

THE AUSTRALIANA SOCIETY

NEWSLETTER



1984, No.1

January, 1984

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Society Information

MEETING DATES 1984

The Society meets on the first Thursday of the even months at 7.30 pm in the auction rooms of James R Lawson Pty Ltd, 212 Cumberland Street, The Rocks, Sydney - telephone (02) 241 3411.

Meeting dates for 1984 are:

- 2 February - Anne Schofield talks about Jewellery.
- 5 April
- 7 June
- 2 August
- 4 October
- 6 December

Future guest speakers include Shar Jones (Curator of Elizabeth Bay House), Margaret Calder (Pictures Librarian at the Mitchell Library), and Tony Wood (expert on colonial guns).

Your Committee has reluctantly decided that a rise in fees is necessary to cover increasing costs. This is the first rise since fees were set in 1978. The single rate of membership has been increased to \$12.00 other rates being unchanged. In future, the Committee will review rates on an annual basis.

NEXT MEETING

On Thursday 2nd February, well-known Sydney antique dealer ANNE SCHOFIELD will talk about AUSTRALIAN JEWELLERY. Anne has been in the business for some years at 36 Queen Street, Woollahra and has handled a great deal of jewellery, some of it Australian. A few years ago she mounted a special exhibition on the 1930s designer Rhoda Wg Wager at the Antique Dealers Fair; recently she has been looking for pieces of Australian gold jewellery such as mining brooches.

The meeting will be held in James R Lawson's auction rooms at 212 Cumberland Street, Sydney, at 7.30 pm. Members and their guests are welcome and refreshments will be served.



Australiana News

HERITAGE WEEK - A WEEK OF DISCOVERY

This year Heritage Week goes national, except for Western Australia, from Sunday 8th April to Sunday 15th April.

In NSW, Heritage Week is supported by the Department of Environment and Planning, the National Trust of Australia, BP Australia, and the United Permanent Building Society. The executive Officer is still Grant Kearney, who can be contacted at the National Trust on Observatory Hill or by 'phone on (02) 357 3771.

Last year, major attractions of Heritage Week in NSW were the Heritage Concert at the Opera House and "Ships Ahoy!", an exhibition of historic ships at Darling Harbour mounted by the Sydney Maritime Museum. There were more than 500 activities throughout the State.

Heritage Week is expected to get bigger and better each year, culminating in the Bicentennial celebrations in 1988. Our Society is considering activities for Heritage Week in this and future years and members' suggestions are, as always, welcomed.

ARCHAEOLOGY CONFERENCE 1985

The second Australian Archaeology Conference in February 1985 will bring together people working in archaeology, art and the sciences to discuss the application of advanced investigative techniques to an understanding of technology, chronology, ageing and preservation processes in cultural materials. Contributions are also being sought from researchers whose work may have application in archaeology. Further information is available from Wal Ambrose, Dept of Prehistory, RSPS, Australian National University, Box 4, Canberra, ACT, 2600.

FROM SYDNEY TO THE BUSH

The *Canberra Times* (17.11.83) reports that David Dolan, former Committee member and fine arts adviser to the Australiana Fund, has taken up the position of Curator of "Lanyon", an old homestead on the outskirts of Canberra. The older part of Lanyon will be a re-creation of the 1860s, and the Edwardian modification will be a re-creation of around 1900. David should not have any difficulty in his new post, with his contacts in the "almost incestuous" network of dealers.

Described as discovering art "almost like a religious conversion", David is now "infected with enthusiasm over Lanyon". However we are assured that neither the infection nor the incest are contagious.

FROM SYDNEY TO THE SEA

Peter Timms, world expert on Australian studio ceramics, has left the Sydney museum where he is presently based to take up the post of Director of the Manly Museum and Art Gallery in January 1984.

Peter hopes to make the Manly collection, which includes some fine George Lambert and Ethel Carrick Fox paintings, better known through an expanded exhibition program and a higher profile. We hope too that the Council will reduce or remove the entrance charge, which deters many casual visitors to the resort "seven miles from Sydney and a thousand miles from care" from entering the museum.

BICENTENNIAL GENEROSITY

If you thought that the Bicentennial will mean a lot more money for heritage preservation, think again. The Bicentennial people have allocated one million dollars to a historic sites preservation program. A quarter of the money goes to NSW, the other states get proportionately less. Very generous, when you consider that the Tasmanian Government is spending \$3,000,000 on Port Arthur alone.

ABC ARTS ILLUSTRATED

Gillian Waite runs an ABC FM radio program on the arts called Arts Illustrated, broadcast daily. The program compilers seek information for their national audience, so if you have information for them to use, contact Gillian Waite or Mark Hastings in Adelaide on (08) 44 0911, or ABC FM, GPO Box 2451, Adelaide, 5001.

NSW COLONIAL CRAFTS PROJECT

The Crafts Council of NSW has commissioned Joe Eisenberg and Sally Turpin to report on a suitable "Colonial Crafts" project for New South Wales.

Victoria organised a crafts survey exhibition in 1978/9 at the National Gallery of Victoria. Other states have embarked on similar projects but none as yet have come to fruition. The Tasmanian report, by Mary Dufour, apparently recommended an exhibition but funds were not available to put it on, while Robert Bell in Western Australia is working towards an exhibition.

In NSW, Joe and Sally are surveying possibilities such as a major exhibition in Sydney, a travelling exhibition, books, films and magazine features. An historical survey exhibition in 1988 seems a strong possibility; or maybe "Colonial Crafts" could be the theme of many activities co-ordinated by the Crafts Council in 1988.

If you have any ideas on what the Crafts Council should do, call Joe on (02) 516 1827 or write to him care of the Crafts Council of NSW, 100 George Street, Sydney, 2000.

BROKEN HILL CENTENARY

Broken Hill celebrated its centenary in 1983 and published a facsimile of a book, *Barrier Silver Tin Fields*, to commemorate the event. It was first published in 1884. Still available are copies of Leonard Curtis' *Industrial History of Broken Hill*, first published in 1908 and reprinted in 1967. Both can be ordered from the City Library, Box 448, Broken Hill, 2880.

WESTRALIAN GOLD

Linda Young, of the WA Museum History Department, is researching Westralian gold-mining brooches, and would like to hear from members who own or know of examples.

These baubles were made as souvenirs of the richest gold strikes in Australia, products of the 1893-1904 boom that centred on Kalgoorlie. There seem to be two basic types: a decorative arrangement of mining equipment and a raw nugget mounted on a bar or bars. They can be difficult to attribute to WA for crossed pick and shovel brooches are known from South Africa and California, as well as the NSW and Victorian goldfields - or they can flaunt their origin with golden black swans and proud labels such as "HANNAN'S" or "KALGOORLIE".

Several of the jewellers who operated in Kalgoorlie and Coolgardie still manufacture and trade in Perth, among them Caris's and Mazzuchelli's. These and other jewellers are also being investigated.

If you can help, Linda would like photographs, measurements and a note of marks. She is also keen to make contact with people interested in the subject. Her address is: Western Australian Museum, Francis Street, Perth, 6000 - telephone (09) 328 4411

MORE ON JAMES CUNNINGHAM

Four years ago I wrote in the *Newsletter* of the work of a Sydney woodcarver, James Cunningham (1841-1903). Among the photographs of his work still held in the family was a faded carte-de-visite sized photograph of a lectern carved in the shape of an eagle.

On a recent visit to Karingal Gold Mining Village at Mt Panorama, outside Bathurst, I saw a lectern which looked very similar to the one I remembered. Of course, all lecterns look pretty similar unless you are heavily into lecterns, so I did not hold out too much hope. But comparing a happy snap I took in Bathurst with a copy of the original Cunningham work, it soon became clear that the two were identical.

The lectern is carved out of cedar and is surmounted by an eagle with outstretched wings, which form the surface on which the Bible could be laid. It has an inscription stating that it was given to All Saints Bathurst in April 1873 by Bernhardt Otto Holtermann (1838-85) and his business partner, Ludwig Beyers. The date is significant because it was six months after they

had found the massive "Holtermann Nugget" - at 630 lb the largest single mass of gold ever discovered - in their Star of Hope mine at Hill End. Both men had a strong connection with All Saints, for it was there, on 22nd February 1868, that they married their wives, the sisters Harriet and Mary Emmett.

WEDGWOOD FOR THE AUSTRALIAN MARKET

Alan Landis and John Adeney contributed a paper on "Wedgwood Wares Related to Australia" at the 27th Annual Wedgwood International Seminar, held in New York in 1982. The paper has now appeared in the *Proceedings* of the seminar. The long connection between Wedgwood and Australia goes back to 1789, when Josiah Wedgwood received clay from Sydney Cove that was used to make the Wedgwood "Sydney Cove" medallion.

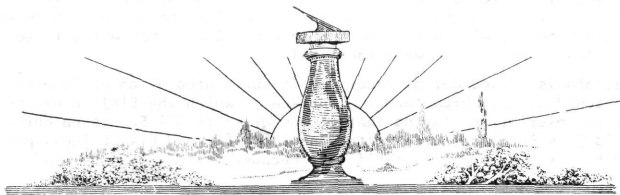
The authors discuss portraits of figures of Australian interest such as Cook, Banks, Solander, Darwin, and Smith; wares decorated with Australian flora; and commissions.

ASHA PUBLICATIONS SALE

The Australian Society for Historical Archaeology is reducing stocks of back copies of its publications by selling them at discount prices. Publications include *Old Sydney Burial Ground*, *Ross Bridge*, *Fort Dundas*, *Printed Ceramics in Australia*, *Marseilles Tiles*, *Windsor Barracks*, and *Lithgow Pottery Source Books I and II*. Order copies from the Secretary, ASHA, Box 220, Holme Building, University of Sydney, NSW, 2006.

FLAG NEWS

John Vaughan, our vexillologist, reports that restoration of the two Fort Phillip (Observatory Hill) signal masts should be completed in 1984. On the Australia Day weekend John will be raising the "Flags of Australia" in a colourful ceremony at Circular Quay West Park, and taking part in the re-enactment of the Macarthur/Patterson pistol duel.



An Edwards Emu Egg

R. A. Phillips

Flood, fire, drought and distance shaped the way our country grew. They affected the things we call Australiana too, shaping, giving rise to, and destroying them. A memento of such an incident was sold by William Edwards 122 years ago, and was exhibited at the last Lindesay Antique Dealers' Fair in April 1983.

The emu egg cup was a fairly standard Edwards offering, standing 25.5 cms high from the the octafoil flower embossed foot to the cast emu finial. An entwined vine stem supported a leafy calyx which held the silver gilt lined bowl with its pierced and engraved border.

The mounted emu egg is very similar in form to another early example now in Sydney's Museum of Applied Arts and Sciences and presented by Christopher Pond to Mrs Stephenson, mother of captain of England cricketer H H Stephenson in 1862. This is also stamped WE for William Edwards flanked by kangaroo and emu. These two are among the very earliest dated examples of mounted emu eggs.

On the side of the bowl was mounted a small silver shield with the inscription:-

"From the Australasian Insurance Company to Austin Cooper Esqr., Chief Officer, Ship Result, for his intrepid conduct at the fire in Sandridge, 13th November, 1862."

Sandridge, as Port Melbourne was then known, was no stranger to fires. Ships had caught fire at its crowded moorings with alarming frequency. The "Result" had been berthed there two years and a day before when the "Arabian" caught fire as it lay beside the Railway Pier. Crews from the famous Black Ball clipper "Lightning" and the "Result", which were moored nearby, helped to fight the blaze but the ship was lost. The "Lightning" too was later to burn and sink, at Geelong in 1869. The fire commemorated by the cup though, was one which wiped out the commercial heart of the port.

The block involved was bordered on the south by Beach Street, with Stoke Street to the east and Railway Place to the west. A right-of-way formed the northern edge. At about three in the afternoon of Thursday the 13th of November 1862 a wooden cottage at the north-western corner of the block took fire. Sparks from a blacksmith's forge next door were thought to have set it off. Fanned by a hot and squally northerly wind the flames quickly spread to the Blacksmith's shop and the adjacent ships stores. Fed by the stocks of tar, timber and rope the fire was soon so fierce that when the Melbourne and Emerald Hill brigades arrived there was little they could do. The two local engines brought to assist were defeated by the low water pressure and within twenty minutes of the alarm being raised all that could be done was to save lives. Clouds of smoke were driven seaward, blotting out the bay, and the intense heat on the beach set off more fires among the masts, boats and cordage there. Marines from HMS "Miranda" came to assist,

as did crews from other ships tied up in the port.

By 5 o'clock only a stone house at the northeast corner and a few blackened walls were left standing on the block. Garton's Hotel was gone, along with two ships' chandlers, three general stores and two shipping butchers. Gone too were the premises and livelihoods of the tent maker, shoe maker, ironmonger, outfitter, fruiterer, draper and others. Most of the householders had owned their dwellings and were left with nothing but what they wore.

The ships' chandlers had been protected by insurance, the hotel and the outfitter were too but to a lesser extent. The ironmongers on Beach Street, Earl and Adams, had policies with the Australasian and Colonial offices. Probably it was on their behalf that Austin Cooper of the "Result" had displayed his "intrepid conduct".

How long Austin Cooper sailed with the "Result" is not known. His ship though was well regarded. Built at the height of the Victorian gold rush for the English Blackwall Line she was a handsome Boston softwood clipper of 1565 tons. In October 1866 she was again berthed at Sandridge, this time at the new pier of the Melbourne and Hobsons Bay Co. Late at night on the eleventh a fire broke out in her lower hold. Again, the flames could not be stopped, and three hours later the stricken ship was towed away to be scuttled by the beach on the eastern side of the bay, and there left to burn.

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 R J Tomkins, Melbourne.

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Nelson Illingworth

by Sally Cantwell

Nelson Illingworth arrived in Australia in 1892 at the age of thirty. Born in Portsmouth¹, England in 1862, he emigrated to America with his parents when he was very young. He returned to England in 1876 and served an apprenticeship with a plasterer's firm. It is thought that he studied drawing and modelling at the Art School on the old Steyne, Brighton at this time².

Dissatisfaction on completion of his articles prompted him to apply for a position in the Doulton Potteries art department³ in Lambeth, London. Here he was engaged as mould and model maker and modeller, a position he held for nine years. It is improbable that Illingworth did any original work for Doultons. Whilst with the firm Illingworth worked with George Tinworth (1843-1913), sculptor and modeller. Graham in her article on Illingworth suggests that Tinworth influenced Illingworth early in his career⁴. Graham believes that Tinworth, who was known for his sculptural terracottas, influenced Illingworth's preference for unglazed terracotta during his 'pottery period' in Sydney, although this link is tenuous.

Whilst at Doulton Illingworth was a student under W S Frith at Lambeth Art School. Bates, Frampton and Pomeroy, recognised sculptors at the time, were fellow students. During his time at the Art School Illingworth is said to have won several medals in the National Competitions⁵.

Illingworth married in 1884 (he and his wife had five children, one of whom died young). Due to a belief that he could be more successful in Australia, Illingworth left England. He arrived with his family in Sydney on 28 February, 1892⁶. Financial assistance was provided by Sir Saul Samuel and a Mr Buchanan who were interested in him⁷.

In Australia Illingworth was employed as an instructor in modelling at the Sydney Technical College Art School. He also had to design a new freehand drawing course, for which he used Australian flora and fauna. The course was described as successful⁸. At the same time he made several studies of Aborigines (an early indication of his interest in racial types) which were probable encouragement for him to take up portrait sculpture, which he later did. Due to the Depression of the 1890s Illingworth was retrenched from his position at the Technical College in 1893. He then decided to establish his own studio where he produced many portrait busts and plaques of people well-known in politics and religious and civic life⁹.

Illingworth was very much interested in the concept of the artist-as-Bohemian. His studio was a recognised meeting place for the Bohemian artists and writers of the 1890s such as Victor Daley, Henry Lawson, Frank Mahoney, Fred Bloomfield, George Taylor and Datillo Rubbo. An Art Union Benefit in 1900 organised in Illingworth's honour was advertised as 'A Night in Bohemia'. Theatrical in appearance, he wore bow ties, capes, artists smocks, flowing cravats and hair that was longer than the contemporary fashion¹⁰. His Bohemianism did not apparently interfere with his ambitions as a portrait

sculptor, for which work he was well known and sought after.

Illingworth exhibited seven works at the first exhibition of the Society of Artists in Sydney, of which he was a member, in 1895. He also exhibited with the Art Society of New South Wales, his bust of Cardinal Moran at the 1899 exhibition being highly praised. Between 1892 and 1902 Illingworth was one of a number of sculptors who produced a series of statues for the Lands Department Building, Bridge Street, Sydney; his contribution being Henry Parkes. In 1893 Illingworth completed the figurehead for the pilot-boat, Captain Cook, which was cast in bronze by Mort's Dockyard and Engineering Company.

Because of a lack of commissions Illingworth was unable to support his family through sculpture alone. In order to supplement his income he established the Denbrae Fine Art Terracotta Works at Forest Lodge which produced a wide range of flowerpots and fernpots¹¹. Between July 1895 and January 1896 Illingworth presented the Museum of Applied Arts and Sciences with a group of terracotta pieces¹². This presentation, most probably an attempt to gain recognition, gives us a link between the potter and the sculptor whose later work was cast in bronze.

Illingworth submitted an entry to a competition in 1897 for groups of sculpture for the Queen Victoria Markets Building in Sydney; Macintosh however won the commission. A majolica mantelpiece for the Crown Law Office made to Illingworth's design in 1902 was much commented on as it was claimed to be the first example of majolica manufacture from native clays¹³. It was hoped a new industry would follow from it.

In 1907 Illingworth was invited by Sir Joseph Ward, Premier of New Zealand, to visit New Zealand and make a bust of the Right Hon. Richard J Seddon (Premier 1893-1906) which was very well received¹⁴. Illingworth also exhibited at the Christchurch International Exhibition during 1906-7. The New Zealand Government retained his services and asked him to model ten typical Maoris, of which he did eight. In order to obtain as much information as possible he lived with a number of Maori tribes and was known as a chief of the Arawa tribe¹⁵. While he was in New Zealand Illingworth corresponded with a Mrs Margaret Morris with whom he had an affair prior to going to New Zealand¹⁶.

On his return to Sydney in 1908 Illingworth wished to do a similar study of Australian Aborigines for scientific purposes. He wrote to Dr F Watson and proposed he do life-size studies of Aborigines from each state (one male, one female). Dr Watson wrote to Sir Grafton Elliot Smith whose reply questioned the "scientific value in a series of types from each Colony"¹⁷.

Little is known about Illingworth from 1910 till the end of his life except for the dates of some commissions. *The Sydney Morning Herald* of 22 May 1937 stated that "Hard times came upon Illingworth in his later years." Commissions became more difficult to obtain with the waning popularity of portraiture. An exhibition of his work at Anthony Hordern's Gallery, Sydney, (date unknown), was an attempt to gain commissions.

Illingworth's oeuvre consists mainly of formal portraits such as Cardinal Moran (1899) and Edmund Barton (1900). His portrait of J C Manifold, a late work (1921-2), is noted for its informality. It was his aim to capture the likeness and personality of his subject. The three obituaries written after his death in 1926 indicate that Nelson Illingworth played a notable role

in the local art world of Sydney¹⁸.

(A second part of this article, discussing Illingworth's sculpture of Sir Henry Parkes, entitled 'The Crimson Thread of Kinship', will appear in the next issue - Editor).

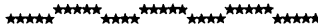
FOOTNOTES:

1. Could explain his christian name. Illingworth's eldest son and grandson were also called Nelson.
2. K Scarlett, *Australian Sculptors, Nelson, 1980*, p.285.
3. K Parkes, 'Australian Sculpture', *Sculpture of Today*, Volume One, London, 1921, pp.159-61.
4. M Graham, 'Nelson Illingworth's Pottery', *ASHA Newsletter*, Volume 7, Number 1, April 1977, p.9.
5. *Australian Town and Country Journal*, 7 March, 1896, p.31. G Sturgeon in *The Development of Australian Sculpture 1788-1975*, London, 1978, stated that Illingworth also exhibited at the Royal Academy (p.75). A Graves, *The Royal Academy of Arts: Exhibitors 1769-1904*, however lists only a Miss Adeline S Illingworth, a painter of Chelsea who exhibited at the Royal Academy in 1897, 1899, 1901, 1902, 1903, 1904.
6. Parents-in-law opposition to his marriage is also said to have contributed to his decision to come to Sydney.
7. *Australian Town and Country Journal*, *op.cit.*, p.31.
8. *Ibid.*, p.31.
9. J Wade, 'Nelson Illingworth': *Sydney's Colonial Craftsmen*, The Australiana Society, Sydney, 1982.
10. *Ibid.*, p.34.
11. The D.F.A.T.W. could have been named after his first residence in Albert Street, Forest Lodge. In 1891 'Denbrae' was occupied by Benjamin Rudd, land agent.
12. Flowerpots and fernpots with saucers, four circular portrait plaques - G H Reid, Sir Henry Parkes, Charles Dickens, Captain Cook, and two brackets with three dimensional portrait heads on their front.
13. *Daily Telegraph*, 4/10/1902, p.6, and 22/10/1902, p.8. *All About Australians*, 1/11/1902, says that the mantelpiece is not "the first instance of Majolica manufacture in the Commonwealth." A Mr Simmonds of Bakewell Bros. claimed the distinction.
14. A A Brown, "The Work of a Master": *Red Funnel*, Volume Three, January 1907.
15. Scarlett, *op. cit.*, p.285.
16. Illingworth, N., "Love Letters of an Artist", 1910, with press cutting from *Truth*, 2 October, 1910, Mitchell Library Collection, Sydney, NSW.
17. Correspondence between Illingworth and Watson, Watson and Smith. Copies of letters given by Watson's daughter to the Museum of Applied Arts and Sciences, Sydney, NSW.
18. *Daily Telegraph*, 28/6/26, *Sydney Morning Herald*, 28/6/26, *The Sun*, 26/6/26.

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- Correspondence between Illingworth and Watson, Watson and Smith. Copies of letters given by Watson's daughter to the Museum of Applied Arts and Sciences.
- Daily Telegraph*, 4/10/1902, 22/10/1902, 28/6/26.
- Sydney Morning Herald*, 28/6/1926 22/5/1937
- The Sun*, 26/6/1926



Bush Waxwork: The Gore Cows

by Linda Young

The following story is a fine mixture of fancy, serendipity and wonderful good luck. It concerns one of the most curious references I discovered in the course of a long study of the 1879 Sydney International Exhibition: an entry in the Ladies' Court of "Bees-wax Model of four Cows". This seemed so peculiar a creation that I was tickled into pursuing the matter and at last, by a series of chances and some research, the basic outline has emerged. For their help I am indebted to Mrs Lorraine Tilsed of Neutral Bay and Mr Michael van Leeuwin, Curator of the Armidale Museums.

The Uralla district in the 1870s and 80s was the scene of a remarkable and apparently unique Australian craft - the modelling of cows in wax. On the various stations their father worked (Eversleigh and Torryburn have been identified), a family of three girls - Wilhelmina, Mary Jane and Martha Gore - made dozens of delicately lifelike cows, plus occasional horses and dogs and the odd kangaroo. A collection of these cows has now been presented to the Museum of Applied Arts and Sciences by Wilhelmina's grand-daughter.

The cows average 20 cm long and 12 cm tall. Some stand alert, some graze, some lie peacefully. Some still in family possession are accompanied by calves and, in another Armidale-district family, a team of eight yoked bullocks survives. It seems that the models are not specific portraits, but they are faithful representations of the old English breeds - Ayrshire, Hereford, Guernsey - slender and elegant.

The technique was intricate. The models were formed on a maquette of river clay and built up with papier mache; this was cut away when dry and the clay core discarded. Fine detail was developed in bush beeswax, warmed to a pliable consistency with banksia-cone candles and smoothed on with a penknife. A hide of real cow hair was then applied in the manner of expensive dolls' hair. Three millimetres long and barbered from calves, swatch by tiny swatch was set onto the body with wax dobs, working upwards from the legs in the natural licks and parts of cowhide. The tiny hooves and horns were carved of sheep's horn and eyes were made either of glass beads or canna lily seeds.

Wilhelmina Gore, born in 1861 and the eldest of the sisters, seems to have been the leader in the craft; when she married she described her occupation as "modeller in wax". She and Mary Jane continued the art into adulthood, though in later life Wilhelmina maintained that it was merely a hobby and she always refused paid commissions. Wilhelmina specialised in triads of cows - such as that presented to the Museum - which she gave to her relatives. Mary Jane seems to have been a more eclectic artist; she made the bullock team referred to, as well as other farm animals such as dogs and sheep.

The three sisters entered model cows in a number of international exhibitions: Sydney in 1879, probably the Colonial and Indian Exhibition in London in 1886, the Glasgow International Exhibition in 1888 and the World's Columbian Exhibition in Chicago in 1893. They were Highly Commended by the judges of the Ladies' Court at the Sydney International Exhibition, who noted kindly, "The modelling shows a great deal of natural talent, worthy of encouragement"¹. They were similarly recognised by the *Sydney Morning Herald* which rather romantically described them as "the untaught daughters of a shepherd"².

The source of the Gore girls' cow modelling is unknown. Waxwork was a fashionable parlour craft in the late 19th century, but one that required both skill and application to do well. In England a few women had made respectable (even famous) careers out of modelling wax flowers as accessories, decorations and teaching specimens. Lady governesses could be expected to have some knowledge of the art and ladies' magazines such as the *Queen* and the *Young Ladies' Journal* occasionally gave directions for waxwork arrangements. Both such sources, however, tended towards the manufacture of fruit, flowers and lifelike mock sweets.

In any case, there is no tradition of a governess or of an inspirational magazine; nor is there any suggestion that Sara Gore (an Irish immigrant of the 1850s) taught her daughters the craft. It seems to have been a genuinely native art form.

As an old woman Wilhelmina recalled the sisters making a (presumably) lifesize clay cow in a bog, where it appeared so realistically stuck that passersby attempted to rescue it³. This is an attractive indication of the girls' sense of humour and contributes to the interpretation that they developed their modelling out of their own direct experience. In the same interview Wilhelmina explained the sisters' specialisation in cows as due to a preference for their pretty colouring, which suggests a sensitive eye and a quick responsiveness. Yet that the girls did not choose to express this impulse with more conventional subject matter - such as flowers - implies a bold simplicity and directness.

The Museum's cows have just this character. They are engaging evidence of three bush sisters' response to their environment and family livelihood.

FOOTNOTES

1. *Official Record of the Sydney International Exhibition*, Sydney, 1880, p.522.
2. *SMH*, 19/3/1880, p.7.
3. *SMH* cutting, undated but c.1941-2.

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- FRONT COVER: H Noufflard's house in Bligh Street, Sydney, by S T Gill. Pencil and watercolour, heightened with chinese white. 16.6 by 24.0 cm, inscribed 'S.T.G./57' lower left. Private Collection.
- INSIDE FRONT COVER: Nelson Illingworth in his studio. Some of the terracotta sculpture and ceramics are from the same moulds as examples which he gave Sydney's Technological Museum in 1895-6. Private Collection.
Ticket for Nelson Illingworth's benefit night, 29 August 1900, before his departure to New Zealand. Private Collection.
- INSIDE BACK COVER: Marriage of Wilhelmina Gore and John Jurd, 19.8.1886, St Peter's Cathedral, Armidale, NSW. Photo: Collection Mrs L Tilsed.
Wax cows made by the Gore sisters, Armidale district; late 19th century. Photo: Collection Mrs L Tilsed.
- BACK COVER: Cup by W Edwards presented 1862 to Austin Cooper for "intrepid Conduct". Height 25.5 cm. Private collection.
Marks on calyx of emu egg cup presented 1862 to Austin Cooper of the ship "Result". Private collection.

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CONTRIBUTIONS WANTED

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

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

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

please help - NOW!



BOOKS

CARNIVAL GLASS WORLDWIDE, by Marion Quintin-Baxendale, published by Carnivalia Publications, Lostwithiel, Cornwall, 1983. £8.75 RRP.

Reviewed by Annette Keenan.

It seems that carnival glass is a bigger and more extensive subject than many of us would have believed. Marion Quintin-Baxendale, in her recently published book *Carnival Glass Worldwide* gives it an international status as she follows its origins and development in America, and its successful production in England, Sweden, Finland, Bohemia, and Australia.

Carnival glass, or lustreware as it is often called, was the outcome of a search to produce a cheap, machine-made, iridised glassware that recalled the more expensive hand-formed Victorian iridescent art glassware such as that by Loetz, Tiffany and Thomas Webb & Sons. The technical improvements of the machine-press and the discovery just after the turn of the century that metallic salt mixtures would give the much desired oil-slick effects, combined to produce a class of glassware that was wildly popular in its day and that even now has captured the enthusiastic hearts of thousands of collectors.

Mrs Quintin-Baxendale has carried out much research in order to put carnival glass into a world-wide framework. Previously unpublished material on Scandinavian and Bohemian production is now available in this slim hand-book, together with material on the major American and UK producers and our own Crystal Glass Co, and Crown Crystal Glass Co. pieces.

The text is heavily illustrated. Contents encompass such aspects as recognisable characteristics of carnival glass; its manufacture in America between 1905 and the 1930s when the inferior Depression glass had taken over; its diverse colours, shapes and patterns; its place in glass manufacture in the UK, Scandinavia, Europe and Australia; reproductions; and the market then and now. Brief texts accompany photographs. At the end there is a list of books on the subject as well as a short bibliography and a comprehensive index of designs mentioned in the preceding pages.

It becomes obvious after reading or even just scanning the book, that there is a considerable variety of lustreware to satisfy even the most eccentric collector's taste. One might concentrate on assembling only a certain colour - be it base colour or iridescence, but in as many designs and shapes as possible. Or it may be more challenging to acquire particular shapes or specific designs in a range of colours. Then again, some may find their pocket will stretch to anything and everything enabling them to procure a collection regardless of any especial parameters

Some of the more interesting details about carnival glass are revealed to the reader. Mould marks are inevitable on cheap, mass-produced, machine-pressed glassware such as this. However, the seams are not always detectable at first glance, many designers ingeniously incorporating them into the intricacies of the pattern so they become one with the motifs. The colour by which the ware is identified is not the iridescent shade that one notices first but the colour of the glass itself. By holding the piece to the light, this "base colour" can be determined. Base colours range from

common marigold, cobalt blue and purple to delicate ice-green, aqua opalescent and lavender, through to the rare red - due to the expense in making it, and white pearl - an iridised "milk" (opaque white) glass.

Other curious facts are that the fussier and more detailed designs have a greater iridescent shimmer because of the larger number of reflective surfaces they have to offer; and that for a brief period during the 1950s, Finland revived its production of iridised glass, most of which was for export and which did well in the States.

The macabre side of this colourful ware emerges in the dangers of its production. At Eda in Sweden, the processes caused damage to the tin roof of the glasshouse. The fumes of the metallic salts given off during production were poisonous, a health hazard the glassmakers had to contend with and which gave the glass its alternative names of "poison glass" and "graveyard glass". Some lustre preparations involved the use of resinous lead, not overly advantageous to one's health; while at the Riihimäki and Kauklahti glassworks in Finland, the method employed was to subject the pressed glass to a metal oxide steam and then fire it in a de-oxidising flame. The steam itself was poisonous, another reason for the unlucky appellation of "poison glass".

It is unfortunate that a number of the illustrations are ill-defined and slightly out-of-focus. However, if one is to rely on material from many sources in different parts of the world, monitoring quality can be difficult and time-consuming. As well, photographing carnival glass to elucidate minor design details is a professional's task and not one that is easily or capably undertaken by amateurs, however enthusiastic they may be.

One of the terms used that may confuse readers occurs in the description of the production process. The author refers to both an initial firing and a second firing. Precisely, only one "firing" actually takes place. The production method involves the forcing of molten glass into a mould by means of a plunger in order for the glass to assume the form of the mould's interior which bore the required design and shape. The object was released from the mould and, while rigid enough to retain its shape and while still hot, the metallic salts were applied to the surface either through spraying, steaming or brushing. The article was then placed in a kiln and fired at a certain temperature (which varied between glasshouses) to fix or set the colours. Apparently what the author means by "initial firing" is the manipulation of the glass in the mould. The use here of the word "firing" is, I believe, misleading since no actual firing takes place. The "second firing" is, correctly, the fixing of the colours in the kiln through heat.

Delving back into the ancient history of glass, mention is made of the manufacture of glass containers in 1500 BC by the sole process of carving from a glass blank. It is known that other methods were in use, viz.: trailing ductile threads of glass over a core until an outer case was built up, then when the glass had cooled, scraping out the clay core; using small discs of glass in a mould to form a mosaic glass vessel. As well, recent archaeological research points to a date of c.50 BC for the earliest glass vessels produced by means of the blow-pipe, not 100 AD as suggested on p.18.

Although only a small (in size) guide to the diverse, international range of carnival glass, the book is an important addition to the growing corpus of research on the subject and contains much practical and useful information otherwise difficult to ferret out such as names and addresses of carnival glass societies, reproduction lustreware, a general price-guide, and hints on how to care for your collection. Handy both for avid hunters of the

material or for those wishing to know more about its history and development, *Carnival Glass Worldwide* is necessary and interesting reading.

The author, intensely interested in the subject, is happy to correspond with other collectors about carnival glass. Orders for the book and correspondence should be directed to Carnivalia Publications, PO Box 1, Lostwithiel, Cornwall, PL22 0YZ England.

MONSIEUR NOUFFLARD'S HOUSE, by Shar Jones and Michel Reymond, published by the Historic Houses Trust of NSW, Elizabeth Bay. ISBN 0 9595603 2 7. 28 pages, 8 colour, 1 b&w plate, 1 plan; paperback, \$10.00 RRP.

Reviewed by John Wade.

In March 1983, Sotheby's Australia auctioned a collection of eight watercolours by S T Gill depicting M. Noufflard's house in Sydney. Although catalogued as separate lots, the auctioneers put them up as one lot. They were acquired by a private collector who generously agreed to their exhibition at Elizabeth Bay House in September 1983, and they have been well published in facsimile in this booklet.

Henri (or Hippolyte) Noufflard was a French wool merchant who arrived in Sydney on the famous steamer *Chusan* in 1852. He seems to have been a bachelor or widower and rented a house, apparently sharing it with other tenants, although his name alone appears on the gate (picture 1). There he stayed until 1862 or thereabouts, when he can no longer be traced in Sydney.

During 1857, Noufflard probably commissioned S T Gill (arrived Sydney 1856, died 1880) to paint a series of eight watercolours of his dwelling, all about 16 by 24 cm in size. This wonderful collection gives a superb picture of life in a Sydney house - perhaps an atypical one - in 1857, both inside and out. By looking at the pictures and carrying out additional documentary research, the authors have put together an interesting account of M. Noufflard and his house.

The house, on a block about 74 by 100 feet, was built about 1820 on the corner of Bligh and Hunter Streets. It was demolished to make way for Bligh Chambers, completed in 1895.

The furnishings of the house are sparse by Victorian standards, as one might expect of a transient bachelor. The furniture falls into two major groups. Firstly, there is the simple functional timber furniture which might be of local cedar of about 1850 - a couch, desk, tables, chest of drawers, chairs and wash-stand. These Noufflard may have rented with the house, or bought for his use while in the Colony. The number and disposition of these indicate that Noufflard did little entertaining at home.

Secondly, there are pieces of imported furniture and Chinese ceramics made for the European market - two pairs of tall vases, and a trinket box, table, square cupboard and two cabinets on stands which are decorated in polychrome on a black ground. These last may be, as the text suggests, oriental works produced for the European market, or they may be lacquered European wares, or even papier maché inlaid with shell and painted, much of which was shown at the Great Exhibition of 1851 by English firms such as Jennens and Bettridge of Birmingham. These pieces are certainly imported and were perhaps brought by Noufflard on the *Chusan*; all but the trinket box are found in the Drawing Room, where one would expect the most treasured furniture to be displayed.

Noufflard also bought pictures. Not only did he buy the eight Gills and a George French Angas which he exhibited, but 24 pictures are shown on the walls of three rooms of his house.

His house, however, is not that of a connoisseur. Even after five years in the Colony, the house is an informal, functional mixture of business and residence. One room was an office, with double desk and wool bales stacked in it, as they were on the verandah. And in the kitchen, what Ms Jones describes as deal tables are almost certainly wooden packing crates.

While the house does show the lack of a wife or housekeeper (in the haphazard arrangement of furniture and lack of flowers, for instance) it is not certain that Noufflard was a bachelor. A child, shown in the kitchen in a black mourning costume, is too well-dressed for a servant and could be the offspring of Noufflard or of one of the other tenants.

The watercolours are of course also of architectural interest, showing the exterior and interior fittings of an 1820s house, which was later extended at one end. The use of the same wallpaper in the drawing room and office suggests the efforts of a landlord to keep costs down. It is however unlikely that the exterior was "cement rendered", as described in the caption for picture 1, as this technique is impossible in the 1820s and unlikely in 1857.

A minor quibble is the absence of pagination. However, the pictures themselves are so wonderful - and the reproduction so accurate - that it is well worth the cost of the book to have them reproduced in facsimile. The authors and the owner are to be congratulated for sharing these marvellous paintings with those sensible enough to obtain a copy of this publication, which is of a standard that other museums might emulate.

L J HARVEY AND HIS SCHOOL, by Glenn Cooke and Deborah Edwards, published 1983 by the Queensland Art Gallery, Brisbane. \$14.95, hardback.

Excellent catalogue of an exhibition of the work of Queensland potter, sculptor, and wood carver L J Harvey, with biographies of 50 of his students.

TOWARDS AN AUSTRALIAN GARDEN, by Howard Tanner, published 1983 by George Allen and Unwin. \$29.95, hardback.

Many black and white photographs with long captions form the substance of this book, which concentrates on the grander gardens. There are some useful insights.

HANDBOOK OF AUSTRALIAN MUSIC, by J Murdoch, published 1983 by Macmillan. \$15.95, paperback.

A directory of over 1000 entries on characters, composers, festivals, critics, performers and styles of Australian Music.

HISTORIC GARDENS OF VICTORIA, A RECONNAISSANCE, by Peter Watts, published 1983 by Oxford, \$40.00, hardback.

Colour and black and white illustrations cover private and public gardens in Victoria, from terrace houses to mansions.

GLAZES FOR AUSTRALIAN POTTERS, by Janet de Boos, published by Methuen. \$9.95, hardback.

COTTAGE GARDENS IN AUSTRALIA, by Peter Cuffley, published in 1983. \$24.95, hardback.

THE HISTORY OF PORT MELBOURNE, by Nancy U'ren and Noel Turnbull, published by Oxford in 1983, \$25.00, hardback.

A social history of an inner Melbourne suburb concentrating on major events in words and pictures.

LOST ADELAIDE, by Michael Burden, published 1983 by Oxford. \$30.00, hardback.

Over 300 archival photographs provide an historical and architectural commentary on the development and destruction of Adelaide.

THE DEVELOPMENT OF THE AUSTRALIAN HOUSE, edited by Robert Irving, published by Oxford. \$50.00, hardback.

Leading architects, designers and conservation planners contributed to this volume on the development of the Australian house, illustrated with photographs, plans and sections.

HOW TO RESTORE THE OLD AUSSIE HOUSE, by Ian Stapleton, published by John Fairfax, Sydney. \$9.95, paperback.

Compiled from Ian Stapleton's series of articles in the *Sydney Morning Herald*, this well illustrated book is a guide to the styles of Australian houses, the forms of the various elements of the house over the 19th and early 20th centuries, and a practical guide to how to tackle a restoration.

SOUTH AUSTRALIAN CERAMICS, 1900-1950, by Judith Thompson, published 1983 by Art Gallery of South Australia, Adelaide, paperback.

A 52 page annotated and illustrated catalogue of an exhibition of SA ceramics by the Foundation Curator of Australian Decorative Arts at the Art Gallery of South Australia, an institution which did not acquire examples of early SA ceramics until 1968! Many of the pieces in the exhibition were given by an anonymous donor in 1982. There are chapters on the major potters and potteries. In a future issue we hope to review the publication.

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by Meredith Hutton

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