morrison (*Art of Australia* exhibition catalogue cover of 1941 for the Museum of Modern Art , New York), Roger McLay's 'Kone' chair of 1948 and Clement Meadmore's 'Table' of 1963 are brought together, forming an admirable amalgam of work from the obscure and curious to the modern.

Investigated in detail are the changing role, growth, development and impact of educational institutions, design courses and key design educators, although some, such as RMIT's Gerard Herbst, have been overlooked. Throughout, graphic design is accorded significant attention as is the trend in recent overseas publications dealing with national design (refer Penny Sparke's *Japanese Design* of 1987 and K. Hiesinger and F. Fischer's 1994 book – *Japanese Design since 1950*). A few examples of designs for textiles and wallpapers are discussed (Sydney designer Florence Broad-hurst is absent) but dress design in Australia is not featured. Visually this is a great absence since dress design in post World War II Melbourne is particularly well

documented through fashion photography and should be viewed as an integral component of Australian design history and aspirations, running parallel to other fields of design activity.

Cited throughout this new publication on Australian design are pioneering individuals such as Dahl and Geoffrey Collings, Clive Turnbull, Richard Haughton James, Lucien Henry and Sydney Ure Smith. It is noted on page sixty-seven that Ure Smith titles make essential reading for an understanding of the discipline because attention to design issues in advertising, features and illustrations remained a central motif. Key earlier design publications are mentioned and their covers illustrated, sometimes with designers attributed. These include *The Home*, *Art in Australia*, *Design in Everyday Things* (Australian Broadcasting Commission, 1941) , the *Arts Festival of the Olympic Games* (Melbourne, 1956), *Design: The Arts in Australia* of 1960 by Colin Barrie and R. Haughton James's *Commercial Art in Australia* of 1963 and others. The growth of design as a professional occupation requiring considerable intellectual skill is investigated and the popularity of appropriating Aboriginal art in the search for an indigenous style explored. The book covers the complex narrative of fragmented efforts and endeavours made in the various States to develop a professional national design and manufacturing identity and does this by identifying the key manufacturing, educational,

Radiola Clock Radio. Designed & Manufactured by Amalgamated Wireless Australia, 1954.

economic, social, aesthetic and cultural frameworks within which these efforts existed.

The most curious and engaging chapter in the book is Chapter 7, 'Design goes to War'. In this chapter, the author has gathered together first hand accounts and official documents to illustrate how ideas about design and living, like the war, were affecting everyone's life. It looks at the design of the Australian Pavilion at the New York World's Fair in 1939, camoflage design and how publications on interior design were used in war-time education.

In recovering and collating vast amounts of original and published material, the author has made a very significant contribution to our understanding of Australian design and the

cultural context of its production. The book could easily have sustained many more illustrations drawn from the wealth of material contained in the collections and design archives of national and state museums and galleries such as the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of South Australia and the Powerhouse Museum in Sydney (which has made a specialisation of collecting 20th century designer archives since 1989). While the book itself is rich in content with some rarely seen illustrations, its design and layout may have been enhanced if more images had been sourced from these public collections. The jacket illustrates the fabulous cover design for *The Home* by Hera Roberts and Adrien Feint, Lucien Henry's superb waratah dado design and the singularly important 1948 Holden motor car, all impressive symbols of national design identity, but unfortunately cropped and sandwiched into a single image block against an ordinary cream and brown background. Integrating more images from public collections and reproducing more of the really outstanding examples of Australian design in large format would have made the book visually more seductive and slightly less provincial in appearance - an important consideration if Australian design is actually aspiring to be global design and books like *Design in Australia 1888-1970* are to contribute to Australia's visual and cultural heritage.

Convict-Provenanced Furniture in Australia

Caressa Crouch

In late 1999, the Historic Houses Trust of NSW will be mounting an exhibition on convicts in Australia. One small part of the research which is being undertaken into this exhibition was the request to compile a list of all known convict-provenanced furniture in Australia. It is hoped that this article will unearth further such furniture.

Although there exists various documentation describing pieces of furniture made by convicts in both New South Wales, Tasmania and Western Australia, very little is extant today, due to the wear and tear of use over history and the difficulty attributing existing furniture to being convict made.

For the purposes of this study the following parameters have been used to determine convict-made furniture.

1. Furniture made in New South Wales with the impressed mark SY for Sydney Yard and PY for the Parramatta Yard (no examples were found). Lumber yards also existed at Newcastle, Longbottom, Windsor, Emu Plains and other outposts. Sydney Lumber Yard furniture would pre-date 1822, as Governor Brisbane broke up this yard, requiring all furniture needs to be put to tender to the local market.[1]

In Tasmania, convict-made furniture can be found with the impressed mark KY for Kings Yard, Hobart. This yard was taken over by the Royal Engineers while still using convict labour, and the im-

pressed mark RE with a Broad Arrow was used. There were also convict settlements at Launceston, Macquarie Harbour, Maria Island and Port Arthur, which may not have had a separate mark, although furniture which has been attributed to Port Arthur does not have a PA mark.

However, not all furniture made in the Tasmanian lumber yards were marked as such, particularly if it was of an early date. This can be seen from the resultant findings from an inquiry into the practise of marking government property to discourage pilfering at the Hobart Town Government Lumber Yard in 1834. *"The resulting correspondence indicated confusion about procedural matters on the part of government administrators, a reluctance to take responsibility for placement of the King's mark, and less-than-adequate security in many establishments using convict labour".* [2]

2. Furniture which has documentation/provenance of being convict-made.

3. Furniture from convict built buildings, such as government and religious, which is either built in or free standing.

4. Furniture which has been marked with an impressed broad arrow or the impressed marks BO (Board of Ordinance) and broad arrow designates that the furniture was Government or military owned. Although it could be presumed that if the work was in Australian tim-

bers and of a utilitarian nature, the military and/or government would be more than likely to have had this furniture made by convicts, instead of paying for it themselves. As broad arrow marked furniture is also very rare these have also been included, although they could be made by either convict labour or free artisan labour.

Included in the listing of convict-provenance furniture would be who made it and where it was made, including any supporting references and provenance obtainable. A detailed description of the timbers used, style, size, condition. and an image if possible, plus the current location and owner was also required.

Furniture-making in England, particularly in London and other major centres was divided into various guilds or divisions of training, such as chair maker, case maker, carver, cabinetmaker, polisher, etc. In this study therefore, the term furniture includes not only items which are made by the cabinetmakers and carpenters, whether free standing or built in, but also such things as small boxes are included, as box makers and box fitters are a specific section of the cabinetmaking trade as are clock case makers.

The following avenues of enquiry were used although some were not successful. Kevin Fahy; James Broadbent; Glenda King, Decorative Arts Curator, The Queen Vic-

toria Art Gallery and Museum, Launceston; Peter Mercer, Keith Valance and Alison Melrose (Decorative Arts Curator) Tasmanian Museum and Art Gallery, Hobart; David Wells, Newcastle Regional Museum, Newcastle; all *Australiana* journals; all Australian Antique Collector Magazines; *The Australian Antique Trader*; Hobart; private collectors, Tasmania and New South Wales; Bathurst District Historical Society, Bathurst; Richmond Gaol, Richmond, in Tasmania; Ann Delory, Curator, Western Australian Museum, Perth; Robert Bell, Art Gallery of Western Australia, Perth; Queensland Museum; Kim Simpson, Assistant Curator, Port Arthur Historic Site; National Trust of Australia (Tasmania) and various written references listed at the end of this paper.

The following is a list of the surviving furniture so far found and is divided into the separate States for ease of reference.

New South Wales.

1. The "Macquarie Chair" or "Museum Chair" of rose mahogany, casuarina and cedar, with kangaroo skin upholstery. Measuring 131cm x 70.5cm.

In a Colonial Gothic style featuring decorative pointed arches, pinnacles and pierced quatrefoils, with pierced fretwork along the lower part of the back and blind fretwork on the leg facings. All faces of the legs and the sides of the seat rails have casuarina panels set into them. At the back there is a carved arm clutching a dagger or *skion dhu* (which is the crest of the Macquarie family). One of a pair and in good condition.

It was made for Governor Macquarie. Attributed to the convict cabinetmaker William

Fig. The Macquuarie Chair.

Temple and convict carver John Webster based on the evidence of these two convicts who worked for Macquarie and a wooden plaque on a third similar chair, the "Scott" chair.

The details of the convicts William Temple and John Webster are as follows.

William Temple was convicted and sentenced to life imprisonment at Lincoln, England in March 1813. He arrived at Sydney on the *General Hewitt* in February 1814. Variously described as a cabinetmaker, joiner and a carpenter in a petition for a conditional pardon to Governor Macquarie in 1821 he wrote *"the memorialist has been exclusively employed under Your Excellency's direction for the last eighteen months at Government House".*[3]

William Temple's petition was granted in November 1821. In the 1828 Census he was listed as a carpenter residing at Parramatta.

John Webster was convicted at the Old Bailey in October 1819 and sentenced to 14 years transportation. He arrived at Sydney on the *Mangles* in August 1820. He also petitioned Governor Macquarie in 1821 for a conditional pardon in which he stated *"from the time of his arrival he has been employed as a carver at Government House"*. His conditional pardon was granted in November 1821. In the 1828 Census he was described as a *"Carver and Gilder"* at Castlereagh Street.

The Chair is in the collection of the Museum of Applied Arts and Sciences, Sydney. The chair has been exhibited at Old Government House, Parramatta, and exhibited in *Colonial Gothic in New South Wales 1800-1850* at Elizabeth Bay House April to July 1979 and in

October 1976 at Lindesay, Darling Point in the National Trust Women's Committee exhibition *Australian Antiques - First Fleet to Federation* and also *The Age of Macquarie* at the Barracks, Sydney in 1992.

2. The "Macquarie Chair" or "University Chair". A Gothic style easy chair of rose mahogany, casuarina and cedar, with tan leather and kangaroo skin upholstery. Measuring 131cm x 70.5cm. and a pair to the above.

Made for Governor Macquarie. Attributed to the convict cabinetmaker William Temple and convict carver John Webster based on the evidence of these two convicts working for Macquarie and a label on a third similar chair, the "Scott" chair.[4] Details for this as above.

In the collection of Macquarie University, Ryde NSW, and has been exhibited in *Colonial Gothic in New South Wales 1800-1850* at Elizabeth Bay House April to July 1979.

3. The "Scott Chair". A Gothic style easy chair of rose mahogany, casuarina and cedar, with red leather upholstery. Measuring 131cm x 70.5cm.

In the Colonial Gothic style featuring decorative pointed arches, pinnacles and pierced quatrefoils, with pierced fretwork along the lower part of the back and blind fretwork on the leg facings. All faces of the legs and the sides of the seat rails have casuarina panels set into them. The finials no longer exist on this chair, although there is evidence to suggest their original existence. The sides are not filled in and there is the Scott family crest carved in the back.

There is an inscribed plaque

on the back rail of the chair *"Temple & Webster New South Wales 1821".*

A full breakdown on the similarities of cabinetmaking and carving of these chairs can be found in the analysis of all three chairs in Julian Bickersteth's article *The Three Macquarie Chairs.*[5]

The chair is believed to have been made for Thomas Hobbes Scott, who came to Australia in 1819 as secretary to John Thomas Bigge, and returned to England in 1829 where presumably the chair was also taken. *"Known within the family as the* Archdeacon's Chair *it finally passed through Antony Herbert Scott Judd, a descendent of his nephew who donated it to St Peter's Church, Bexhill-On-Sea in Sussex in 1948. The historian Kelvin Grose, while researching Archdeacon Scott, discovered the chair in 1971 at St. Peter's where it was being used as the Bishop's chair. The parish council of St. Peter's offered the chair as a gift to the people of St. James, Sydney and it arrived in March 1974."*[6]

It has been restored during its lifetime with the leg pads appearing to be of a later date and was exhibited at *Colonial Gothic in New South Wales 1800-1850* at Elizabeth Bay House April to July 1979.

4. The "Strathallan Chest" a collectors chest, made of rose mahogany, cedar with ebony and pine or silver ash stringing on four turned legs. The chest measures 56cm x 71.3cm x 46.5cm.

The chest has a top lid divided into two and opening on side hinges. When opened reveals a centre compartment protected by two painted panels which open to the front and back. The inside of each side of the top lid contains two re-

movable painted panels. There are also two pull out drawers at the sides of the centre compartment containing two more removable painted panels. The top centre compartment can be removed revealing two trays resting one on top of the other.

There are two front drawers with glass-topped fitted boxes with flush brass military handles, with larger flush brass military handles on the side. The chest contains its original Australian related contents such as a collection of large and small Australian birds, and collections of shells and insects. A detailed description of the possible artist is given in Elizabeth Imashev's article *Rare and Curious The Dixson Galleries and Strathallan Collector's Chests*.[7]

American related objects were removed by Sotheby's before the chest was sold, and were later sold by Sotheby's in America.

This chest has been provenanced to Governor Lachlan Macquaire and attributed to William Temple by Kevin Fahy.[8]

Kevin Fahy came to the following conclusion *"A most likely source as the party responsible for making both the Simon and Dixson cabinets is William Temple. Temple was convicted and sentenced to transportation for life at Lincoln, England, in 1813. He arrived in Sydney in 1814. He had been in the employ of Lawrence Butler in 1814 after he had done his government work 'and had been in the habit of working for Butler during and after hours ever since my arrival'. This was given in evidence before the Bench of Magistrates in May 1814. William Temple petitioned for a conditional pardon to Governor Macquarie in 1821 where he wrote 'the memorialist has been exclusively employed under*

Fig. 2a. The Dixson Collectors Chest.

Fig. 2b. The Dixson Collectors Chest.

Your Excellency's direction for the last eighteen months.' His petition was granted in November 1821".

Kevin Fahy explained that although *"John Hawkins attributed both chests to Shaughnessy or Edward Hunt, there is no direct evidence for either, nor the exclusion of Lawrence Butler's workshop. The strong cir-cumstantial evidence of Macquarie's connection with at least one of the cabinets and his patronage of William Temple together with examples of Temple's work using rose mahogany as well as his one time employment in Butlers workshop, suggests that he is a likely contender as the maker of the two cabinets.*

There is also the human factor that should also be taken into account. It would seem more probable that Governor Macquarie would have had these personal collection chests made in-house based on the cost of such, instead of having to individually pay outside tradesmen. This would be only following a long held military tradition.

5. The "Dixson" Collectors chest, made of rose mahogany, cedar with ebony and pine or silver ash stringing on four turned legs. The chest (Fig. 2a + 2b) measures 56cm x 71.3cm x 46.5cm the same dimensions as the "Strathallan" chest and has a similar internal arrangement of folding lids, painted panels, trays and two front drawers, but there is a more sophisticated brass spring device and two swinging brackets at the front and back which supports the opened lids of the centre compartment, suggesting that this collectors chest was made after the first and improvements made were necessary, although these may have been additions during its life time, as in 1986-7 when restored and examined by Ray Gurney evidence of substantial previous restoration was found. The chest sits on four turned legs of a different style and the drawers have turned handles, compared to the "Strathallan" chest.

In the collection of the Dixson Galleries collection at the State Library of New South Wales, it was purchased in England in 1937 by Sir William Dixson. Only the shells in the front drawers have remained and all the painted panels remain.

Based on the "Strathallan" investigation attributed by Kevin Fahy to the convict William Temple as explained above.

6. Wing-back easy chair, on ce-

Fig. 3 Secretaire bookcase, c.1803

dar turned feet, retaining part of its original leather upholstery, and original brass nails to the arms and seat rails. circa 1815. Measuring 133cm x 74cm.

The providence of this chair is that it was given by Governor Macquarie to his aide-de-camp Henry Colden Antill, and based on the above information regarding Macquarie and convict cabinetmakers, can be presumed to be convict made.

In the possession of Mitchell Library, State Library of NSW, and Illustrated and exhibited at the *Age of Macquarie* exhibition.

7. Secretaire bookcase having a cedar case veneered with casuarina, beefwood and an unidentified ebonised wood with its original finish, circa 1803. Measurements are 168.5cm high x 78.5 cm wide x 50cm deep. (Fig. 3).

It can be attributed as convict made, based on the ownership of the piece given on a later inscription inside the secretaire, that it belonged to Governor King who is documented in the *Historical Records of New South Wales* Vol. 4 page 280, to have had other pieces of furniture made by convict labour.[10]

The inscription was written by Elizabeth Gidley King and reads *"This bookcase and writing desk was made for Mr. Governor King at Sydney, New South Wales, in 1803 it has passed into my hands through my brother G.F. Macarthur, his grandson, with a desire that at my death, it goes to my son, George Bartholomew Gidley King, his great grandson and from him to his son, George Macarthur Gidley King, & so remain ... family it is ... Beefwood".*[9]

8. Gentleman's dressing table or toilet stand circa 1800, of solid causarina with brass swan necked dropped handles on drawers and carrying handles on sides. (Fig. 4). Based on a Sheraton design having the top section opening to reveal recessed and lidded compartments with a hinged mirror. Measurements are 82.5cm x 54.5cm x 45.5cm. A dressing table with toilet was made for the wife of Lieutenant - Governor King[12] or one like it.

In private possession and exhibited in *Australian Antiques - First Fleet to Federation* October 1976 and also illustrated on page 519 *of 19th Century Australian Furniture.*

9. Table desk and cabinet of cedar. Tapered leg table with side drawer with two door cabinet with fitted pigeon holes and small drawers inside. Height 113.5cm x width 121cm x 76.5cm. (Fig. 5).

As the provenance of this desk is thought to have been used by Mrs John Macarthur at Elizabeth Farm, Parramatta, and as the style of desk relates to the date of the house and joinery, this may be convict made, as we know that Elizabeth and John Macarthur used the convict(?) carpenter James Chilver to work on Elizabeth Farm and helped build Hambledon Cottage and died in 1825.

In the collection of Sir Denzil and Lady Macarthur-Onslow, Mount Gilead, New South Wales, with a copy at Elizabeth Farm. Illustrated in *Early Colonial Furniture in New South Wales and Van Diemen's Land* on page 57.

10. Slope front desk in cedar on a replacement stand. Lift up lid reveals four small drawers and pigeon holes having a small side drawer. Marked A.J. in one of the drawers and is believed to have belonged to Andrew Johnson. Possibly convict origin as he arrived in 1802 and settled on the Hawkesbury River and died in 1849.

Exhibited *Antiques Australia - First Fleet to Federation* in 1976.

11. Cedar specimen cabinet in the possession of the National Herbarium Sydney. This specimen cabinet of two doors with ebony inlay and a decorative star inlaid in each door side has five graduated drawers inside, with brass pull handles. The cabinet measures 56.6cm high, 56.5cm wide and 39.5cm deep.

The cabinet is thought to have belonged to Joseph Banks and was returned to Australia by the Trustees of the British Museum in 1914[12] to the National Herbarium, Sydney. In 1984 a number of similar cabinets from a similar source were sold at auction in London and were thought to have been purchased by John Hawkins.

Although the premise for the Sydney cabinet was that it was made from cedar sent to Joseph Banks, could not all the cabinets have been made in New South Wales at the Lumber Yards in which were contained all the flora and fauna specimens sent to Banks?

12. A later collectors cabinet of red cedar with two doors enclosing two banks of drawers (circa 1840), from the family of Philip Gidleigh King. Could this also be convict made? In the collection at Old Government House, Parramatta.

13. Travelling trunk of cedar with forged handles and edge straps with broad arrow marks. Inscribed on a brass plate on top *'Captain Grant, 78th Highland Regiment, box No. 3'*, 30.5cm high x 101cm wide x 51cm deep.
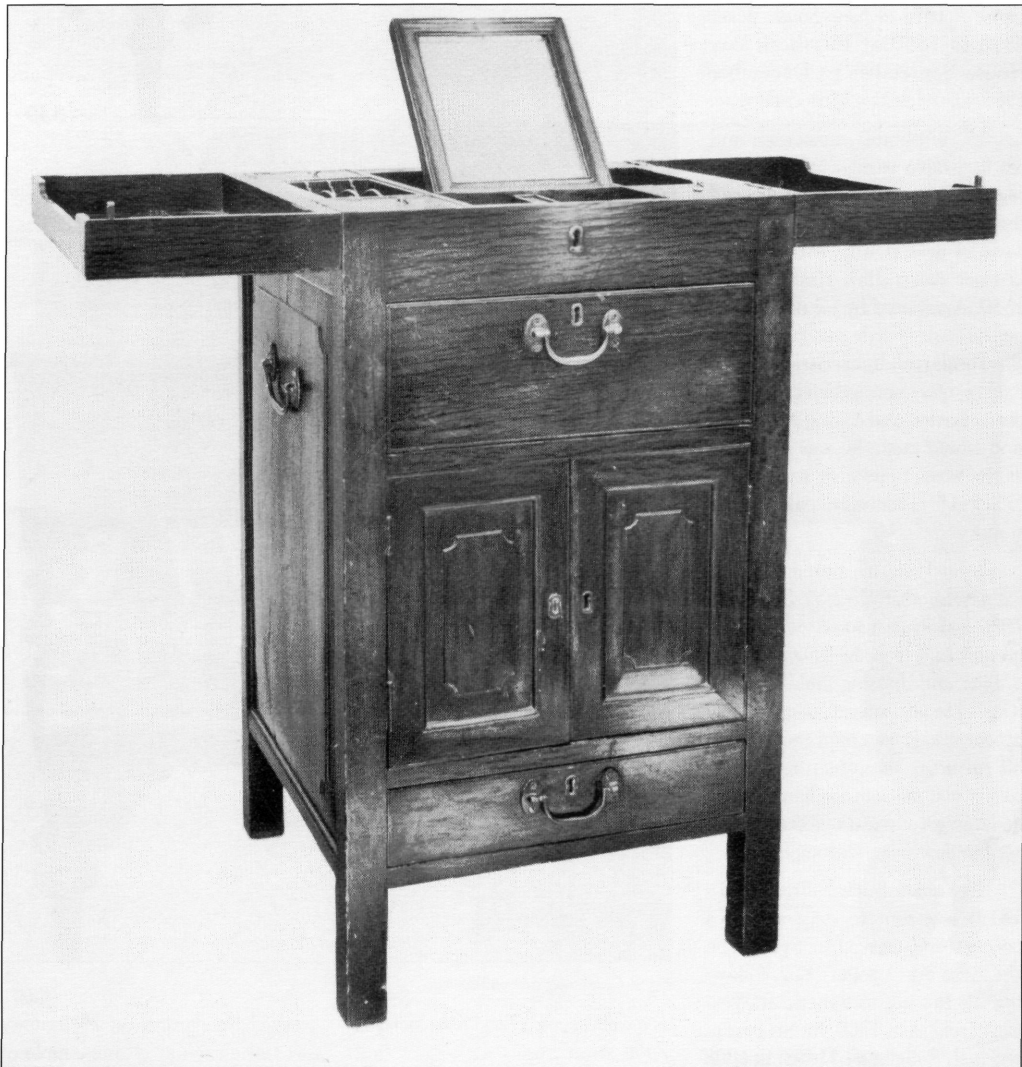
Fig. 4. Gentlemans dressing table or toilet stand, c. 1800.

Illustrated in *"Colonial Rarities The Rustic Charm"* March 1987 page 8 with the following text *"which has been made in the Government workshops and bears the inventory broad arrow impressed mark to each piece. A significant piece from the earliest years of the Sydney Government Lumber Yard. Circa 1810".*

The presumption can be made that these travelling trunks would have been convict made.

14. Cedar sabre legged chair, circa 1828. Deriving the form from the ancient Greek klismos chair. This chair is one of a pair and can be presumed to have been convict made as they were made for the St Thomas' Church at Port Macquarie, built 1824-1828. Port Macquarie at that time being a penal settlement and the church was built and the interior fitted throughout with cedar, using convict labour.

The chairs were in the possession of St Thomas' Church, and exhibited in *Colonial Greek: the*

Greek Revival in New South Wales 1810 to 1850 at Elizabeth Bay House September to December 1985. Listed as No. 27 in catalogue.

15. Worktable, firescreen and reading table with solid casuarina legs, bone handles, veneered throughout in casuarina and cross-banded and strung with an unknown Australian timber circa 1810. Attributed by John Hawkins on the basis of style and period and the similar characteristics to the Packer specimen cabinet, to Lawrence Butler, and dating to the period would mean he was a convict at the time. Similar in style to the "Packer" specimen cabinet on stand.

John Hawkins noted *"that the Sydney Lumber Yard by December 1800 had made various other furniture for Lt. Governor King, fitting up a toilet and dressing table for Mrs. King".* He also stated *"that It would appear that, at least until 1800, nearly all furniture manufactured in the colony was made in the lumber yard, and that government officers used the yard to their own advantage".*[14]

Lawrence Butler (circa 1750 - 1819) was sent to Australia as a convict and arrived in Sydney on the *Atlas* on October 1802, following his life imprisonment at Wexford, Ireland in 1800, for his part in the Irish Rebellion of 1798. In 1808 he received a conditional pardon and in both 1810 and 1812 petitioned Governor Macquarie for mitigation of his sentence.[15]

John Hawkins states that *"As a man of skill he spent at least the first ten years of his sentence as a carpenter/cabinetmaker in the lumber yard. Granted his pardon on 25 January 1813, he began advertising in the Sydney Gazette - on 2 November 1811 -*
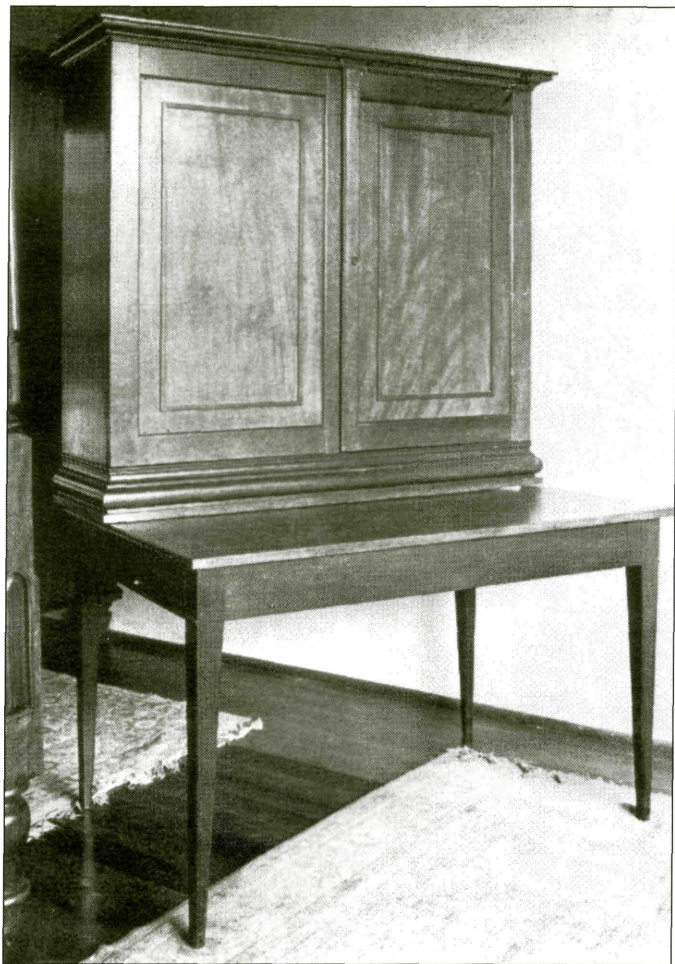

Fig. 5. Cedar table desk and cabinet.

as a cabinet-maker and upholsterer at 7 Pitt Street".

16. As an example of the cabinetmaking training by the cabinetmaker Lawrence Butler, previously a convict, the "Packer" collector's sample cabinet on a new stand and veneered and cross-banded in casuarina and other native timbers. Height with stand 122cm x 53.5cm wide x 46cm deep.

Lawrence Butler arrived in Sydney as a convict in 1802 and was granted his pardon on 25 January 1813, the cabinet is an example of one of his apprentice's work, and is the earliest furniture which can be accurately dated with the makers name.

The inscription is under a drawer and reads *"James Packer Sydney New South Wales an a prentice (sic) 1815".* William James Packer was born in Australia on November 12th 1794, to Sergeant William Packer of the NSW Corps and

Sarah Baxter, and was apprenticed in 1814 at age 13, to Lawrence Butler, a cabinetmaker of No 7 Pitt Row. William James Packer then served a seven year apprenticeship completed at 21 year of age.[16]

Exhibited *Australian Antiques - First Fleet to Federation* and is in the possession of the National Trust of NSW on display at Old Government House, Parramatta.

The following James Oatley clocks have been included, as convict made, as they were apparently made before Oatley's conditional pardon in 1821. *"The identity of the case makers is as yet unknown, but it would seem likely that they are in the main from the one hand or workshop"*[17]. They may be made by either Oatley himself even though his occupation was a clock and watchmaker, and not cabinetmaker, or one of his assigned convicts whose occupation as cabinetmaker has not been determined. The clocks numbered from five to nine are from the period from 1820 to 1821, while a convict.

James Oatley (1770-1839) was a clock and watchmaker from Stafford, England, when at the age of 44 he was sentenced to death at the Hampshire Assizes for stealing two feather beds and other articles (Hampshire Chronicle, 14.3.1814). His sentence was commuted to transportation. He arrived at Sydney in 1815 where he was appointed Keeper of the Town Clock. He was commissioned by Governor Macquarie to hostel a turret clock for the pediment of the Hyde Park Barracks which was completed in 1819 and for which he was paid 75 pounds.

He received a conditional pardon in 1821 and established himself in business in George Street, opposite the site of the present Town Hall.[18]

17. Oatley dwarf long case clock with silvered brass dial made for Major Henry Antill ADC to Governor Macquarie. Measurements are 114cm high x 41cm wide x 21cm deep.

Illustrated on page 93 of *Early Colonial Furniture in New South Wales and Van Diemen's Land,* Craig, Clifford, Fahy, Kevin & E. Graeme Robertson.

This clock was listed as Lot No. 678 and sold on 30th November 1981 by Geoff K. Gray Auctioneer. Ian Rumsey reported in his article that before the auction there was considerable speculation on the clock case, due to it being poorly made compared to any other clock case used by Oatley, and suggesting it may have come from America with Henry Antill with another clock mechanism in it. The article suggested that until the timber was tested to see if the pine was Australian in origin,[19] it may not be Australian.

However, this article did not consider that Major Henry Antill only lived in a dirt floored slab cottage with his wife and many children and the clock would not have been out of place in such a setting. The clock case if Australian, could be convict made otherwise, was made by Major Henry Antill himself, who is recorded in his diary coming out to Australia as making a writing box on the voyage out.

Queensland

On contacting the Queensland Museum in Brisbane, they did not have any convict made furniture in their collection or knew of any pieces on the Island of St. Helena in Moreton Bay. Presumably the harsh tropical conditions of this region has destroyed most of the convict furniture made at Moreton Bay.

18. Portable writing desk convict made at the Moreton Bay Lumber Yard. Made for Andrew Petrie (1798-1872) who was among the first free settlers to arrive at Brisbane in 1837 on the first steamer to visit the area the James Watt. Bears a brass plate on the top with the inscription *"Andrew Petrie 1st August 1838".*[21]

The desk was in the possession of Petrie descendants. Andrew Petrie arrived in Sydney in the *Stirling Castle* in 1831, and was a Clerk of Works in the Government Ordinance Department, and was sent to Moreton Bay to superintend the buildings and works of the Crown. In 1842 he left the service to commence his own business at Queen Street, Petrie's Bight as builder and supplier of furniture for many Government and non-government buildings.[22]

Tasmania

19. Cedar bookcase with diamond pattern glazing bars with turned half columns on side and herringbone reeded pattern to top on a eight drawer chest with full combination turned and chamfered columns with herringbone reeded pattern across front of possible concealed drawer. 259.2cm high x 137.2cm wide x 68.6cm deep.

This was made by an assigned convict named Penman for the property *Riccarton* near Campbell Town. *Riccarton* was owned by Marion Davidson who married John Nicolson. The distinguishing feature on the pediment and top of base of fine reeding in a herringbone pattern, is also found on the man-

telpieces at *Riccarton* suggesting both the fine joinery and the furniture were all made at the same time.

Similar reeding is found at *Woodstock* near Longford and *Clairville*, Western Junction which suggests that Penman did work for several properties.[23]

In the collection of Mrs. A.D. Nicolson, *Streanshalh*, Campbell Town Tasmania in 1972.

Illustrated on page 49 *of Early Colonial Furniture in New South Wales & Van Diemen's Land.*

20. Cedar secretaire-bookcase in cedar. Identical bookcase top to that above, with diamond patterned glazing bars with turned half columns on side and herringbone reeded pattern to top on a secretaire base with three drawers with full columns at the side. 266.9cm high x 134.6cm wide x 68.8cm deep.

Another piece made by the assigned convict Penman for *Riccarton* Tasmania showing the distinctive fine reeding in a herringbone pattern.

In the collection of Mrs. A.D. Nicolson, *Streanshalh*, Campbell Town Tasmania in 1972.

Illustrated on page 54 *Early Colonial Furniture in New South Wales & Van Diemen's Land.*

21. Cedar sideboard with double pedestals with acanthus carved backboard ending in acroters. 128cm high x 175.3cm wide x 83.8cm deep.

Also made by assigned convict Penman for *Riccarton*.

In the collection of Mrs. A.D. Nicolson, *Streanshalh*, Campbell Town Tasmania in 1972.

Illustrated on page 110 *Early Colonial Furniture in New South Wales & Van Diemen's Land.*

22. Cedar eight legged dining table. The table top has one leaf with lambs tongued edging, with a wide skirt with a decorative moulded edging and cantered corners with ring turned legs . Measurements are with leaf in, 77cm high x 69.5cm wide x 178.5cm long.

Also made by Penman the assigned convict to the property *Riccarton*.

In the collection of Mrs. A.D. Nicolson, *Streanshalh*, Campbell Town Tasmania in 1972.

Illustrated on page 122*Early Colonial Furniture in New South Wales & Van Diemen's Land.*

(It may be of interest to note that the cedar corner cabinet on page 66 & 67 in *Early Colonial Furniture in New South Wales & Van Diemen's Land.* has a distinctive reeded diamond pattern. This unfortunately was not a corner cabinet in its present form but made up by a Launceston cabinetmaker for Dr. Clifford Craig from built in pieces of a house, most probably that which was pulled down to make way for the Launceston Airport at Western Junction. Parts of this joinery with the distinctive fiddleback were given away by Dr. Clifford Craig and still exist. The timber used is a very distinctive fiddleback cedar not blackwood, and there is a bookcase using this timber obtained from an early property to one side of the airport, Western Junction, and two secretaire chests, one from Clairville, Western Junction.)

23. Blackwood armchair with pegged joints, square tapered legs and solid seat. Due to the style and condition of the chair can be assumed to have been convict made. Chair was found on Maria Island

which was a penal settlement off the east coast of Tasmania. In a private collection.

Illustrated on page 66 of *Australian Antique Trader* June 1987.

24. Large travelling chest, timber unknown, elaborately decorated with the name B. H. O'Reilly Esq. 99th Regiment. Seen by Mark Clayton in a Hobart antique shop for $790.00.[24] Lieutenant O'Reilly had commanded the military garrison at Eaglehawk Neck and could be presumed to have been made at Port Arthur.

25. Kitchen table of huon pine 6ft x 3ft of squared legs with end stretchers, with RE with a broad arrow in-between in numerous places for Royal Engineers, Hobart. Each leg has 12 stamps, and with such excessive stamping suggesting a crack down in the lumber yard on marking furniture by the authorities. In a private collection.

26. Double tally clerks desk of cedar. A slope desk with two lift up writing slopes on squared legs with end and cross stretchers.

From the Port Arthur peninsular and believed to have come from Port Arthur. Wear on stretchers suggested consistent use. In a private collection in Sydney.

27. Music stand of fiddleback blackwood and cedar around 1830. The music stand, stands on a quadraform base with fiddleback cross banding, on three bun feet. The turned column also has stylised tulips and the sheet stand has a lyre shaped and carved decoration.

This is reputed to have been made at Port Arthur by an unknown convict and is from the Beattie Collection at the Queen Victoria Museum and Art Gallery.

John Watt Beattie of Hobart (1859-1930) was a noted early photographer in Tasmania, and a collector of convict relics and objects who sold his collection in 1927 to the Queen Victoria Museum and Art Gallery in Launceston.[25]

Exhibited in *Convict Crafts of Tasmania*, March-July 1989 at Queen Victoria Museum and Art Gallery and in same exhibition at Port Arthur in November 1989. The exhibition was curated by Glenda King, curator of Craft, Queen Victoria Museum and Art Gallery.

Illustrated on page 54 of *Australian Antique Collector 39th Edition* and page 57 *A Guide to Collecting Australiana* by J & T Hooper.

28. Book form box, with a geometric design created by veneers of huon pine, blackwood, maple and musk. The binding of the book slides as a drawer.

Registered at the Tasmania Museum and Art Gallery, Hobart as being made by a convict at Port Arthur. In the possession of the same.

Exhibited in *Convict Crafts of Tasmania*, March-July 1989 at Queen Victoria Museum and Art Gallery and in same exhibition at Port Arthur in November 1989.

Illustrated on page 55 of *Australian Antique Collector 39th Edition*.

29. Sewing workbox made of fiddleback blackwood, musk, cedar and dogwood. The interior is finely fitted with speciality sewing compartments pincushion and thimble holders. This or a similar workbox was listed in the catalogue of the Port Arthur Museum and is from the Beattie collection.

Thought to have been made by a convict at Port Arthur and now in the possession of the Queen Victoria Museum and Art Gallery. Similarities in inlay exist between this, and a lap desk with the label R. (Richard) Dowling, O'Briens Bridge V.D.L. who arrived a convict.

Exhibited in *Convict Crafts of Tasmania*, March-July 1989 at Queen Victoria Museum and Art Gallery and in same exhibition at Port Arthur in November 1989.

Illustrated on page 55 of *Australian Antique Collector 39th Edition*.

30. Clock case of pine carcass with rosewood. The carving around the clock face is a belt buckle motif often seen on English China.

Recorded to have been carved by a prisoner at Port Arthur. In the possession of the Tasmanian Museum and Art Gallery, Hobart.

Exhibited in *Convict Crafts of Tasmania*, March-July 1989 at Queen Victoria Museum and Art Gallery and in same exhibition at Port Arthur in November 1989.

Illustrated on page 55 of *Australian Antique Collector 39th Edition*.

31. Box containing 24 samples of Tasmanian timber samples. Measurements are 8cm high x 33cm wide x 23cm deep.

Made by convicts at Port Arthur and prepared for the Great Exhibition by Commandant James Boyd, Superintendent of the Prisoners Barracks, Hobart Town, and was sent to various Intercolonial exhibitions.

In the collection of the Queen Victoria Museum and Art Gallery and exhibited in *Convict Crafts of Tasmania*, March-July 1989 at

Queen Victoria Museum and Art Gallery and in same exhibition at Port Arthur in November 1989. Also exhibited in *Heritage in Hardwood Early Tasmanian Hardwood Furniture* at the Tasmanian Museum and Art Gallery September - October 1991.

Illustrated on page 55 of *Australian Antique Collector 39th Edition*.

32. Colonial huon pine four door office cupboard with pegging to the doors and marked "Hobart Town Gaol" and "Launceston Gaol" listed and sold March 4th 1988 Major Bicentenary Auction of Outstanding Early Tasmanian Colonial Furniture and Other Important Items, by Andrew Wright. In a private collection.

33. Small table desk of blackwood. Measurements 73cm high x 100cm wide x 52cm deep.

May be convict made having a King's yard mark although which one was not determined at this time.

Exhibited Cat. No. 21 in *Heritage in Hardwood Early Tasmanian Hardwood Furniture* at the Tasmanian Museum and Art Gallery curated by John Blaine in September - October 1991. Private collection.

34. Dropside blackwood table measuring 73cm x 119cm x 63cm.

May have been made by convicts for the use of an officer and has the broad arrow stamped in several places. Exhibited as Catalogue No. 26 in *Heritage in Hardwood Early Tasmanian Hardwood Furniture* at the Tasmanian Museum and Art Gallery September - October 1991.

35. Settle of blackwood with decorative lattice back with ring

turned legs. Measurements are 76cm height x 217cm long x 61cm deep.

Exhibited as Catalogue No. 14 in *Heritage in Hardwood Early Tasmanian Hardwood Furniture* at the Tasmanian Museum and Art Gallery September - October 1991.

Presumed to have been convict made as from the commandants residence at Port Arthur and now in the collection of the Tasmanian Museum and Art Gallery.

Illustrated on front of catalogue.

36. Small cedar two door cupboard with KY stamped at the end.

The property of the Weslyan Church, Hobart.

37. Plan desk in cedar with the impressed mark "R. E. D." for Royal Engineers department in several places. In the collection of the Tasmanian Museum and Art Gallery and on loan to the newly renovated Royal Engineers building, Davey Street, Hobart.

Described in detail and illustrated in *A Rare Early Tasmanian Desk Returns to its Place of Origin* by Peter Mercer.[26]

38. Carrying chair with Trafalgar back, made for Lady Franklin for her expedition to the west coast of Tasmania which would have been convict made. Either at QVMAG or TMAG.

39. Primative longcase clock of local timbers, believed to contain an imported mechanism.

An inscription inside states that the piece was made by a convict at Port Arthur Tasmania in 1839.[27] However, the inscription is of a latter date, presumably well after 1839 as the name Van Diemen's Land was used up till 1856 when

the state was renamed Tasmania.

In the possession of the Port Arthur Historic Site.

Illustrated in Hoopers page 58.

40. Windsor Chair, described as a low back Windsor with bob tail extensions.

No indication of the timber used.

In the possession of the Port Arthur Historic Site and believed to have been in Smith O'Brien's cottage at Port Arthur.

Depending on the timber which the chair is made of, it could be Tasmanian oak with a pine seat, as there are a few very early chairs of an American pattern using casuarina for stretchers and spindles etc, which have been found in Tasmania. One a half thumb back Windsor chair dates from circa 1815 to 1830 in America. Believed to be marked? with P.A. (?) Not confirmed.

41. Cedar bookcase with multipaned glass doors on top of recessed two door base, on ring turned bun feet. No drawer. Circa 1830's. Measurements are 218cm high x 47cm wide x 111cm long.

Convict made with the KY mark on the inside of the glass fronted doors. Donated to *Runnymede* in 1994 by Mr. Max Tims.

In the possession of the National Trust of Australia (Tasmania) at *Runnymede*. Excellent condition and has recently been refinished.

42. Free standing writing cabinet/table. The table has canted corners and ovolo edges and two drawers resting on elaborate classical strung lyre shaped supports, each with two low arched legs on porcelain castors, joined with a ring turned and shaped stretcher. The

upper section consists of a cabinet with three solid doors, two hinged and one sliding to reveal a double arcaded row of pigeon holes. Measurements are 125cm high x 88cm wide x 148cm long.

Convict made with the impressed mark KY between a broad arrow in two places. Inscription on a drawer? describes desk as being made by two convict cabinetmakers George Williamson and Robert Graham.

Cabinet appears to have passed through several hands until about 1960 when it was placed by Mr. & Mrs. W. Finlay in the Turnball Memorial Hall, Campbelltown. Donated to *Runnymede* by Mr. Finlay. Believed to have belonged to Bishop Nixon.

In the possession of *Runnymede* and on display there. In excellent condition with original finish.

43. Library table of similar construction, appearing to be made by the same cabinetmaker to above with KY inscription recently discovered in Government offices in Hobart.

44. Cedar picture frame with broad arrow mark. Similar herringbone reeding to the Penman furniture decoration. Broad arrow mark on reverse of frame. Height 38.5cm width 17cm.

Exhibited at QVMAG in *Tasmanian Picture Frames* and illustrated in catalogue page 32.[28]

If any reader knows of further items of furniture of convict manufacture which could be added to the list for the Historic Houses Trust of NSW reseach for the Convicts in Australia exhibition, or discussion about items listed, please address all correspondence to The Editor – Australiana.

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The Australiana Society Meeting 6 November 1997

Caressa Crouch

For those who attended John McPhee's lecture entitled "**Collecting the Uncollectable: An Aspect of Australian Popular Art**" we came to the lecture with the question regarding what was uncollectable, but left after hearing one of the most thought provoking lectures, with a wider understanding of our rich Australian folk and popular art, which has not been considered as "collectable" either because they are or were, a part of everyday life, or because of their temporary nature.

John McPhee took us through the steps in which he personally had evolved towards an appreciation of the uncollectable in Australian folk art. The images we viewed in the slides shown, corresponded with our own images of childhood and events which we had all grown up with, but had not been considered by us as folk art.

John McPhee explained that while as Curator of Decorative Arts at the Australian National Gallery in the early 1980s, he made a list of things which should be included in a comprehensive collection of Australian decorative arts including not only sculpture and art, but folk and popular art objects which had a special part to play in the history of urban Australian life. But this gave rise to the question of collecting and preserving folk and popular art which are very difficult or impossible to collect due to their temporary nature.

The various categories of uncollectables was further broken down into various areas. The first area of uncollectables are those things which simply no longer exist, and we have not been perceptive enough to collect.

These include the small personal amateur history collections in country towns with their accumulations of motors, models, Japanese armour, handicrafts, military medals, snakes and calves with two heads preserved in jars of spirits etc. These museums have almost all gone now, or been merged with local government folk museums, such as the Pioneer Women's Museum at Tumbarrumba or Sovereign Hill at Ballarat, where the presentation is much more sophisticated. John explained that by aspiring to this type of professionalism we are losing the chance to preserve some of the real curiosities in the rush to standardise and institutionalise.

Where the amateur museums might have collected everything, a well run professional museum today may fail to collect that which we find interesting in the future. Therefore we will not find a model of the Shrine of Remembrance or the Sydney Harbour Bridge made of matchsticks or baskets made of old Christmas cards. The collection and preservation of these items will rely on the awareness of private collectors and chance.

The second category of folk and popular art that is uncollectable, are those items of simple or humble origins, that were ignored because there were more grander examples.

John McPhee explained that there are big collections of European and Asian ceramics in most Australian art and technology museums and have been since their foundation, but until recently there were not collections of Australian ceramics in any of

them. These were considered too uninteresting and unsophisticated to be considered for inclusion in an art or technology museum.

In 1978 when the artist Robert Macpherson wanted to give his collection of Queensland vernacular ceramics to a Queensland institution, both the Queensland Art Gallery and the Queensland History and Technology Museum turned the collection down, as being inappropriate for their collections, although both had collections of European and Asian ceramics of a similar period.

By chance the collection was not sold but offered to the National Gallery in Canberra and added to its collection of fine art, and eventually became part of the first significant group of vernacular Australian ceramics to enter an Australian public collection. Since then they have delighted many visitors, while providing a variety of insights into the history of Australian art, not just ceramics. This group of uncollectables, developed from this public awareness, along with the results of private collectors scholarship such as Marjorie and Don Graham, into the very collectible items of the 1980s.

John McPhee pointed out that a similar problem exists in the uncollectability of the humble knitted and crocheted rugs, while museums have been prepared to collect other textiles like quilts. Institutionalised museums will collect imported and expensive dolls and toys, while ignoring knitted and felt dolls and handmade toys, which deserve some representation in these collections so they are preserved for future generations.

The third category of the uncollectibles are those things that are only ephemeral yet they enrich our lives and are part of our visual culture. This category includes such objects as the celebration decorations and street decorations in Melbourne for the Queen's coronation, the fireworks in Victoria Park, the bicentennial torching of the Sydney Harbour Bridge, and Harvest Festival decorations in country churches. (One of the best can still be seen at St. David's in Hobart.) Parades such as military parades, past Moomba festival parades, the Sydney Gay and Lesbian Mardi Gras, with its colourful and elaborate costumes and floats, and the choreography of the grand parades of agricultural shows. Also such things as surf carnivals and the floral carpets arranged by Adelaide floral groups each Adelaide festival. All these can only be photographed to preserve their memory and remind us of their uncollectability.

However, the Powerhouse Museum has preserved the decorative arches of the Bicentennial celebrations from Macquarie Street, Sydney, and the National Gallery in Canberra recently had an exhibition of the Gay and Lesbian Mardi Gras festival costumes. David Jones also photographs its department store window displays and spring floral decorations.

The last category of uncollectability described by John McPhee, are those things that are just too big to collect, however because of their size they will always remain in the domain of the people. Such things as The Big Banana at Coffs Harbour, the Big Pineapple, the Big Lobster at Port Lincoln, the Big Merino at Goulburn, the Big Potato at Robertson, and the fantastic Big Kangaroo at Strahan made from a gum tree.

John McPhee pointed out that somehow Australians have taken these big advertising sculptures into their hearts because they appreciate objects appealing to a sense of the ridiculous.
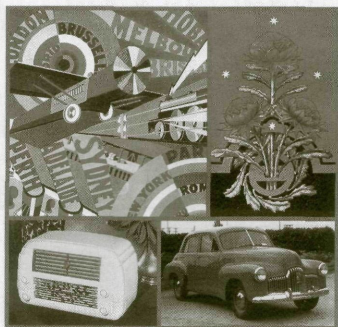
This stimulating lecture gave all who attended food for thought and brought back to mind many items of popular and folk art which have since disappeared therefore poignantly illustrating its temporary nature.

"Building a Better World of Tommorrow with the Tools of Today"[1]

Michael Bogle

The Australian Pavilion in the 1939 World's Fair was Australia's most carefully conceived international exhibition before the 1939-45 War. Elements of its interior design and graphic presentation were unsurpassed amongst the milieu of the 1939 Fair. This American pageant of progress, forever linked to the image of "The World of Tomorrow", was designed for a 485 hectare (1200 acre) site outside New York City. The park required design work on a massive scale, and overseen by the celebrated Robert Moses, New York's Public Works Czar, the World's Fair opened in May 1939. It remained open until October of the same year.

The Australian Pavilion was included in the British Commonwealth grouping. It was physically connected to the British exhibition by the umbilicus of an enclosed bridge. In a display of imperial solidarity, the Dominions of Australia, New Zealand, South Africa, Bermuda, Burma and Jamaica were included within this Commonwealth complex. Canada was the only Dominion Pavilion to stand alone. The British Government engaged Stanley Hall & Easton and Robertson, a British architectural firm, to design and construct the structure and exterior of the Australian Pavilion. It proved to be standard exhibition fare.[2]

Fortunately, a number of Australian designers and artists were invited to act as advisers for the "Australian Design Committee". Their task was to develop a design brief for the interiors of the New York exhibition. This Committee initially included Sydney Ure Smith (chair) and

John Oldham (b. 1907), Russell Roberts, Douglas Annand (1903-1976), D.K. Turner and A.G. Stephenson (1890-1967) (of Stephenson & Turner). The Pavilion's Commonwealth-appointed "Management Committee" was made

up of industrialists and representatives of the wool and travel industries. They directed the overall themes (Wool, Travel, Manufacturing) and promotional aims of the exhibition.

Many of the achievements of the Australian Pavilion at the 1939

Australian Pavilion Entrance. 1938. Stanley Hall & Easton and Robertson. The Pavilions were not intended to be lasting structures. Australian Archives.
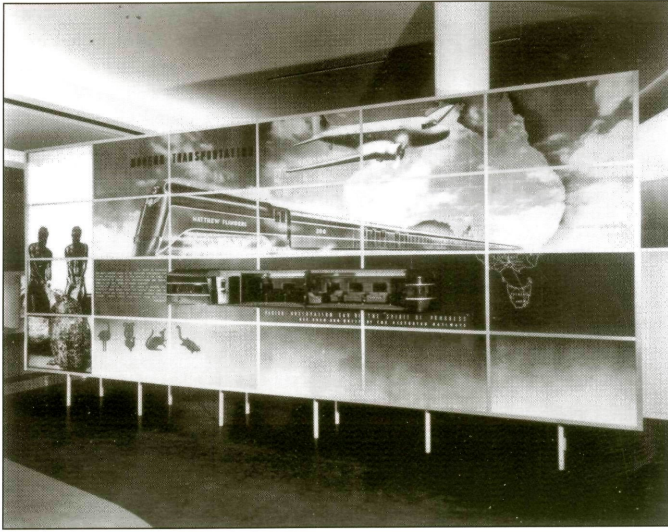
Modern Transportation Pylon. Australian Pavilion. 1938. "Spirit of Progress" Streamlined Locomotive, "Matthew Flinders" (designed by Stephenson & Meldrum for Victorian Rail in 1937). Australian Archives.

Worlds Fair, New York, were built on the experience gained in creating the Stephenson, Meldrum & Turner Australian Pavilion at the 1937 Exposition in Paris. Douglas Annand, a key figure in the exhibition design in 1937 and 1939, was generous in his praise of the 1937 effort, citing the importance of designers in developing successful representations of a nation's image.[3]

The interior of the Pavilion combined the talents of the Australian architectural firm Stephenson & Turner and their West Australian born chief designer/architect John Oldham with those of designer and painter Douglas Annand (1903-1976).[4] Oldham was responsible for directing and overseeing the Pavilion's interior design.[5]

Annand took a leading role in the display design, using murals by himself, Adrian Feint (1894-1971) and wildflower paintings by Margaret Preston. Geoff and Dahl Collings also designed some of the wool display modules. Stephenson & Turner (with

Edward Hill and Company) also designed and produced the furniture in steel and moulded plywood for the Pavilion.[6] "Russlite" illuminated panels were developed by Russell Roberts, an Australian advertising firm, to show large back-lighted colour transparencies.[7] The Russlites were a sophisticated precursor to the "Translite" images now used in bus shelters. The Pavilion also featured a series of changing landscape scenes called "illuvision".[8] These seem to be colour transparencies that fade from one image to another via with a slowly-moving colour film. The mechanism is unclear.

In summary form, it might be useful to cite some of the information on additional designers and artists appearing in the **Australian Archives** files on the Fair:

- Russell Roberts and Max Duppain were responsible for the exhibition photography;
- Douglas Annand's role is best described as Art Director. Sydney Ure Smith was active behind the scenes recruiting artists and designers;
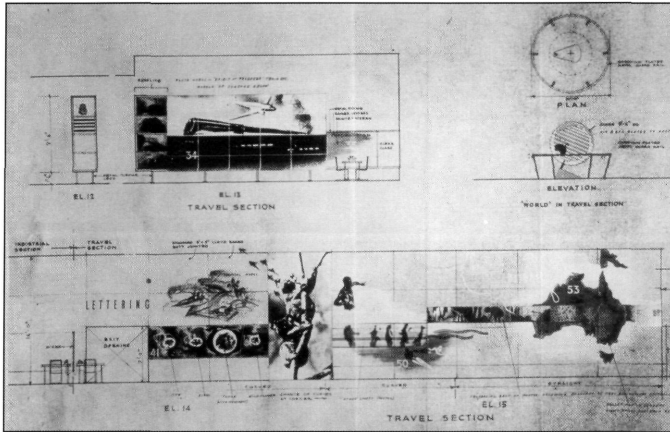- Margaret Preston, Adrian Feint

Table and Chairs. Australian Pavilion. 1938. Designed by Stephen & Turner. Manufactured by Edward Hill and Company in Australian plywood veneers. Flooring in Australian hardwood parquetry. In rear wall to the right, "Illuvision" installation by Russell Roberts. Australian Archives.

John Oldham. Elevations and plans for Travel Section, the Douglas Annand-designed globe and map of Australia. Australian Pavilion. 1938. Courtesy of John Oldham.

and Douglas Annand painted individual pictures as well as murals;

• Norman Carter (1875-1963), H. (Frank) Hinder (1906-1992), industrial designer Gert Selheim (b.1901), Dahl Collings and Geoffery Collings prepared elements of selected designs.[9]

Oldham's team in Sydney and Melbourne designed and constructed the essential elements of the exhibition as a prefabricated unit. Before its departure for New York, it was assembled at the Sydney Showgrounds, then packed down for shipping.

The Australian exhibition included 750 square metres (8000 sq. ft.) and its interior featured a semicircular plan with radiating bays of pylons of back-lighted colour photographs (Russlites) and three-dimensional displays that featured the three themes of the exhibition: Industry, Tourism and Wool. At the top of five stairs, a raised platform or gallery overlooked the colourful pylons below. Inquiries could be made in the elevated gallery section which contained steel-tubing furniture with seats made of selected Australian plywood veneers. Each chair used a different indigenous timber and their names were lettered on each backrest.

The floor in this section was constructed from Australian hardwood parquetry.[10]

The only colour images of the Pavilion are John Oldham's gouache rendering of selected elevations but the colourways of Stephenson & Turner's interior design are recorded.[11] The architects used cream walls, dark blue rubberised flooring with grey graphic directionals. Terra cotta was used as accent detailing on selected walls and panels. The Russlite pylons stood on yellow legs.

While it is impossible to gauge the success or failure of the Pavilion with the 44 million paid entries to the 1939 World's Fair, in May, 1939 over 600,000 visitors walked through the Australian displays. The Australian manufacturing representatives could not keep pace with the invited lectures they were offered by American organisations. Certainly, the Australian design work was far superior to the pyramids of minerals and farm produce that characterised too many earlier exhibitions.

With the visual success of 1937 behind them, the Commonwealth Government continued to use well-established designers such as John Oldham, Gordon Andrews, Robin Boyd, Philip Cox and others to design displays for international exhibitions. The Australian Pavilion at the 1939 World's Fair in New York established a visual precedent that lived on in thought and deed at such sites as Expo '67 in Montreal and the Venice Biennale.

Notes

1. The official slogan for the 1939 World's Fair was "A Happier Way of American Living through the Independence of Man and the Building of a Better World of Tomorrow with the Tools of Today".

2. By contrast, the outstanding Paris Exposition Australian Pavilion in 1937 had been designed by an Australian firm, Stephenson, Meldrum & Turner.

3. Douglas Annand. "Australia at the World's Fair", *Art in Australia*. 15 February 1939, p.58.

4. Stephenson & Turner's Sydney practice was at Barrack House, 16 Barrack Street, Sydney.

5. Personal communication 8 May 1996. Oldham's extensive design career is summarised by Julian Goddard "John Oldham", *Aspects of Perth Modernism 1929-1942*. Centre for Fine Arts, UWA, 1986, pp. 38-41. Oldham's work deserves a wider audience.

6. An invoice from Edward Hill and Company for the construction of furniture (£166.6.0) on 29 December 1938 provides the sole evidence for this attribution. Australian Archives./ 3/ N68/2/32, part 2.-39.

7. Australian Archives. A601. 1/9/38-31/8/38. Pt, I, II, III., item 8, 10. World's Fairs. New York World's Fair 1939. See also *Art in Australia*, 15 August, 1939. pp 75-78.

8. Russell Roberts Pty Ltd of Sydney developed the "Russlite" and "Illuvision" systems.

9. *Australia, National Journal*. 1:1 Winter 1939, p 10.

10. Ibid p 10.

11. G. H. Beiers. "The Australian Exhibit at the New York World's Fair", *Art in Australia* 15 August, 1939. pp 57-78.

Barossa Journeys

By Noris Ioannou

A new book designed to highlight the unique cultural heritage of the Barossa region, *Barossa Journeys: Into a valley of Tradition*, follows ten years of research and writing by Adelaide-based cultural historian, writer (and Australiana Society member) Dr Noris Ioannou.

An authority on the region who has written six previous books on Australian decorative arts and cultural history (including *The Barossa Folk: Germanic Furni and Craft Traditions in Australia*), Dr Ioannou's new book was based on the fact that the contemporary tourist is increasingly embarking on a quest for a more authentic cultural experience: *"There is currently much interest in Australia to promote cultural tourism through the*

'cultural heritage and landscape' concept", he says, adding, "and one thing that we are short of in this country are cultural products that assist the promotion of Australia's wealth and diversity of cultural landscapes and heritage".

"Mention the Barossa to anyone and they think wine, but the Barossa is not just about viticulture", says Noris Ioannou. Barossa Journeys presents, for the first time, the complete Germanic and British cultural heritage of the region. "From witches to wine, fachwerk house to stone churches, Aboriginal landscape to the folk art, this book will surprise and delight anyone interested in discovering the richness of this place".

The book covers all aspects of cultural expression in the region: wine, viticulture, cuisine, food customs, history, art, architecture, folklore and landscape – in short, the Barossa's folk life past and present: "However" says Dr Ioannou "This book is not only about the physical action of journeying into a place, but also about a travelling into the past, and into the landscape of the imagination ..." Dr Ioannou also points out that "most travellers to the Barossa region simply skim its surface, only a few venture further to discover its cultural bounty ... Barossa Journeys has been written in a way to make accessible the cultural qualities the intelligent tourist seek".

Barossa Journeys unravels the weave of strands which make up the sense of place that is so quintessentially 'Barossan'. These include the region's distinctive architecture and townscapes; its "mediterraneanised" landscape; its Prussian-based cuisine; its thriving viticulture and luscious wines; its traditional folk arts and crafts; its extraordinary tales; the community's enduring customs; and its vibrant music and festivals.

Seven chapters and 80 illustrations create "a sensorial experience where the flavours of wine and food intermingle with celebrations of the community's festival and music, as a rich visual tableau of places and enchanting, out-of-the-way sites are disclosed". Barossa Journey not only penetrates to the layers of culture below the 'wine belt' mentality usually ascribed to the region, but also provides an armchair tour of the Barossa's wealth of regional culture. This forearms the reader so that if or when they travel to the Barossa, they are already cognizant of the multiplicity of facets which make up its cultural landscape and heritage.

To Dr Ioannou, the Barossa cultural landscape "is a treasure trove of sites of its locals of inspiration and narrative must include the cliff-cave home and farm 'island' of the eccentric and legendary German mineralogist and explorer Johannes Menge; the old farm where a pepper tree drapes its fronds over the stone foundations of potter Hoffmann's long-gone cottage, while worn potshards lie scattered in an adjoining field; the Langmeil cemetery where the slate gravestone of the revered leader, Pastor Kavel is embraced by the granite solidity of its hundred-year old memorial; and the Hill of Grace vineyard which stretches across the foreground of a rural view punctuated by a stone-steepled church".

However, Barossa Journeys not only maps out and describes the features and traits which make up heritage and landscape, but also looks at the way European traditions have shaped the Barossa into what is widely recognised as one of Australia's most distinctive cultural regions. "It is important to provide readers with a context of the making of the cultural landscape and heritage". So the book also illustrates and emphasises how the blending of Prussian and British cultural practices with the Australian setting created the myriad expressions of, what the calls, 'Barossa vernacular'. This is seen in most aspects of the region's history and characteristic culture: in the peculiar 'Barossa Deutsche' speech; its distinctive decorative folk art style; its premium wines; its peasant-influenced, Germanic-Australian cuisine and food customs; its characteristic winery, domestic and religious architecture; and in its recognisable landscape of vines and villages. These and other features constitute its intense regional personality.

Dr Noris Ioannou is the President of the Association of Professional Historians (SA Inc), and was recently appointed and Honorary Fellow in History at the Flinders University of South Australia.

Barossa Journeys is a paperback of 256 pages and 80 illustrations, RRP $24.95, and is available at good bookshops or Paringa Press. Enquiries: Tel 08 8362 6730, Fax 08 8362 6888.

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