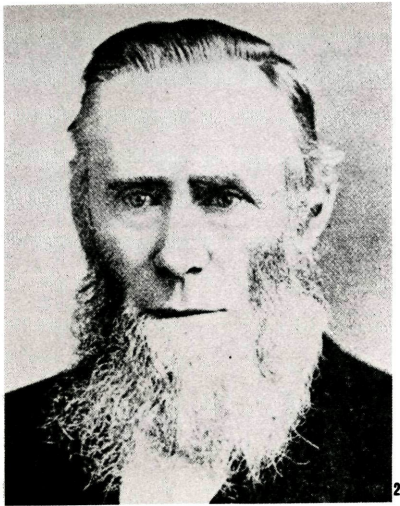


# AUSTRALIANA SOCIETY NEWSLETTER

1980/3 July 1980

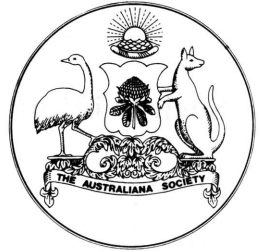




THE AUSTRALIANA SOCIETY NEWSLETTER

ISSN 0156.8019

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



1980/3, July 1980

SOCIETY INFORMATION	p.4
NOTES AND NEWS	p.5
EXHIBITIONS	p.7
ARTICLES -	
John Wade: James Cunningham, Sydney Woodcarver	p.10
James Broadbent: The Mint and Hyde Park Barracks	p.15
Kevin Fahy: Who was Australia's First Silversmith	p.20
Ian Rumsey: A Guide to the Later Works of William Kerr and J. M. Wendt	p.22
John Wade: Birds in a Basket	p.24
NEW BOOKS	p.25
LIST OF ILLUSTRATIONS	p.14
OUR CONTRIBUTORS	p.28
MEMBERSHIP FORM	p.30

Registered for posting as a publication - category B

Copyright C 1980 The Australiana Society. All material written or illustrative, credited to an author, is copyright.

*production - albert rensaw (02) 816 1846*

## Society information

### NEXT MEETING

The next meeting of the Society will be at the Kirribilli Neighbourhood Centre, 16 Fitzroy Street, Kirribilli, at 7.30 pm on Thursday, 7th August, 1980.

This will be the Annual General Meeting of the Society when all positions will be declared vacant and new office bearers elected. The positions are President, two Vice-Presidents, Secretary, Treasurer, Editor, and two Committee Members. Nominations will be accepted on the night.

The Annual General Meeting will be followed by an AUCTION SALE. All vendors are asked to get there early to ensure that items can be catalogued and be available for inspection by all present.

Refreshments will be available at a moderate cost. Further meetings in 1980 will be on 2nd October and 4th December.

### SUBSCRIPTIONS

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

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

All correspondence regarding membership should be addressed to the Hon. Secretary, P.O. Box A378, Sydney South, NSW, 2000. Telephone (02) 33 3762 or (02) 32 9010.

### NEWSLETTER CONTRIBUTIONS

Newsletter contributions and all editorial correspondence should be addressed to:

John Wade, M.A.,  
Senior Curator,  
Museum of Applied Arts and Sciences,  
659 Harris Street,  
Broadway, NSW, 2007.  
Telephone (02) 211 3911

Contributions should preferably be typed, double spaced, on A4 paper. Line drawings and glossy black-and-white prints may be included. A short biographical note on the author should accompany each article.

We gratefully record our thanks to James R. Lawson for the donation which allows us to provide the photographs on the cover.



## Notes and News

### MEETING

The Ceramic Collectors' Society of N.S.W. has extended an invitation to all members of the Australiana Society to attend their meeting on Wednesday, 13th August. The subject will be AUSTRALIAN CERAMICS and collectors are asked to bring along interesting examples.

The meeting will commence at 8 pm upstairs at the Kirribilli Neighbourhood Centre.

### REGISTER OF BUILDING CONSERVATION RESEARCH IN AUSTRALIA

Wanted - Information on any current or past research work related to the field of Building Conservation, from materials or construction, through to case studies. Please contact Robert Sands, Graduate School of the Built Environment, Faculty of Architecture, University of NSW, P.O. Box 1, Kensington, NSW, 2033.

### PAINTING OLD HOUSES

Pascol Paints has produced for 1980 a range of old British Standard paint colours commonly used by restoration architects. Twenty-one B.S. colours are included on the Pascol paint card, in addition to black and white, and each is identified not only by its name, (e.g. Brunswick Green, familiar from the exterior woodwork of Elizabeth Bay House), but also by its number, (e.g. B.S. 227). So far as we know, Pascol is the only company to produce the old B.S. colours in its standard range.

### RESTORING RANDWICK HOUSES

Randwick and District Historical Society has formed a house restoration sub-committee, which holds monthly meetings in its members' homes. Considering the number of interesting historic buildings in the Randwick Municipality, and the number of unsympathetic renovations in the same area, we shall see what effect the new sub-committee has on the preservation of old buildings in the district.

### MUSEUMS ASSOCIATION CONFERENCE

The Museums Association of Australia will be holding its annual conference this year in Sydney from 13th to 15th October. The theme will be "Museums and the New Technology". Further information from Mrs Janette McLeod, Conference Secretary, The Australian Museum, College Street, Sydney, 2000.

## ART ASSOCIATION CONFERENCE

The Art Association of Australia, now six years old, will hold its annual conference for 1980 from 26th to 29th August at the State Film Centre, Spring Street, Melbourne. Half a day will be devoted to "the Role of the Decorative Arts in Australian Art History", to be convened by Terry Lane of the National Gallery of Victoria. Speakers will include Terry Lane on Australian Silver and John McPhee on Australian Ceramics.

Another half-day session will be devoted to "Specific European Movements that Influenced Australia", convened by Dr Joan Kerr, who can be reached, like many other art experts, somewhere between Canberra and Sydney.

For details contact the Art Association of Australia, c/- Art History Department, La Trobe University, Bundoora, Victoria, 3083.

## ANOTHER COLONIAL JEWELLER

In case you thought that all the silversmiths were listed in the book *Australian Silver 1800-1900*, edited by John Hawkins, you can add another to your list. The following advertisement is quoted by Rosalyn J. Bird in *Adelong. Glimpses at the Past*, (Hornsby, 1976), and seems originally to have appeared in the *Adelong Mining Journal*, which first appeared in 1858 and lasted until at least 1860.

Adelong Colonial Jewellery Manufactory  
J. T. Hotten  
Watchmaker, Jeweller, etc etc etc.

Begs to acquaint his friends and the public generally, that all arrangements are now completed for the manufactory of every description of COLONIAL JEWELLERY on his premises; and persons bringing their own gold may depend on having the same worked up into rings, brooches, chains, etc., according to order, and on the shortest notice.

A new assortment of Jewellery, Watches etc always on hand. Likewise, Colonial Jewellery made of Reef Gold.

All Watches Sold Here are Warranted.

Watches, Clocks, Musical Boxes etc, repaired accurately & punctually as usual.

N.B. The PHOTOGRAPHIC GALLERY is still open daily, from 9 a.m. to 4 p.m. Likenesses taken by the most approved processes, in every style of Cases, Brooches, Locketts, Rings from 10s upwards.

## CONSERVATION CONFERENCE

Christie's Beach in South Australia will be the venue for the 1980 Annual Conference of the Institute for the Conservation of Cultural Material on "Current Work in Conservation". It will cover all areas of conservation work currently being done in Australia. The papers are likely to be mainly technical, in this expanding field.

## SEMINAR ON CONSERVATION OF ENGRAVED AND DECORATED SANDSTONE

Participants in this conference will be addressing themselves to the problems and processes involved in conservation of Aboriginal rock art, of tombstones, and of other stone monuments, with especial reference to the Sydney area. The morning session is devoted to the philosophy of preservation, the geological nature of sandstone, and deterioration; the afternoon session will be a discussion of case studies of rock art, grave stones and inscriptions, and preservation in field situations.

The seminar is being held on Monday, 25th August 1980, at the NSW Institute of Technology, Sydney. Contact Dr. George Gibbons, Department of Applied Geology, NSW Institute of Technology, P.O. Box 123, Broadway, 2007, for more information.

## Exhibitions

Information printed here has been supplied by the Australian Gallery Directors Council and the Regional Galleries Association of NSW. Details may be subject to minor variation.

### SIDNEY NOLAN: WORKS ON PAPER RETROSPECTIVE

S. H. Ervin Museum & Art Gallery	22 August - 21 September 1980
Queen Victoria Museum & Art Gallery, Launceston	3 October - 26 October 1980
Devonport Gallery & Arts Centre	4 November - 23 November 1980
Tasmanian Museum & Art Gallery, Hobart	2 December - 19 December 1980
Ararat Art Gallery	20 February - 22 March 1981

### WILLIAM STRUTT

Art Gallery of New South Wales	6 February - 8 March 1981
Queensland Art Gallery	26 March - 3 May 1981
Tasmanian Museum & Art Gallery	28 May - 28 June 1981

### AUSTRALIAN ART NOUVEAU

S. H. Ervin Museum & Art Gallery	19 July - 17 August 1980
----------------------------------	--------------------------

### OLIFFE RICHMOND

Burnie Art Gallery	5 August - 31 August 1980
Tasmanian Museum & Art Gallery	16 September - 12 October 1980
Queen Victoria Museum & Art Gallery, Launceston	24 October - 10 November 1980
Mildura Arts Centre	21 January - 20 February 1980
Bathurst Regional Art Gallery	19 March - 19 April 1981
Newcastle Region Art Gallery	9 May - 8 June 1981

### EUGEN VON GUERARD

Queensland Art Gallery	2 August - 31 August 1980
Ballarat Fine Art Gallery	12 September - 12 October 1980
Art Gallery of South Australia	31 October - 30 November 1980
National Gallery of Victoria	12 Dec. 1980 - 25 Jan. 1981

## SOME AUSTRALIAN ARTISTS - MISSINGHAM/BECK

Bathurst Regional Art Gallery

24 July - 25 August 1980

## WILLIAM BUELOW GOULD

Tasmanian Museum & Art Gallery  
 Melbourne University Art Gallery  
 S. H. Ervin Museum & Art Gallery  
 Queensland Art Gallery  
 Geelong Art Gallery  
 Queen Victoria Museum & Art Gallery, Launceston

29 July - 31 August 1980  
 1 October - 2 November 1980  
 14 November - 14 December 1980  
 2 January - 31 January 1981  
 13 February - 15 March 1981  
 17 April - 17 May 1981

## THE TRUMPET CALLS: POSTERS FROM TWO WORLD WARS

Latrobe Valley Arts Centre and Workshop  
 Warrnambool Art Gallery  
 Wollongong City Art Gallery  
 Australian War Memorial  
 Burnie Art Gallery  
 Shepparton Arts Centre  
 Benalla Art Gallery  
 Brisbane Civic Art Gallery & Museum  
 Adelaide Festival Centre Trust Gallery  
 Museums & Art Galleries of the Northern Territory

1 August - 24 August 1980  
 2 September - 28 September 1980  
 16 October - 16 November 1980  
 27 November - 21 December 1980  
 6 January - 1 February 1981  
 12 February - 8 March 1981  
 19 March - 12 April 1981  
 24 April - 24 May 1981  
 11 June - 12 July 1981  
 6 August - 6 September 1981

## CSR PYRMONT PHOTOGRAPHY PROJECT

Newcastle Region Art Gallery  
 Wollongong City Art Gallery  
 Burnie Art Gallery  
 Devonport Gallery & Arts Centre  
 Tasmanian Art Gallery & Museum  
 National Gallery of Victoria  
 Adelaide Festival Centre Gallery

1 September - 28 September 1980  
 7 October - 9 November 1980  
 12 Dec. 1980 - 11 Jan. 1981  
 23 January - 22 February 1981  
 13 March - 12 April 1981  
 24 April - 7 June 1981  
 25 June - 26 July 1981

## AUSTRALIAN FLORA IN ART

Brisbane Civic Art Gallery &amp; Museum

18 August - 28 September

## WESTERN AUSTRALIAN PRINTMAKERS

Brisbane Civic Art Gallery & Museum  
 Mildura Arts Centre  
 Warrnambool  
 Art Gallery of South Australia  
 Queen Victoria Museum & Art Gallery, Launceston  
 Arts Council, A.C.T.  
 Bathurst Regional Art Gallery

25 July - 24 August 1980  
 10 September - 12 October 1980  
 29 October - 30 November 1980  
 12 Dec. 1980 - 11 Jan. 1981  
 30 January - 1 March 1981  
 20 March - 19 April 1981  
 1 May - 31 May 1981

## WILLIAM DYSON

Bendigo Art Gallery  
 Mildura Arts Centre  
 Brisbane Civic Art Gallery & Museum  
 Undercroft Art Gallery, W.A.

3 October - 9 November 1980  
 28 November - 21 December 1980  
 9 January - 8 February 1981  
 17 February - 15 March 1981

MARGARET PRESTON

National Gallery of Victoria  
Art Gallery of NSW

18 July - 17 August 1980  
30 August - 28 September 1980

NOEL COUNIHAN

Geelong Art Gallery  
Fremantle Arts Centre  
Brisbane Civic Art Gallery  
Benalla Art Gallery  
Queen Victoria Art Gallery

18 August - 11 September 1980  
19 September - 19 October 1980  
29 October - 30 November 1980  
10 Dec. 1980 - 18 Jan. 1981  
28 January - 22 February 1981

RUSSELL DRYSDALE

Brisbane Civic Art Gallery  
Art Gallery of South Australia

2 July - 1 August 1980  
6 September - 19 October 1980

THE D'OYLEY SHOW

Bathurst Regional Art Gallery  
Maitland City Art Gallery  
Armidale Town Hall  
Lismore Art Gallery

28 August - 14 September 1980  
23 September - 3 October 1980  
14 October - 23 October 1980  
5 November - 16 November 1980

JOSHUA McCLELLAND PRINT ROOM

105 Collins Street, Melbourne.

Etchings, Lithographs, Linocuts, Wood-Engravings,  
Aquatints, etc. 1867 to 1946.

29 July - 15 August 1980

CURRENT EXHIBITIONS AT THE STATE LIBRARY OF NSW

The Last Man and the Last Shilling.  
Australia at War, 1885-1919

to 1 February 1981.

The Bulletin, 1880-1910.  
An exhibition of items covering the first thirty  
years, to mark the centenary of *The Bulletin*,  
1880-1980.

to 26 October 1980.

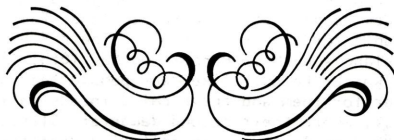
Lionel Lindsay Woodcuts

to 31 August 1980.

THE VILLAS OF WOOLLOOMOOLOO HILL

Elizabeth Bay House

13 August - 31 October 1980



## James Cunningham, Sydney Woodcarver

*John Wade*

The work of many craftsmen goes unnoticed because they rarely signed their works. Sometimes one comes across a marked piece, and from that find other information comes to light. This happened in the case of James Cunningham, a Sydney woodcarver.

When inspecting the carved timber Royal coat of arms from the old Supreme Court, Sydney, Kevin Fahy noticed an incised signature of "J. Cunningham". A search of the directories and other records revealed that Cunningham, born in London, came to Australia in the 1860's and worked in several premises in the area of Brickfield Hill, in Pitt, Goulburn and Liverpool Streets. A little lane running off Pitt Street back up to Goulburn Street, Cunningham Street, is believed to have been named after him. Cunningham lived in the western suburbs of Ashfield and Stanmore, and died in 1903.

As well as the coat of arms, he is known to have carved the decoration on the pulpit of his parish church, the Ashfield Baptist Church, built in 1886. This church was demolished, but the pulpit was re-erected in the present church in Holden Street, Ashfield, although the pulpit now has modern panelling applied to its rear. A table before the altar in the church is also said to be by Cunningham.

Most of this information was published by Kevin Fahy in the *R.A.H.S. Newsletter* no.177 for October-November 1978. It prompted a response from Cunningham's descendants who came forward with a good deal more information about Cunningham and his work, as well as several examples which are still in the family - and which otherwise could not be documented. I am very grateful to them for making the material available.

James Cunningham, (pl.2), was born in London at 1 Coleharbour Street, Hackney Road, in the county of Middlesex on 31st October 1841. His father Samuel was a saw-mill proprietor, his mother was Sophia, nee Lanham. At the age of twenty, on July 12th, 1862, he married Ann Maria Jarvis at Ebenezer Chapel, Bethnel (sic) Green in London, near where he was born. A dress maker of twenty-four years, she was older than James, who was then working as a "looking glass frame maker".

A month later Ann became pregnant. Perhaps the young couple were unaware of this when they decided to pack up and settle in New Zealand. The long voyage cannot have been very comfortable for the pregnant wife. Their first child was a girl Alice, born in the Auckland suburb of Parnell on May 10th, 1863. In July of the same year, the Waikato War broke out; like many people the young family decided that life would be safer for them and their child in Australia. They packed up and took ship for Sydney, where their second daughter, Clara, was born at Druitt Street on 15th July, 1864. By April of the following year the Cunninghams had moved to the eastern side of the city to Palmer Street. Tragedy struck on the 7th of the month when little Clara died. Four months later the first son, Arthur, was born, on 4th September 1865, and a second son, William, followed two years



later on 22nd June 1867. The Cunninghams were living in rented premises at the time, for their addresses were changing regularly. By 1868 James was established in Liverpool Street, in the area in which he was to remain for the rest of his working life. One more son and four more daughters were born to the couple over the next six years<sup>2</sup>.

Until the 1869 edition of Sands no business address is listed for Cunningham, nor is he listed in the trade directory section, and we must assume he worked for someone else. In 1868 however, he went into partnership with William Quill at 117 Liverpool Street. The partnership must have dissolved two years later, for in 1870 James Cunningham is established by himself at 101 Liverpool Street.

A check of the Sands Directories in the Mitchell Library gives Cunningham's business addresses as follows:

ACTUAL YEAR	SANDS DIRECTORY	ADDRESS
1864	1865	p.r. 17 Druitt Street, woodcarver.
1865	1866	p.r. 280 Palmer Street, carrier, (a mistake for carver).
1866	1867	p.r. 4 Samuel Street, carver
1867	1868	p.r. Botany Road, Waterloo.
1868	1869	Cunningham & Quill, 117 Liverpool Street; p.r. Botany Road, Waterloo.
1869	1870	Cunningham & Quill, 117 Liverpool Street.
1870-78	1871-79	101 Liverpool Street.
1879-80	1880-81	Not available, but probably as above.
	1882	Not Listed.
1882-83	1883-84	115 Liverpool Street, (same premises but renumbered).
1884-91	1885-92	368 Pitt Street, (between Liverpool & Goulburn).
1892-1903	1893-1904	85 Goulburn Street.

The family still has a photograph, (pl.5), taken by Beaufoy Merlin's American and Australian Photographic Company of 324 George Street South, of Cunningham's premises at 101 Liverpool Street. Numbered on the back no.9193, it was probably taken in 1870. On the upstairs verandah are Mrs Cunningham, Alice, and probably William. The family continued to live upstairs at the workshop in Liverpool Street, where Elsie, Janie, and Lilly were born - but by 1874 they had taken a private residence in Elizabeth Street, Waterloo. A few years later, in 1882, they were affluent enough to move to their own home in the suburbs, "Milton Villa", in Cromwell Street, Ashfield.

No doubt they were proud of the new home in the suburb, which was just being developed. The family has a photograph of Ann Cunningham with her eldest daughter Alice and youngest daughter May standing outside "Milton Villa", dated June 15, 1882. Another photograph of about the same time shows the four youngest daughters Elsie, Lil, May, and Janie outside the house next door. Alice may have been home for the photograph because she was not well; she died at home on 28th December 1884.

"Milton Villa" and its neighbouring house were weatherboard cottages and, surprisingly, they still exist, at numbers 22 and 24 Cromwell Street. There is no mistaking the house of James Cunningham woodcarver at No.24 - the doors, windows, verandah posts, and hallway bear ample evidence of his skill, (front cover and pl.7). "Milton Villa" has been little altered, apart from a flimsy partial enclosure of the verandah and the demolition of its front picket fence.

As the family grew up and the parents grew old, "Milton Villa" probably became too large for James and Ann Cunningham and their unmarried daughter Lilly. In 1903 they sold "Milton Villa"<sup>3</sup> and moved to a two bedroom brick semi-detached house at 28 Temple Street, Stanmore, built in about 1900, apparently by subdividing a larger block owned by Mrs. Smithers. It suited the Cunninghams and was conveniently situated half-way between the Stanmore Railway Station, where James could commute to his shop in the City, and the Baptist Church in Albany Road, newly opened in 1901, for which James carved a table which is still there.

Sadly James Cunningham was not long to enjoy his new home. He died at the age of sixty-two on 8th December, 1903. His death certificate lists his occupation as wood-carver, and the cause of death as heart disease. He was buried in the Independent Cemetery, Rookwood in grave number 249, where his daughter Alice was laid to rest nineteen years before. His will was probated on 26th February, 1904 - assessed at less than £666, everything was left to his wife Ann. She lived on for another twelve and a half years in the house at Stanmore, where she died on 9th June, 1916. Three days later her remains were interred at the Baptist Cemetery, Rookwood, in grave number 268. Her estate passed to her maiden daughter Lilly. Lilly outlived all her siblings, dying at Haberfield at the age of 83 in 1957.

Information on the business itself is scanty. Cunningham employed other woodcarvers as well as himself, and these included some deaf-mutes. His work was not confined only to domestic furniture, picture frames and ecclesiastical fittings, for he also completed with the help of his tradesmen commissions for public buildings. As well as the British coat of arms for the Supreme Court in Sydney, and the various pieces for his parish churches, Cunningham executed carvings in St. Saviour's Anglican Cathedral in Goulburn, (designed by Edmund Blacket in 1874), St. Mary's Cathedral in Sydney, St. Andrew's Cathedral in Sydney, and the Sydney Town Hall.

According to family tradition he placed an advertisement in the 1889 Sands' Directory<sup>4</sup>, emphasising his architectural carvings:

"James Cunningham,  
Architectural and General Wood Carver  
368, Pitt Street, Sydney,  
Between Goulburn & Liverpool Streets"

Not surprisingly, as well as embellishing his house with carvings, Cunningham made his own furniture. Most of this is in the possession of one of his grand-daughters, but a cedar four-poster bed was sold some years ago, and a few pieces have been given to other members of the family. The remaining collection is extensive and covers a wide range of his work: a wardrobe; a Davenport desk; a medicine chest (pl.6), which, with its many small compartments reflects his interest in homeopathy; a number of carved cedar picture frames, (pls.3,4); a drawing room suite comprising upholstered sofa and two armchairs, (pl.8); a sideboard with an elaborately carved and tiered back, (pl.9); wall brackets; a set of balloon-back dining chairs; an occasional table, (pl.8); and boards for playing chinese checkers. All the household furniture is in cedar, unlike some of the work for churches which was in imported timbers. The variations in style of the furniture indicate that the pieces were probably made at different times. The dates given for the furniture are suggestions based on stylistic features.

The balloon-backed armchair with scrolled carving on legs and back is in the French taste, (pl.8). It lacks the deep-buttoned upholstery one would expect after 1870; its shape and upholstery reflect a fashion current in the 1860's when Cunningham left England, and might have been made soon after his arrival in the Colony - perhaps when the family settled in to the floor above the shop in 1870.

We cannot say how readily Cunningham, or other Colonial woodcarvers, adapted to the new fashions from overseas. That they did respond is clear from the development in style within his own household furnishings. The sideboard is a work of the decade 1880-1890, and displays an interesting mixture of conservative and up-to-date features. The base has two doors with carved borders reminiscent of looking glass frames, flanked by grooved pilasters with leaf mouldings at top and bottom. The horizontal drawer, divided into three sections, is grooved and fitted with brass handles. Above, there is a high back surmounted by a steeply pitched narrow pediment. The pediment and the two shelves either side of the central mirror are supported on turned columns and brackets. The back is richly carved. Visible in the photograph are two wooden goblets with turned stems, also made by Cunningham - each holds an emu egg.

The medicine chest, (pl.6), has two carved doors flanked by grooved, vestigial pilasters, with an egg-and-dart frieze carved with acanthus leaves above, and a drawer with scrolling florals below. A slightly later date is suggested by the urns with lilies and flowers in them on the doors, and the flat rosettes on the pilasters. This should date about 1890 or later.

Several picture frames by Cunningham exist and while some are rectangular, we illustrate here two more unusual examples, both in cedar, with sinuous outlines. This fluid feeling is continued in one with its twining vine pattern, (pl.3), which shows the Art Nouveau movement of the later 1890's. In the other the nationalist art of the Federalism movement is reflected in the native flora, which includes Flannel Flower, (*Actinotis helianthi*) and wattle, (*Acacia*).

Other works by James Cunningham undoubtedly exist and I would be most interested to gather further information about this man and his work. His work has been close to me for some time, for Cunningham was the man chosen by the clockmaker R. B. Smith to provide the carved case for his model, (1887-89), of the Strasburg Clock, which has been the most popular exhibit at the Museum of Applied Arts and Sciences since it was acquired by the Government in 1890.

James Cunningham's furniture does not exhibit the design talent of a Robert Prenzel, but it does demonstrate that he was a fine craftsman in a tradition of furniture making and wood carving which has all but died out today.

Inscription on the back of a  
photograph of an ecclesiastical  
lectern by James Cunningham.

J Cunningham  
Carver  
101 Liverpool Street  
Sydney.

## FOOTNOTES

1. Figures for infant mortality from the *Sydney Morning Herald* based on the five years previous to 1877 show a 53% death rate in the City, rising to 61% in the suburbs.
2. The Cunningham children were:
  - Alice b. 10/5/63 at Parnell, N.Z., d. 28/12/84 at Ashfield
  - Clara b. 15/7/64 at Druitt St., d. 7/4/65 at Palmer St.
  - Arthur b. 4/9/65 at Palmer St., d. 11/3/68 at Botany Rd.
  - William b. 22/6/67 at Samuel St., d. 13/7/1932 at Ashfield.
  - Walter b. 5/2/69 at Botany Rd., d. 12/7/69 at Botany Rd.
  - Elsie b. 1/4/70 at Liverpool St., d. 17/8/1938 at Dee Why.
  - Janie b. 10/1/72 at Liverpool St., d. 15/7/1941 at Bellingen.
  - Lilly b. 2/7/73 at Liverpool St., d. 27/6/1957 at Haberfield.
  - Mabel (May) b. 16/3/76 at Elizabeth St., d. 22/8/1941 at Ashfield.
3. *Sands Directory 1904* shows John Tinsley as the occupier of "Milton Villa".
4. *Sands Directory 1889*, advertisements p.26.

## Illustrations

- Pl.1 (Front cover), "Milton Villa", Ashfield photographed in July 1980. This view of the north side of the house shows the bargeboards, upper floor windows and attic vent with carved decoration attributed to James Cunningham, c.1882. (Photo by John Wade).
- Pl.2 James Cunningham, c.1885.
- Pl.3 Cedar picture frame carved by James Cunningham, c.1895-1900. (Photo by John Wade).
- Pl.4 Cedar picture frame with native flora carved by James Cunningham, c.1895-1900. (Photo by John Wade).
- Pl.5 James Cunningham's shop at 101 Liverpool Street, Sydney, photographed by Beaufoy Merlin, c.1870.
- Pl.6 Cedar medicine chest carved by James Cunningham, c.1890. (Photo by John Wade).
- Pl.7 Wooden carved verandah post capital on the facade of "Milton Villa", attributed to James Cunningham, c.1882. (Photo by John Wade).
- Pl.8 Cedar armchair with solid upholstered arms, carved by James Cunningham, c.1870, and a cedar pedestal table. (Photo by John Wade).
- Pl.9 Cedar high-backed sideboard, c.1880-1890, carved by James Cunningham, c.1880-1890. (Photo by John Wade).
- Pl.10 (Back cover), silver basket decorated with Australian birds by William Edwards, Melbourne c.1860. Reproduced courtesy of the Trustees, Museum of Applied Arts and Sciences. (Photo by Roger Deckker).

## The Mint & Hyde Park Barracks

On the eastern side of Macquarie Street, Governor Lachlan Macquarie erected some imposing public buildings. The south wing of the Rum Hospital later became the first branch of the Royal Mint outside Britain, and then Government Offices. The Prisoners' Barracks, designed by Greenway, were used to house prisoners and then immigrants after transportation ceased in 1841. Until recently it contained Law Courts and associated offices.

Both are being refurbished by the NSW Government Architect's Branch of the Public Works Department, as The Mint and Hyde Park Barracks Historical Museum, to fulfill the long overdue need for a museum of the history of Sydney and New South Wales.

This project is being severely criticised by "a Committee of people gravely concerned about the proposed changes". The Committee's report, drafted by respected architectural historian and former Curator of Elizabeth Bay House, James Broadbent, has been sent to us. In the interests of encouraging informed debate we publish it here. The Committee suggests that after reading the report you ask to inspect the buildings to make up your own mind.

Late last year the replacement of the stone columns on the facade of the Mint was criticised in the *National Trust Magazine* (No.2, November 1979). The Government Architect answered these criticisms and promised "a report on the restoration to be printed at the end of the year". This does not seem to have been made public.

The current debate, mainly about the interior of the buildings, has been referred to the NSW Heritage Council for its advice. In mid-July, work on the building was, very properly, suspended. Officers of the Public Works and Premier's Departments have reacted sensibly to the criticism and are re-assessing the situation.

It is Editorial policy to present both viewpoints in debates about the preservation of our heritage. Your Editor will seek a reply to this report from those who believe that the buildings should be converted to Museum use regardless. Anyone with a worthwhile comment is invited to write to the Editor.

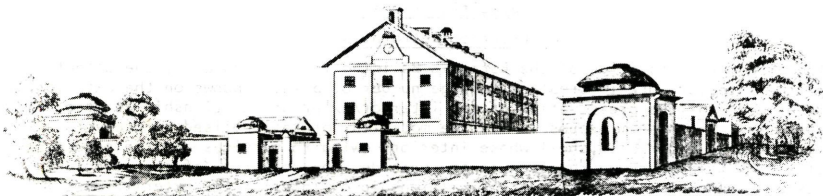


Fig.1: Hyde Park Barracks, from Joseph Fowles *Sydney in 1848*.



REPORT  
on the present state and proposed alterations to  
the HYDE PARK BARRACKS and MINT BUILDING Macquarie  
Street, Sydney.

Drafted by JAMES BROADBENT

HYDE PARK BARRACKS

- In principle: 1. The recycling of this building as a Museum must be secondary to its conservation as a historic site.
2. Modern architectural aesthetics employed in this recycling are irrelevant and must be secondary to the preservation of the historic integrity, (i.e. the character or 'message'), of the building.

The importance of  
the building

1. The Barracks as it stands today, is, in the unanimous opinion of the Committee, the most important early colonial secular building in Australia.
2. The Committee concurs with W.Hardy Wilson's judgement that the building is arguably the finest thing Greenway ever did. Greenway's design is one of classic breadth and simplicity and at all costs nothing should be done to complicate this simplicity. Indeed the building's significance to the colonial and social history of Australia makes its claim as "the Parthenon of Australia" not extravagant.
3. The third level is the most important extant interior of the early colonial period, an interior of equal importance to the exterior. It is the only extant convict barracks interior in Australia.
4. It is a building in which the highest architectural quality combines with the most forceful historical evidence of colonial immigration and settlement both enforced and free, from 1817 to the 1870's.

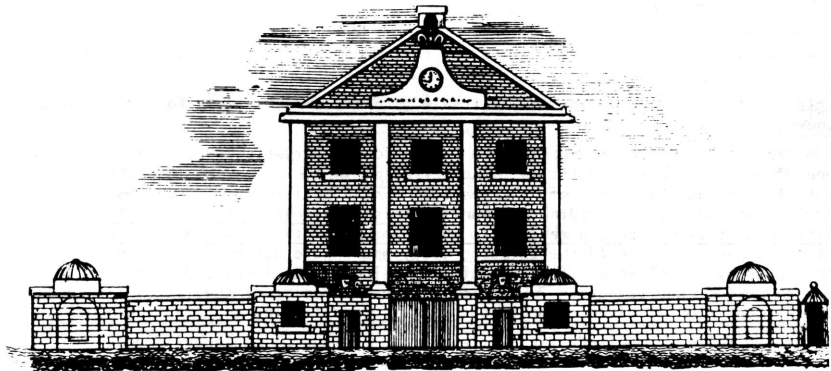
That the character as well as the fabric of Francis Greenway's masterpiece be preserved, is essential. The tastefulness of the intrusion of those museum requirements and services itemised below will not assure the preservation of its unique character.

Specific Issues:

a. Exterior Restoration:

The exterior restoration of the Barracks Building is good. However, the effect of the interior work in creating a large number of blind windows on the exterior is of concern. The preservation of the interior/exterior relationship is esse essential. The museum proposals must be modified, or rationalised to prevent the building becoming a shell whose interiors owing to services and the screening of window bays bears no relation to the outside. The integrity of the structure, its bay and window rhythms and the relationship of interior and exterior must be maintained.





*Hyde Park Barricks. J. Maclehoze Sydney.*

Fig.2: Hyde Park Barracks, from James Maclehoze, *Picture of Sydney and Strangers' Guide in NSW for 1839.*

b. Interior Restoration:

Levels 1 and 2. In order to maintain the essential character of its floors while allowing for their use as galleries, all existing surfaces should be maintained - i.e. exposed boarded ceilings, boarded floors, plastered walls (all surviving details) etc. Sufficient materials survive to justify this repair and restoration. Nothing should be sacrificed for the convenience or aesthetics of the museum galleries.

Level 3. This is the most important interior in the complex. As confirmed during our inspection, 90% of what one sees is Greenway's work. Architecturally the interior is stunning and, as a mirror to the skill and craftsmanship of our earliest colonial tradesmen, it is unsurpassed. Furthermore, it is the most remarkable interior remaining to us from the convict era and the beginnings of immigration to Australia.

In its present state, without the need of elaborate interpretation there is an overwhelming impression of its history. Any alteration to its character would be disastrous and would destroy the history which this museum is being set up to celebrate. The Government Architect's historical and archaeological research has verified the importance of the interior in its present state.

In particular

The wall surfaces should be stabilised and where appropriate, whitewashed, while retaining the existing patina built up over 160 years.

The ceilings should not be touched, but their age and patina revealed.

The cleaning up of this area to suit it for special exhibitions will inevitably destroy essential archaeological evidence.

Its spatial character, its size, and its rhythm of bays and windows is important, and should not be modified to suit an imposed museum function.

This level is far more important in itself than any object likely to be displayed therein.

The head of the UNESCO-sponsored Rome Centre for Conservation, Dr. Bernard Feilden, one of the principal authorities on conservation in the world, on inspecting the interior, eloquently spoke of "the message" of the building - of the crowded bodies, of the press of ordinary humanity. This is a message crucial to the history of this country, a message to which the majority of Australians relate.

It is palpably evident in the building today and should not be obscured nor destroyed by the niceties of architectural design or the imposed demands of modern museum requirements - in particular, the cocooning of the interior through the introduction of alien elements such as air conditioning and lighting.

Services: While recognised as essential for some areas of these buildings, the Committee was dismayed to see the work undertaken so far in preparing for the installation of the lift. Conflicting justifications, (for disabled people and for services), were offered for the position and size of the lift. Work on this aspect should be delayed until a rationalised solution is found to satisfy the minimum design purpose. In view of its importance there should be no lift to Level 3.

Fire Stairs: The fire isolated well of the escape stair between levels 3 and 2 need not rise into the space of Level 3. The fire door could be located on the half landing between the floors.

Generally: All services and lavatories should be removed from the main building to leave only a modified lift and fire escape stair.

Surrounds: The architectural quality of the building does not require enhancing by landscaping the compound, and its character would be severely lessened by the continuation of the cluttered landscaping already constructed between the Barracks and St. James.

Outdoor Eating: The outdoor eating area may be tastefully and elegantly designed. However, in an institution set up to interpret early NSW history to the public, its intrusion into the only intact area of the only surviving convict Barracks Compound shows an extreme lack of respect for the history of the building and the museum's principal exhibit. The restaurant terrace is offensive.

Northern Wing: Similarly, compared to other and lesser historic sites in Australia where important remains are carefully and conscientiously interpreted for the public, the adaption of the remaining cell block as a bar shows an arrogant lack of appreciation of this State's history. Other areas in this wing are understood to be intact or partially intact, such as the kitchen, together with its fireplaces and should be preserved and not converted to lesser museum uses.

The remaining areas may be used for museum Services and facilities.

#### MINT BUILDING

Because of the many changes and lesser character the interiors of the Mint appear to present fewer problems. Again, this Committee stresses that it is of the first importance that the public be able to experience and appreciate the

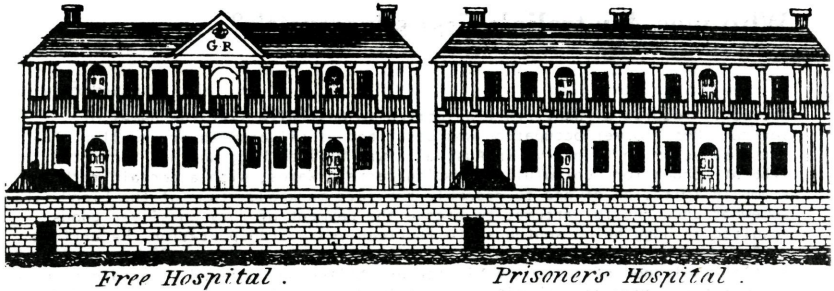


Fig.3: The Rum Hospital, with the Mint Building on the right, from James Maclehole, *Picture of Sydney and Strangers' Guide in NSW for 1839*.

design - Governor Macquarie's design - of the building. To walk freely through the French doors of the Upper Floor into generous verandahs overlooking Macquarie Street is a delight, an experience probably far more rewarding to most visitors than the inspection of rows of coins or stamps. If for security or conservation reasons these doors and windows need to be locked or screened for light, the public's appreciation will be restricted in favour of a comparatively elitist use.

In Conclusion: The "message" of the buildings - of this State's beginnings in transportation and then of immigration - is very real and of enormous significance to the people of New South Wales. The message and the fabric of the buildings are of far greater importance than the demands of their recycled use.

The New South Wales Government has embarked on an excellent project in setting up a museum to display and interpret the heritage of this State, but the Mint Building and the Barracks Building and Compound are not simply display cases for this museum. They are its principal objects. They are not redundant buildings to be recycled, but historic remains of the utmost importance, to be conserved, presented conscientiously, and interpreted for the public benefit. This is not being achieved.



## Who was Australia's first silversmith?

*Kevin Fahy*

The early records of convicts transported to Australia list the names of several whose former occupation was described as silversmith or jeweller. The first silversmith to arrive in Australia was William Hogg who was convicted in 1786 at London for "unlawfully stamping certain wares, with a certain mark and stamp in imitation of and to resemble the said mark and stamp of the Lion". This somewhat unsuccessful attempt to escape the payment of duty on silver goods resulted in Hogg being sentenced to fourteen years transportation. He arrived at Sydney on the *Scarborough* with the First Fleet in January 1788 where with little likelihood of following his former calling he achieved a certain notoriety as an actor, somewhat uncharitably described as "in the walk of low comedy".

While it is known that silver flatware was made in Australia by 1803 the claim to the earliest known example of Australian silverware possibly belongs to a small horn snuff box that was presented to the Mitchell Library by Guy Johnston in 1963. A circular silver button set in the lid is engraved "The gift of Capt. Woodriff R.N. Jan. 13 1804" and decorated with a winged hourglass above which is the motto "In Time".

Daniel Woodriff (1756-1842) was a naval officer who was first sent to Australia in 1792. In 1803 he was appointed to command H.M.S. *Calcutta* in David Collins' expedition to found a new settlement in Bass Strait. He did not proceed beyond Port Phillip Bay and had returned to Sydney before the end of the year. While there he gave some assistance to check the convict insurrection planned to support the one at Castle Hill. He is also recorded as receiving a grant of 1,000 acres at Penrith. He sailed from Sydney in March 1804 and later spent some time in France as a prisoner-of-war. He was to hold several official posts in England and the West Indies before his retirement in 1822 at first to Gosport and later Greenwich. In 1831 he was created a C.B. and in 1837 made one of the four resident captains at Greenwich Hospital, preferring that position to rear-admiral's rank.

The snuff box was probably intended for lieutenant Colonel George Johnston (1764-1823) whose place in Australian history is best known for his part in the suppression of the armed uprising of Irish convicts at Vinegar Hill in March 1804, and to a less definite claim of being the first man ashore on the arrival of the First Fleet at Sydney Cove in January 1788. It was eventually presented to the Mitchell Library by one of his descendants.

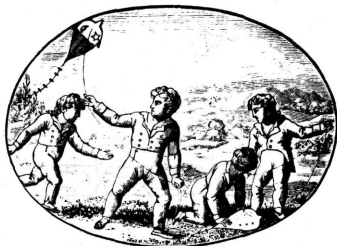
While the snuff box is of English or Scottish origin the evidence would at least indicate the inscription on the button to be the work of a local engraver. The most likely contender for this distinction is John Austin, a silversmith and engraver who, with Ferdinand Meurant, a jeweller, was convicted at Dublin in 1798 of attempting to defraud the bank of Dublin. Their sentence was commuted to transportation for life and they arrived at Sydney on the *Minerva*, on 11 November 1800. In 1803 Meurant received a free pardon and Austin was granted a conditional pardon. It was later reported that from the time of their arrival in the colony the only work they had done was making jewellery and other trinkets for the wife of Governor King.

John Austin is listed in *Irish Georgian Silver* by Douglas Bennett as a seal engraver at 9 Ross Lane, Dublin 1792-1796 and at 43 Fishamble Street, Dublin in 1797. According to *Notes On Australian Artists* by William Dixon published in the *Royal Australian Historical Society Journal* in 1919 and other sources, despite the several notices over the years of his impending departure from the Colony in 1815 he was appointed Keeper of the Town Clock at £10 per annum. He continued to hold this position until 1819. While it is believed that he left his wife and family behind him in Ireland the evidence suggests his wife and son Henry were to follow him to Australia. A somewhat unhappy situation soon resulted and several notices were to appear in *The Sydney Gazette* regarding the desertion of his wife, not to mention cautions against harbouring her or providing her with any credit. In 1809 he advertised as a Copper Plate Printer and Engraver and was for several years the engraver for the Bank of New South Wales which was established in 1817<sup>1</sup>. He first lived near the Governor's Wharf which would have been in the present Macquarie Place area and is later listed as residing in O'Connell Street. His death at this address is recorded 27 March 1837 in his 77th year.

There is no direct evidence to associate him with "the ingenious artist" and engraver J. G. Austin who is listed in directories as residing at Hunter Street in 1836 and Bridge Street in 1837<sup>2</sup>, but should such a connection be established it would be a significant contribution to the history of early Australian art.

Readers of this brief note may be able to challenge the claims of William Hogg as Australia's first silversmith and to John Austin's possible production of Australia's first piece of silverwork. In any case these claims are deserving of the attention of anyone interested in the subject of early Australian silver.

- FOOTNOTES: 1. He is probably the Mr. Austin, jeweller, to whom the silversmith Walter Harley was assigned between 1815 and 1818.
2. J. G. Austin published Charles Rodius' series of portraits of Aboriginal chiefs. On the lithograph (1834) of Neddy Noora, chief of the Shoalhaven Tribe, his address is given as 15 Phillip Street, Sydney. (Ed.)



# A Guide to the Later Works of William Kerr and J.M. Wendt

*Ian Rumsey*

Having recently purchased examples of both makers' later works, I was surprised after some research at the similarities in the way that both firms developed from the 1890's to the 1920's. Not only were their later company histories parallel, the items they produced followed an identical pattern with changing economic forces and ownership.

## WILLIAM KERR, (Sydney).

It is not surprising the number of people who attribute the work of William Kerr to a date much later than his death in 1896. This comes about due to a confusing hallmarking system that did not alter from 1873 to 1938, and a change in ownership of the firm after Kerr Snr's death. His sons William, Walter and Harry took control of the business using the same name of William or W. Kerr (both were used) up to 1938 when the business closed. So to confuse us further we have two William Kerrs and three W. Kerrs in the one family business. It is only when silver is inscribed and dated that one can easily distinguish the work of Kerr Snr as against the firm of W. Kerr. I will deal later with how style changes can help to date uninscribed silver pieces of Kerr's.

**W · KERR**

Standard mark for William Kerr Snr 1873-1876  
and for the firm of W. Kerr 1896-1938.

## J. M. WENDT, (Adelaide).

The collector faces identical problems as with Kerr, when looking at J. M. Wendt's later work and that of his firm's earlier work under the control of his stepson. Here again the hallmarks can be confusing to the beginner. J. M. Wendt was making silver from the mid 1850's to his death in 1917. His stepson, H. K. Wendt, then continued the business for some time. Wendts are still jewellers in Adelaide, though no longer makers of silver.

After 1917 the initials J. M. were dropped from the firm's official name and hallmarks, but this is only a part indication for identifying Wendt Snr's later works from that of his stepson, for he often used on pre-1917 pieces the "Wendt" stamp which was the standard marking used by the firm up to the 1930's.

**J.M. WENDT**  
**ADELAIDE**

OR



**WENDT**



AND

**WENDT**  
**STG. SIL**

(1) and (2) pre 1917, but (3) although standard post 1917  
markings were also used before this date.



The examples shown at the bottom of page 22 are only some of the many variations used by Wendts from the 1850 s onwards, and are simplified here.

## PERIOD AND STYLE

Placing silver in the right period, when hallmarks are unreliable and without dated inscriptions, the collector has only the style and technique as a clue to age. In Australia economic pressures of imports, rising labour and raw material costs, dictated styles to a great degree from the late 1890 s onwards and these factors affected both firms similarly in the silver they made for the local market.

Basically, Kerr and Wedt Snrs' work can be broadly characterised with Victorian styling, being heavier looking, more richly embossed and with more elaborate engraving than the firms' work under their families' guidance. Under the old craftsmen most work had to be hand beaten from start to finish by the one man. Labour costs were relatively stable, as was the supply of silver, so if moulded decorations were called for, (e.g. figures or animals), they were generally solid and not hollow silver.

As the 1900 s approached the new management of Kerrs, and later Wendts, felt the effect of increased labour costs and so to remain competitive their silver ware was characterised by:

- a) Greater use of machine spun and shaped silver of a lighter gauge than would have been used by their predecessors;
- b) Silver articles took on a cleaner, more basic styling with little or no decoration. Cast or moulded handles etc., also became lighter and more plain;
- c) Silver items tended to be smaller, (e.g. trophies, fobs, christening mugs, etc.), to keep the costs down and help in manufacturing. Even plinths tended to be pressed Bakelite instead of wood;
- d) Any decorations were engraved into the silver and so saved man hours.

Finally both jewellers relied increasingly on the cheaper "bread and butter" items for their survival, for the day of large hand-made commissions was well and truly over. After world War 1 both firms were making less of their own silver and importing cheaper electro-plate and sterling from England, where quality and quantity could be guaranteed. These factors led to the demise of the Australian silversmith

## CONCLUSION

This article is by and large a generalisation to give the new collector some hints on identifying later silver by Wendt and Kerr either made by them or under their supervision as opposed to work stamped Kerr or Wendt, but of a later period.

I hope I have helped clear up some confusion that is associated with these two men and their businesses.



# Birds in a Basket

John Wade

Birds - apart from emus - are not common motifs in Australian silver, and nor does one often come across the basket shape. So when a London dealer offered the Museum of Applied Arts and Sciences the rare combination of a silver basket ornamented with Australian birds, the Trustees agreed to purchase it, (p.10, back cover)

It is a handsome piece, standing 10.6 cm high to the rim, 13.9 cm wide across the handles, and 17.6 cm high overall. The foot consists of fruiting grape vine made up in four separate repeating cast sections soldered to the base. Base and body have been hammered from a single sheet, re-used from an earlier vessel. Perhaps it had met with an accident - or maybe it was stolen - for the "BS" mark of prominent London maker Benjamin Smith has been overstruck, and the town mark of London, the leopard head crowned, has been nearly obliterated.

The pierced openwork body is elaborately worked in repousse. On one side we have an uninscribed shield, flanked each side by a parakeet, (family Psittacidae) and sunbird, (family Nectariniidae), on grapevine branches. On the other side, (illustrated), are two sunbirds, a large cockatoo, (family Cacatuidae), and a rifle bird, (family Paradisaedidae)<sup>1</sup>.

For no good reason, the branch on which the cockatoo sits sprouts a different sort of foliage. Around the rim are cast and applied swags of fruiting grape vine, with larger bunches at the nodes; the swing handle continues the theme. Detail on birds, branches and leaves has been added by engraving. The basket lacks its original liner, which was probably of coloured glass.

The familiar maker's marks of emu, WE, kangaroo, show that William Edwards of Melbourne made it, while the stamp of "Walsh & So(n)" or "Walsh & So(ns)" adds not only the retailer's name but also helps date it between c.1859 and c.1865<sup>2</sup>.

William Edwards had a predilection for cast and applied grapevines, which appear frequently in his work. Sometimes they are probably English castings which he imported; two claret jugs of the 1860s by Edwards<sup>3</sup> have cast grapevines very very similar to examples found on English works of the same period. However, the castings on this basket in my opinion are of Colonial manufacture.

In Edwards' work we can also find birds, for a parakeet amid grapevines occurs as the final of scent bottle holder from his workshop<sup>4</sup>. But the motif remains rare, perhaps because it was not overtly Australian enough. The newly-acquired basket, in spite of the presence of the Australian birds, does not present that overwhelmingly Australian aspect which our later 19th century silversmiths strove for - even if one of the branches does produce something more akin to gum than grape leaves

## FOOTNOTES:

1. My thanks to Graeme Phipps for identifying the birds.
2. According to Hawkins et al., *Australian Silver 1800-1900*, p.108, Alfred Walsh took his elder son Alfred into the business c.1859. The younger son Frederick had joined the firm by 1864, and the firm became Walsh Bros., on the retirement of Alfred Snr., c.1865.
3. Hawkins et al., no.136 (illustrated on p.100) and 139. The latter jug, now in the Museum of Applied Arts and Sciences (A5142) is similar to English  
(cont'd on bottom of p.25)

## New Books

**PROPERTIES AND PREMISES.** Sydney, Hardie and Gorman Ltd., 1979. Hard covers, 150 pages, illustrated. \$12.00.

Sydney real estate agents Hardie and Gorman reprinted 1000 bound copies of the first twelve numbers of their journal *Properties and Premises*, covering the period April 1918 to March 1919, to celebrate their move to new premises and to benefit the NSW Society for Crippled Children.

In the preface, Professor Max Kelly lucidly explains the importance of this work as an historical document, which covers the euphoric period after "a war that some called Great". It is an important document on the architecture, the real estate market, and the business life of the period. Copies may still be obtainable from Hardie and Gorman, 60 Margaret Street, Sydney.

**DECORATIVE ARTS FROM THE COLLECTIONS OF THE NATIONAL GALLERY OF VICTORIA.** Melbourne, National Gallery of Victoria, 1980. Soft covers, 124 pages, many colour and monochrome illustrations.

This delightful book illustrates some of the highlights from the splendid collection of the Department of Decorative Arts at the National Gallery of Victoria, undoubtedly Australia's finest collection in this field. The hundred or so objects discussed are arranged chronologically, and each has a photograph. Quality of the photographs and design is excellent, and this book will undoubtedly have a market in the sending-to-friends-overseas line. At the end is the section devoted to Australian Decorative Arts, where fourteen works are illustrated. Most of these are old friends known from other publications. It comes as no surprise that kangaroos appear on one of them!

**GEORGE FRENCH ANGAS. ARTIST, TRAVELLER, AND NATURALIST, 1822-1886,** by John Tregenza. Adelaide, Art Gallery of South Australia, 1980. 88 pages, 69 coloured and monochrome illustrations.

Published to coincide with an exhibition of Angas' works during the 1980 Adelaide Festival, this book contains a biographical essay on Angas together with a selection of his work. The 56 reproductions of watercolours and lithographs, 16 of them in colour, are accompanied by explanatory notes.

Dr. Tregenza visited nearly every one of the places in South Australia that Angas painted, and his comments on Angas' interpretation of the scenes "in order to make a more pleasing composition" are just one interesting sidelight on the artist's work. Here is one of those rare efforts in Australian history to make an integrated discussion of the man, and his art, on the understanding that "style is the man himself".

George French Angas sacrificed a comfortable life when he declared: "I felt I was not born to sacrifice every high thought and feeling at the shrine of Mammon." Had he not done so, we would not today have his fine illustrations and several books on 19th century Australia, Africa, South America, and the Pacific.

---

ones which appeared at Sotheby's Belgravia on 20/5/1976 lot 258, and 5/7/1979 lot 585, and are illustrated in the sale catalogue.

*THE MAITLAND AND MORPETH STRING QUARTET*, by Nicholas Enright, illustrated by Victoria Roberts. Sydney, The David Ell Press, 1980. 64 pages.

The story of the world famous quartet which made Maitland renowned throughout the Hunter Valley. It is rumoured that the actual instruments used by the quartet are soon coming up for sale at auction in the country.

*EUGEN VON GUERARD*, by Candice Bruce, with an introduction by Daniel Thomas, Australian Gallery Directors' Council, 1980. 139 pages, many colour and monochrome illustrations. \$7.50.

The catalogue for the Eugen von Guerard exhibition is surely one of the finest ever produced in Australia. The text is scholarly and while detailed is very readable. The design, by Alistair Hay, is superb. As ever, the photographs never quite capture the brilliance and colour of the originals - no photographic reproduction could capture the mirror lake in "Milford Sound", exhibited at the Sydney International Exhibition of 1879-80. Your Editor, (who admits a prejudice against academic Romanticism), remains unconvinced that von Guerard's art is enough "for us to admire him greatly", (p.12), and would have liked to see some detailed photographs illustrating his "microscopism". The influence of his father, Bernhard von Guerard, a miniaturist painter, might have been further developed. But see the exhibition, buy the catalogue, and make up your own mind.

**MORAN'S**  
**Machine Bread Factory,**  
**CAMPERDOWN,**

---

Is the Cleanest, most Up-to-Date little Bakery in this State. The Bread is supplied to the leading Hospitals, Royal P.A., Sydney, Moorcliff, and Lewisham; Colleges, Convents, and Hotels in the Metropolis. Our carts deliver everywhere. Your orders will receive immediate attention....

---

**Branch: WALKER STREET, NORTH SYDNEY.**

# ANTHONY HORDERN & SONS,

THE ONLY UNIVERSAL PROVIDERS,  
THE NEW PALACE EMPORIUM,



The Home of . . .

THE PEOPLE'S MARKET,  
**ANTHONY HORDERN'S FAMOUS LOW PRICES,**  
ON THE HISTORIC SLOPE OF BRICKFIELD HILL.

## Our contributors

*James Broadbent*, graduate from the University of Sydney in both architecture and fine arts, was curator of Elizabeth Bay House from 1978-79. He is well known for his writings on Australian nineteenth century architecture and gardening, and in August will be taking up a Research Scholarship at the Australian National University, Canberra.

*Kevin Fahy*, an Arts graduate from the University of Sydney, he has long been regarded as one of Australia's leading experts on Australian silver, furniture and clocks. He has written and lectured on all three subjects. A staunch worker for the National Trust, later in 1980 he will lead a tour to the United States for the Australiana Fund.

*Ian Runsey* is the owner of a small trucking firm carrying the products of Sydney brewer Tooth & Co. He started collecting antiques six years ago and over the last four years has specialised in items of Australian interest.

*John Wade*, graduate of the University of Sydney with First Class Honours in Archaeology, is Senior Curator at the Museum of Applied Arts and Sciences. As well as Editor of the Australiana Society Newsletter, he is Secretary of the Museums Association of Australia, a member of the Museums and Galleries committee of the Cultural Grants Advisory Council, and a committee member of the Australian Society for Historical Archaeology.





THE AUSTRALIANA SOCIETY

The reverse of this page is a membership application form for the Australiana Society.

Please pass it on to someone who will use it.

Thankyou.



# THE AUSTRALIANA SOCIETY

P.O. BOX A378 SYDNEY SOUTH 2000

## MEMBERSHIP APPLICATION FORM

(block letters please)

SURNAME ..... (Dr, Mr, Mrs, Miss) .....

OTHER NAMES .....

POSTAL ADDRESS .....

.....POSTCODE .....

TELEPHONE: PRIVATE .....BUSINESS .....

SPECIAL INTERESTS .....

SIGNATURE OF PROPOSER .....Membership No. ....

SIGNATURE OF SECONDER .....Membership No. ....

Proposer and seconder are responsible for the conduct of the person nominated by them for membership of the Society.

### TO THE SOCIETY

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

Date ..... Signature of Candidate .....

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

Remarks:

Membership  
Number.



6



7



8



9

