

THE AUSTRALIANA SOCIETY NEWSLETTER



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Editorial

The editorial policy of this Newsletter is to provide members with news of developments in the Australiana field, and to publish research articles.

We need your help to provide the news. Please send details of seminars, new books, research notes and other snippets to the Editor, preferably following or improving the format of notes in this edition.

Members also must provide the research articles. To help you do this, this issue has the first of a series of articles by Patricia McDonald on where to look for information. The first article is a general introduction on how to use a library, a list of useful reference books, and some suggestions on how to go about gathering information. The following articles will deal in more detail with sources for systematic research on the fine arts and the decorative arts.

This might all look daunting but it is not meant to be. It is designed to show you where to look for relevant information. Do not feel constrained to look up every reference on a subject, Your contributions will be welcome if they are interesting, and it is the Editor's job to give or find help for you if you need it. You have only to ask.

We also want to link articles in each issue by a common theme wherever possible. The issue for April 1982 will have as its theme the Sydney Harbour Bridge, which celebrates its 50th birthday on 19th March. So if you have ideas for articles let the Editor know so that we can plan ahead - please.

Society Information

NEXT MEETING

The next meeting of the Society will be the Annual General Meeting, held at 7.30 pm, on Thursday, 6th August 1981, at the Kirribilli Neighbourhood Centre, 16 Fitzroy Street, Kirribilli, NSW.

An election of office bearers for 1981-82 will be held. Nominations will be taken from the floor for the positions of President, two Vice-Presidents, Honorary Secretary, Honorary Treasurer, and committee members.

This will be followed by our annual AUCTION, which is not only an opportunity for you to buy and sell pieces, but through the low commission charged, a chance for you to contribute to the Society's funds. So bring along the pieces you want to sell, and your money to add to your collection

SUBSCRIPTIONS

Membership subscriptions are due on 1st January. Rates for 1981 are:

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

Subscription and membership enquiries should be addressed to the Hon. Secretary, The Australiana Society, Box A378, Sydney South, NSW, 2000. Members receive the *Newsletter* free. Meetings are held every two months, on the first Thursday of the even months, in Sydney.

Membership subscriptions are the main financial strength of the Society; why not get your friends to join?

Australiana News

SYDNEY HARBOUR BRIDGE ANNIVERSARY

March 19th, 1982, is the 50th anniversary of the opening of the Sydney Harbour Bridge, one of Australia's most famous landmarks. Special events are planned to commemorate the event.

The Sydney Harbour Bridge Exhibition opening in March 1982 at the Art Gallery of New South Wales will survey images of the bridge in various media - (prints, photographs, watercolours, oils, collage) - from the time of its construction to the present day. The Bridge was not only the greatest monument of its period, it was also a symbol of the machine age to which many artists responded - Grace Cossington Smith, Roland Wakelin, John D. Moore, Margaret Preston, Dorrit Black, and Jesse Traill. Photographers like Cazneau were inspired by its distinctive silhouette.

In recent times there has been a revival of interest in this theme. Overall the Bridge remains a potent image for Sydney, (a city dominated by the Harbour), and for things Australian. Hopefully this will be a lively exhibition documenting artists' responses to a form that has been a part of the city skyline for fifty years, during which time many changes have taken place. Ursula Prunster, Assistant Curator of Australian Art, is organising the show, which will be accompanied by a fully illustrated catalogue to be published jointly by the Art Gallery of New South Wales and Angus & Robertson.

The Department of Main Roads will also be mounting its Harbour Bridge exhibition, down on Bennelong Point in the Exhibition Hall of the Opera House where the visitor can also see and muse over the real thing. The DMR plans to re-open the southern pylon for the anniversary. Further details of DMR plans are available from Phil Verner, phone (02) 20933.

Our bit for this event will be a special number of the *Newsletter* in April 1982. Already Patricia McDonald has agreed to give us an article on Harbour Bridge doyleys. Your Editor is looking is looking for volunteers to deal with other aspects, including souvenirs, glass dishes, postcards, bread boards, poker work, biscuit moulds, and all the other serious subjects or delightful nonsense connected with the bridge.

BATHURST AT THE TURN OF THE CENTURY

The Bathurst Regional Art Gallery recently combined with the Bathurst Historical Society to mount an exhibition of fifty photographs of Bathurst in the first two decades of the twentieth century. A local photographer, Mr Gregory, of George Street, Bathurst, had taken the pictures. His 3,500 negatives were saved from destruction by the quick action of Jack Campbell who saw them being loaded on a tray, and bought them on the spot.

PORTABLE ULTRAVIOLET LIGHT

Ultraviolet light is useful for examining objects such as ceramics which have been restored in plaster, for under UV the plaster restoration shines more brightly than the ceramic body. Now a battery-operated, portable, UV light measuring only 16 x 9 x 3 cm is available from Nordest, 206 Newbury Street, Boston, Mass. 02116, USA, for \$US41.95.

EXHIBITIONS AT ELIZABETH BAY HOUSE

IN MEMORIAM - an exhibition at Elizabeth Bay House on nineteenth century mourning traditions and all the trappings of Victorian death. Opens August 6th, 1981, until the end of October.

VICTORIAN ENTERTAINMENTS - all the fun of the fair in an exhibition at Elizabeth Bay House running from December 1981 to February 1982.

GLASS IN NEW SOUTH WALES

The NSW Heritage Council is funding a project to research the history of the glass industry in NSW. The study is being carried out by Dr Jim Boow of Sydney, a lecturer in Materials Science at the NSW Institute of Technology, and will take nine months to complete.

Dr Boow will be concerned with the importation of commercial glass, mostly bottles, into NSW before 1900. He will be particularly concerned with trying to identify

features of the glass which will enable its dating or identification. Part of the study will be concerned with the history of commercial glass production in the colony itself.

The Heritage Council is also funding the research by Helen Proudfoot of a Heritage Trail in the western Sydney area, and considering a research project documenting the production of utilitarian pottery in New South Wales.

CAPTAIN COOK'S SEXTANT ?

On 11th June, 1981, Sotheby's Bond Street gallery auctioned a 15 inch brass sextant made by Ramsden, London, and reputed to have been one of the four taken on Cook's third voyage of discovery, 1776-1780. Cook commanded the *Resolution* and Charles Clerke the *Discovery*; Clerke took command after the death of Cook at Hawaii on 14 February 1779.

Four sextants are known to have been taken on the voyage: an 18" Bird sextant now in the Science Museum; a 14½" Ramsden now in New Zealand; another similar said to have been in the Watt Institution, Greenock, Scotland, in 1937; and this instrument. (Lt-Cdr Derek Howse wrote on Cook's instruments in the *Mariner's Mirror* of May 1979.)

The sextant was purchased by a Brighton (UK) dealer for £stg.11,000 plus VAT. If this instrument was used on Cook's third voyage, then it has no direct connection with Australia, but such is the power of association, that some might regard it as a piece of Australiana

CHANGE OF ADDRESS

Our Treasurer, Andy Simpson, begs to acquaint society members, old customers, and friends, of his new address, 41 Wemyss Street, Marrickville, 2204. Telephone (02) 569 0211.

BICENTENNIAL 1988

By a delightful coincidence, the bicentenary of European colonisation of Australia in 1988 also coincides with the tenth anniversary of the Society. The Australian Bicentennial Authority has been set up to plan, coordinate, and manage the 200th anniversary of European settlement in Australia. Staff of the Authority have an active programme of disseminating information to groups such as ours so that they can participate effectively in Bicentennial planning.

If you have any ideas about how the Australiana Society can participate in the Bicentennial, please let the Committee know. It is not too early to start thinking about it.

SAMUEL ELYARD

Samuel Elyard (1817-1910) was a public servant, watercolour painter and photographer

working in Sydney and Nowra from the 1830s. He was born on the Isle of Wight, came out with his family in 1821, and demonstrated his talent for portrait painting at the Australian College. Conrad Martens and J S Prout also taught him. From 1837 to 1868 he was employed as a public servant, spending much of his retirement in painting the scenery of the Shoalhaven district around Nowra on the south coast of NSW. Extensive collections of his work are held in the State Library of NSW and in the Shoalhaven City Library at Nowra.

Jonathan Watkins is preparing an entry on Elyard for the *Dictionary of Australian Artists* and would appreciate further information on Elyard, and particularly information about unpublished works. If you can help please contact him at the Department of Fine Arts, University of Sydney, NSW, 2006.

DECORATIVE PLASTERWORK

Joanna Capon is collecting evidence of the use of decorative plasterwork in Australia before the First World War. She would appreciate any help in the way of references, photographs, or notes on decorative plasterwork inside or outside buildings, including ceilings, cornices, and so on. Please contact Mrs Capon by writing to her at 3 Mansion Road, Bellevue Hill, NSW, 2023.

ARCHITECTURAL DETAIL STUDY

Kate Bertles is researching architectural detail in 19th Century Australia for an M.Sc thesis in Architectural Conservation at the University of Sydney. She is particularly interested in intact interiors with original detailing, and in photographs or paintings of 19th century interiors. You can contact Kate at the Sydney Cove Authority, 80 George Street, Sydney, or at 27 Hope St., Blaxland.

CONSERVATION OF FEDERATION HOUSES

The Heritage Council of NSW held a one-day seminar in Haberfield on the Conservation of Federation Houses as part of its program to preserve the suburb's architecture and character. The seminar, held on Saturday 16th May, was opened by the Minister for Environment and Planning, the Hon. Eric Bedford. More than seventy people attended, and those turned away will be invited to take part in a second seminar to be held in a few months, perhaps in another suburb with Federation houses.

The seminar consisted of a number of lectures illustrated by slides on Federation architecture, gardens, and interiors. It finished with a walking tour of Federation houses, shops, and churches in this garden suburb. A 90 page book with texts of the lectures, helpful information such as lists of plants for Federation gardens, and a directory of suppliers of building materials and services was produced for participants. Copies were also available for sale at \$3 each.

Haberfield was chosen as the venue because of the extensive damage being done to the visual harmony of the area by obtrusive modernisations carried out mainly by newcomers to the area. Ashfield Council and the Department of Environment and Planning are trying to agree on guidelines for development in the area, and the Council has agreed on a two month moratorium on building approvals while details

are worked out. The desecration of the area, which was conceived by Richard Stanton and carried out by the architect Stansfield, has received wide coverage in the press and even on ABC television's "Nationwide".

The seminar pointed out to people the essential characteristics of Federation architecture, gardens, and domestic interiors, and showed how one might go about recreating them. As the Federation style was a special Australian adaptation of several international stylistic movements, it is of some interest. Trevor Howells, a postgraduate architecture student at the University of Sydney, has received a \$4,000 grant from the Department of Environment and Planning to research Federation architecture in NSW.

Enquiries regarding the book or the seminar can be addressed to Ms Sheri Burke, Heritage Conservation Branch, Department of Environment and Planning, 175 Liverpool Street, Sydney, 2000.

AUSTRALIAN SILVER IN THE NATIONAL GALLERY OF VICTORIA

A survey of the development of the work of Australian silversmiths, illustrated by examples in the collection of the National Gallery of Victoria, appears in the latest, (Winter 1981), edition of *Art and Australia*. The Gallery's Curator of Decorative Arts, Terence Lane, uses the largest public collection of Australian silver, which is in his care, to show the development from 1815 up to the present day.

MAINLY WOOD: AN EXHIBITION OF MODERN AUSTRALIANA

Mike Darlow invites other Society members to come in and see his creations such as the Bumerang and the Woznot at the Old Bakery Gallery, 22 Rosenthal Avenue, Lane Cove, NSW. The exhibition opens on 8th August and the gallery is open from 10 am to 5 pm, Tuesday to Saturday, until 29th August. For further details 'phone the Old Bakery Gallery on 428 4565.

CENTRE FOR THE HISTORY OF THE DECORATIVE ARTS

The newly established Centre for the History of the Decorative Arts in Sydney will be holding intensive courses on the historical development of the decorative arts from October 1981. The first course will be a six week long, full-time course limited to a study group of twenty students.

The course is devoted to the study of European, Australian, and Oriental decorative arts from the Renaissance to the present, with the emphasis on the 19th century. Lecturers come from museums and galleries, universities, the trade, professional designers, and individual specialists.

The aims of the course are to instill in participants the ability to identify and judge quality, and relate objects to their period both in terms of style and historical associations. Contact the Secretary, Centre for the History of the Decorative Arts, 29 Norfolk Street, Paddington, NSW, 2021, for more information.

SPOON WORTH ITS SALT

A top bid of \$450 was made for a 6 cm long salt spoon bearing the marks of one of NSW' earliest silversmiths, Walter Harley, at a sale in Hamilton & Miller's auction rooms on 11th June. Sold at the same sale and to the same buyer were a damaged pair of sugar tongs by Alexander Dick (\$370) and a racing trophy, the Rosehill Cup of 1927, made by the Sydney firm of W. Kerr, (\$2,500).

Heritage Week Exhibition 1981

Our exhibition in Heritage Week 1981 was put together in the usual hurry so that a few errors crept stealthily into the catalogue. For the record, we set out the following *corrigenda et addenda*:

- no.3 for Van Dieman's Land, read Van Diemen's Land.
- no.8 for glazing bags, read glazing bars.
- no.13 for cedar serving table, read cedar dressing table.
- no.18 for desk, read library table. W should be 1054 mm.
- no.19 Examination of this chair in better light suggests that the timber is not cedar.
- no.31 These figures are indeed Continental, one bearing the word "Austria"
- no.51 Don Tomsett informs me that he has seen many such numbers on Mashman Willoughby pieces and that they are not dates.
- no.52 for Edmund Edmund Barton, read Edmund Barton.
- no 55 In the Editor's opinion, this piece was probably formed in a mould, and hand finished.
- no.64 H 117 mm.
- no.71 D 240 mm.
- no.91 Add Sir George Dibbs, 1834-1904, who was Premier of Queensland for the second time in 1891-4, and knighted by Queen Victoria in 1892.
- no.94 Uncatalogued. Add: Glass water jug engraved on one side with an emu and the other with a kangaroo. The jug itself is probably imported, and the engraving Australian. It is difficult to give it a precise date but about 1910 would seem likely. Of the engravers known to be working at that time, it is possible that Frank Webb did the work. More research remains to be done on this piece.

The Dating Of The Kangaroo Clock

David Dolan

Among the items in the Australiana Society's excellent display for the 1981 Lindesay Antiques fair was a variation on the type of clock known as a "mysterieuse". Instead of the usual female figure, the swinging timepiece is supported by a kangaroo. (See illustration on inside front cover).

Unlike the lady it replaces, the kangaroo does not hold the movement in its paw (hand) but in its mouth. These clocks have always been assumed to be the products of the first years of this century, made overseas for the patriotic Federation-era Australian market. If not exactly kitsch, they are bordering on it.

The catalogue note on the clock (item 39) was very interesting:

"Clock, the movement swung from the mouth of its spelter support, on a rectangular ebonised wooden base, H 265 mm. It bears a printed label 'Guarantee. Kangaroo Clock guaranteed for ten years cleaning and damages excepted. Sam Lands. late A.I.F., 97 Liverpool St Sydney' and in ink '11/11/1932', the date the clock was given as a wedding present. While these clocks are often dated c.1900, this evidence indicates a date c.1930. Sam Lands began business in 1918, selling only new items. Similar clocks are illustrated in M. Brand, *Australiana*, p.7, pl.3, and *Australasian Antique Collector*, no.21, 1981, p.110, (= T. Lane, *The Kangaroo in the Decorative Arts*, No.154); the latter example in the collection of the Australiana Fund, has an unusual mounting different from the other clocks known, with its movement mounted sideways on a different bracket."

I well remember the first time I saw one of these "kangaroo clocks", just after I took up my present position last year. I knew nothing about it, and instantly assumed it to be an art deco piece. I was surprised to discover, from the documents which came with my job, that the accepted dating was circa 1900.

Art deco, the label applied to much decorative art of the era between the world wars, but specifically after the Paris Exhibition of 1925, is distinguished by a certain chunkiness absent from its predecessors such as art nouveau. I discern this in the modelling of the kangaroo itself, particularly the upper sections of its big hind legs. Most obviously, however, the rounding-off of the edges of the base is indicative of 1920s-1930s design. This is, of course, consistent with the deductions in the catalogue note quoted above.

Of course, Sam Lands could have been selling old stock, which had been around since 1918, in 1932. But the stylistic evidence suggests the late 1920s.

The real question is, why was a date of circa 1900 postulated? There would seem to be two answers.

First - the style of the movement is itself traditional, and so is the

"mysterieuse" form. But an unrestored item is as old as its youngest part, so while these elements may tempt us into an early date, they are meaningless.

Second - because so much Australian flora-and-fauna applied art was produced around the time of Federation, we are tempted to assume that all such stuff dates from around 1900.

Herein lies the lesson to be learned. Although the study of Australiana has not been long established, it would seem a sort of mythology has developed already. We must beware of trying to make the Federation era into a "classic" era of Australiana, to which we hopefully ascribe anything that almost fits.

Furthermore, we must avoid the tendency to ascribe to every item the earliest possible, (or semi-plausible), date. This is a great temptation because we have so little early Australiana.

We must not lapse into a facile orthodoxy; nor into the condition which might be, (cruelly, but not always wrongly), called "dealer's optimism", which ages everything we are interested in.

There are no substitutes for careful, formal and stylistic analysis, coupled with documentation. The problem is that the latter is scarce, and the former not yet well developed in the study of Australiana.

Footnote:

Lest Mr Dolan should appear too holier than thou, an article about the Australiana Fund in *The Australian* of 28 March 1981 illustrated the Fund's clock captioned "Turn-of-the century German-made Kangaroo mantle (sic) clock designed to capitalise of (sic) Australia's emerging patriotism" (Ed.)

The Queensland Secession Medallions Of 1859

Dr D J Robinson

The Board of Trustees of the Queensland Museum, with the support of the Queensland Day Committee and the Premier of Queensland, The Hon. J. Bjelke-Petersen, purchased a Queensland secession medallion at an auction conducted by James R. Lawson Pty. Ltd., on 25 May 1981, at a price of \$1100.

It is believed the seller of the medallion obtained it in Toowoomba. The medallion was accompanied by a thermoluminescence dating report from the Australian National University indicating an age of "approximately 100 years Before Present, that is, about 1850.

The pottery medallion, (illustrated on the front cover), which has been given Queensland Museum accession number N6675, is described as follows:

OBVERSE - "QUEENSLAND" above a shield carrying a cross with an impressed star on each arm, surmounted by a rising sun and supported by an emu and kangaroo. "ADVANCE" below. Lettering, animals, cross and sun picked out in blotchy dark underglaze blue.

REVERSE - Impressed decorative border. Incised "COLONY OF QUEENSLAND SECESSION 1859". Border and incisions in blotchy dark underglaze blue.

RIM - Impressed decorative repeat pattern the same as the border, touched with blotchy underglaze blue.

The body is of pale buff pottery, covered with a clear glaze, crazed in thicker pools. The medallion has a diameter of 63.3 mm, a maximum thickness of 16.1 mm, and a rim thickness of 12 mm.

The obverse of the medallion is nearly identical to another example in Sydney's Museum of Applied Arts and Sciences, (A6792), illustrated by Marjorie Graham in *Australian Pottery of the 19th and early 20th Centuries*, (Sydney, David Ell Press, 1979) on page 101. The Sydney example, purchased in January 1978, has the quarters and stars of the shield rather than the cross picked out in colour, and has the date 1859 incised freehand on it.

The reverses, which are not moulded but incised and impressed, differ somewhat more. Where the Queensland Museum example has an impressed decorative pattern on the border of the reverse and rim, the Sydney museum's medallion has only impressed crowns on the rim. The reverse of the Queensland Museum one has been pressed onto cloth to produce an all-over woven pattern, while the other has a plain ground.

The similarities, particularly on the moulded obverses, the colour of the fabric, the defective blue colour, and the clear glaze all point conclusively to a single manufacturer for both examples.

Further searching by the staff of the John Oxley Library supports Mrs Graham's conclusion that the Brisbane Pottery operated by Robert Scott was the only pottery in Queensland at that time and must be the likely origin of these interesting little pieces of Australian political and pottery history.

A Guide To Australiana Research

Patricia McDonald

Many months ago, in a moment of weakness, I recklessly agreed to compile a 'guide to Australiana research' for the *Newsletter*. It was originally envisaged as a short, introductory article, covering useful books, periodicals, catalogues, reference tools, and locations. However, after discussions with various members, historians and librarians, it soon became apparent that even a basic outline of the subject could not be compressed into a few pages. The guide grew and grew at an alarming rate, and will now be published as three successive instalments, viz:

- Part 1: Preliminary reading, library usage, reference tools and organisational methods.
- Part 11: Researching the Australian Fine Arts.
- Part 111: Researching the Australian Decorative Arts.*

PART 1

Research, as a certain public figure once remarked, is not meant to be easy. Even the word itself has awesome connotations and conjures up visions of dark, gloomy libraries, menacing catalogue drawers and musty, old documents. Nevertheless, all readers can successfully master the skills and embark on their own projects if a few basic guidelines are strictly observed:

- (1) become totally familiar with the layout and organisation of each individual library;
- (11) always adopt a consistent and systematic approach to any subject, but always be prepared to think laterally;
- (111) never be afraid to ask for advice, and better still, cultivate a librarian today;
- (IV) learn to record information correctly - the first time.

PRELIMINARY READING

As objects cannot be viewed in isolation, the prospective researcher must begin by obtaining a general background knowledge of Australian history and Australian art history. This initial step will also help to clarify future aims and procedures, and will greatly reduce the time wasted on dead-end searches.

* It is planned that guides to architectural, family, local and company history research will appear in future issues. See also, Michel Reymond, "Land Records and Historic Buildings" and Richard Phillips, "The Bosleyware Pottery", *ASN*, 1980, No.4.

The following titles* have been specifically chosen to meet the needs of the Australian collector. They are all highly recommended and should provide a solid foundation for any proposed project.* At the same time, the list is by no means conclusive and readers must also consult the bibliographies in these works, and individual library catalogues.

Australian History.

A good introduction to such topics as colonisation, goldrushes, urbanisation, Federation, governors, convicts, squatters, selectors, explorers, bushrangers, and politicians, will be found in illustrated social histories. These works are particularly suitable for readers who have not studied Australian history at High School level, (i.e. most of the population), and include *Australia's Yesterdays* (Sydney, Reader's Digest, 1974); Geoffrey Blainey, *The Tyranny of Distance* (Melbourne, Macmillan, 1975, exp. ed.); Michael Cannon's trilogy, *Who's Master, Who's Man* (Melbourne, Nelson, 1971), *Life In The Country* (1973) and *Life In The Cities* (1975); Humphrey McQueen *Social Sketches of Australia, 1788-1975* (Harmondsworth, Midd. Penguin, 1978); and John Ritchie, *Australia As Once We Were* (Melbourne, Heinemann, 1975). Another companion set, (complete with LP records), consists of Peter O'Shaughnessy et al., *The Restless Years* (Brisbane, Jacaranda Press, 1968), and Graham Inson and Russell Ward, *The Glorious Years* (Milton, Qld., Jacaranda Press, 1971).

It would also be advisable to read a few general works, such as Manning Clarke, *A Short History of Australia* (New York, Mentor Books, 1969), and Robert Lacour-Gayet, *A Concise History Of Australia* (Ringwood, Vic., Penguin, 1976).

Nationalism, and the question of an Australian identity, are discussed in Russell Ward, *The Australian Legend* (London, Oxford University Press, 1958), Humphrey McQueen, *The New Britannia* (Harmondsworth, Midd., Penguin, 1975), and Richard White's forthcoming book, *Inventing Australia: Images and Identity, 1688-1980* (Sydney, Allen & Unwin, 1981).

Another approach to Australian history will be found in documentary source books, e.g. Manning Clarke, *Sources of Australian History* (London, Oxford University Press, 1957); Russell Ward and John Robertson, *Such Was Life: 1788-1850* (Sydney, Ure Smith, 1969); J Grant and Geoffrey Serle, *The Melbourne Scene, 1803-1956* (Melbourne, Melbourne University Press, 1957); Alan Birch and D S Macmillan, *The Sydney Scene, 1788-1860* (Melbourne, Melbourne University Press, 1962); and Ruth Teale, *Colonial Eve. Sources on Women In Australia, 1788-1914* (Melbourne, Oxford University Press, 1978).

* All works, apart from exhibition catalogues, are freely available in bookshops and/or libraries. The latest edition has been cited, where applicable.

* Overseas titles fall outside the scope of this article, but general art histories and other useful sources will be found in any public library. See also, *Books on Wood, Books on Glass, and Books on Metal/Jewellery*, a series of annotated bibliographies published by the Crafts Council of Australia, Sydney, 1980-1981; and *The Encyclopaedia of World Art*, (New York, McGraw-Hill, 1958-68), for further titles.

Biographies have been deliberately excluded due to space limitations. Titles can again be located through library catalogues, while biographical dictionaries and other source tools are covered elsewhere in the article.

Australian Art

This section includes general art histories and more specialised works for each subject area*. Introductory outlines of Australian culture will be found in Geoffrey Serle, *From Deserts the Prophets Come: The Creative Spirit in Australia* (Melbourne, Heinemann, 1973); and Bernard Smith, *Documents on Art and Taste in Australia* (Melbourne, Oxford University Press, 1975).

Painting

The most comprehensive work is Bernard Smith, *History of Australia Painting, 1788-1970* (Melbourne, Oxford University Press, 1971). Shorter, general surveys include Daniel Thomas, *Outlines of Australian Art* (Melbourne, Macmillan, 1980) and James Gleeson, *Australian Painters* (Sydney, Lansdowne, 1976), while 'coffee table' art books can be used for pictorial reference. The latter, however, should be treated with caution, as they frequently contain inaccurate colour reproductions. (No examples in case of libel charges, but such works can be distinguished by their grandiose titles and glossy presentation.)

More specialised subjects are covered in Bernard Smith, *European Vision and the South Pacific, 1768-1850* (Oxford, University Press, 1970), Jocelyn Hackforth-Jones, *The Convict Artists* (Sydney, Macmillan, 1977), Eve Buscombe, *Early Australian Artists and their Portraits* (Sydney, Eureka Press, 1979), Joan Kerr and James Broadbent, *Gothick Taste in the Colony of New South Wales* (Sydney, David Ell Press, 1979), Rex and Thea Rienits, *Early Artists of Australia* (Sydney, Angus and Robertson, 1963), Allan McCulloch, *Artists of the Australian Goldrush* (Melbourne, Lansdowne, 1977), Daniel Thomas, *Australian Art in the 1870s* (Exhibition Catalogue, Art Gallery of New South Wales, 1976), and Janine Burke, *Australian Women Artists, 1840-1940* (Melbourne, Greenhouse, 1980).

Readers should then turn to William Moore's two-volume classic, *The Story of Australian Art* (Sydney, Angus and Robertson, 1934, reprint 1980). This was the first major publication in the field, and still serves as an invaluable reference source for both the fine and applied arts.

Sculpture

General overviews will be found in Graeme Sturgeon, *The Development of Australian Sculpture* (London, Thames and Hudson, 1978) and Noel Hutchison, *Early Australian Sculpture* (Exhibition Catalogue, Ballarat Fine Art Gallery, 1977).

*Monographs on individual artists are not covered. A useful, but incomplete, list of titles appears in Timothy and Anne McCormick, *The Art Catalogue*, (Sydney, Winter 1978). Art bibliographies and dictionaries are discussed elsewhere.

Printmaking

It is strongly rumoured that a comprehensive history of the subject is now in preparation. At this stage, readers are restricted to specialised works such as Cedric Flower, *The Antipodes Observed, Prints and Printmakers of Australia, 1788-1850* (Melbourne, Macmillan, 1975), Chris Deutscher and Roger Butler, *A Survey of Australian Relief Prints, 1900-1950* (Exhibition Catalogue*, Deutscher Galleries, 1978) and Nicholas Draffin, *Australian Woodcuts and Lino-Cuts of the 1920s and 1930s* (Melbourne, Sun Books, 1976).

Photography

The most important historical work is Jack Cato, *The Story of the Camera in Australia* (Melbourne, Institute of Australian Photography, 1977). Useful appendices (e.g. how to date photographs, lists of photographic studios) will also be found in Con Tanre et al., *The Mechanical Eye* (Sydney, The Macleay Museum, 1977).

Minor/Popular Arts

This area is almost totally undocumented apart from Marcie Muir, *Australian Children's Book Illustrators* (Melbourne, Sun Books, 1977); Marguerite Mahood, *The Loaded Line: Australian Political Caricature* (Melbourne, Melbourne University Press, 1973); and Mimmo Cozzolino, *Symbols of Australia* (Ringwood, Victoria, Penguin, 1980).

Applied Arts

Again, a major history is long overdue. General surveys of antiques, popular crafts and ephemera will be found in The National Trust Women's Committee, *First Fleet to Federation. Australian Antiques* (Sydney, Golden Press, 1977); Toby and Juliana Hooper, *A Guide to Collecting Australiana* (Melbourne, Macmillan, 1978); Mona Brand, *Australiana* (Sydney, Ure Smith, 1979); and Murray Walker, *Colonial Crafts of Victoria* (Exhibition Catalogue, National Gallery of Victoria, 1978); and *Pioneer Crafts of Early Australia* (Melbourne, Macmillan, 1978).

More specialised texts include Richard T. Baker, *Australian Flora in Applied Art. Part 1: The Waratah* (Sydney, Technological Museum, 1915); Margaret Betteridge, *Australian Flora in Art* (Melbourne, Sun Books, 1979); Terry Lane, *The Kangaroo in the Decorative Arts* (Exhibition Catalogue, National Gallery of Victoria, 1979); Jacqueline Menzies et al., *Cicadas and Gumnuts. The Society of Arts and Crafts, 1906-1935* (Exhibition Catalogue, Art Gallery of New South Wales, 1978); and Ron Radford, *Art Nouveau in Australia* (Exhibition Catalogue, Ballarat Fine Art Gallery, Victoria, 1980).

*Exhibition catalogues are more difficult to track down, but copies can often be located in state reference libraries or art gallery and museum libraries. If all else fails, contact the exhibiting gallery.

There are also a number of works covering individual craft disciplines, e.g. Clifford Craig et al., *Early Colonial Furniture in New South Wales and Van Diemen's Land* (Melbourne, Georgian House, 1972, reprint 1980); Peter Cuffley and Kevin Carney, *A Catalogue and History of Cottage Chairs in Australia* (Melbourne, Pioneer, 1974, reprint 1980); Marjorie Graham, *Australian Pottery of the 19th and Early 20th Centuries* (Sydney, David Ell Press, 1979); Peter Timms, *Australian Pottery, 1900 to 1950* (Exhibition Catalogue, Shepparton Arts Centre, Victoria, 1978); Ian Evans, *The Lithgow Pottery* (Sydney, Flannel Flower Press, 1980); Kurt Albrecht, *19th Century Australian Gold and Silversmiths* (Melbourne, Hutchinson, 1969); John Hawkins, *Australian Silver, 1800-1900* (Sydney, National Trust of Australia (New South Wales), 1973); *The D'Oyley Show* (Exhibition Catalogue, Women's Domestic Needlework Group, 1979); and Marjorie Graham's forthcoming publication, *Australian Glass of the 19th and Early 20th Century* (Sydney, David Ell Press, 1981).

Journals

Readers will also need to acquire a knowledge of important journals in these fields. Early titles include *Australian Art* (Sydney 1888), *Arts and Crafts* (Melbourne, 1895-1898), *Art and Architecture. The Salon* (Sydney, 1904-1916), and *Art in Australia* (Sydney, 1916-1942).

A small group of contemporary periodicals will also prove invaluable for historical research and for literature searches, (i.e. finding out what work has already been done on a specific subject), e.g. *The Royal Australian Historical Society Journal* (Sydney, 1901-), *Art and Australia* (Sydney 1963), *The Australasian Antique Collector** (Sydney, 1966-), *Craft Australia* (Sydney, 1971-), *The Australian Society for Historical Archaeology Newsletter*, (Sydney, 1970-), art gallery bulletins, and of course *The Australiana Society Newsletter*, (See next section for further information).

LIBRARY USAGE

What is Research?

Library collections consist of two types of material, viz: primary (original) sources and secondary sources. The use of the latter, e.g. consulting a biographical dictionary, is not research, but rather information retrieval. Research, on the other hand, is the "close search or inquiry" (OED) into a specific subject area that has not previously been investigated, using a combination of primary and secondary sources.

Sources of Information

The state library in each capital city or the National Library of Australia in Canberra is an obvious starting point for any project. However, other possible sources include university libraries, art gallery and museum libraries, company

*From 1980, *The Australian Antique Collector*

libraries, historical society libraries, and public libraries (e.g. for local history research). Lists of addresses, and further assistance, can be obtained from the reference desk staff at the state library.

State Libraries

Unlike public libraries, the collections of these institutions are available for reference purposes only and must be used within the building. The research section is usually separated off from the main reading room, but readers will need to familiarise themselves with both areas.

Begin by reading the library's printed information guide. This work will clearly outline the layout, organisation and use of the collection and will also give details about important bibliographical tools, (e.g. newspaper indexes), and special services, (e.g. photography, photocopying).

At the State Library of N.S.W.*, the public reference library, the newspaper library, the photographic department and the general research department are all housed in the main reading room. Most of the Australian research material, however, is separately located in either the Mitchell or Dixon libraries; while official N.S.W. government records are now administered by a separate Archives Authority.

Research Libraries

A surprising amount of preliminary research can be carried out in a public library, or the main reading room of a state library. Having exhausted these sources, the reader must then turn to research libraries such as Sydney's Mitchell Library. Casual visitors to this institution may consult printed materials and photographic copies by 'signing an undertaking'. It is impossible, however, to gain access to other types of material without first obtaining a reader's ticket. Details of this procedure are outlined in the Library's printed guide. At present, tickets are normally granted to serious researchers, (excluding family historians and most undergraduates), for a one-year, renewable period. Application forms must include a brief description of the proposed project and be signed by two accredited referees, (e.g. university lecturers).

The holdings of most research libraries are stored in closed-access stacks and each item must be individually requested. Again, the printed guide will describe mechanical procedures, (e.g. how to locate an item's call number, how to request an item), the arrangement of the catalogue, (e.g. filing system, entry headings, and main and subsidiary catalogues), and the types of material in the collection, (e.g. books, periodicals, newspapers, manuscripts, maps, pictures, photographs, pamphlets, catalogues, and ephemera).

The main printed books catalogue in Mitchell Library is interfiled alphabetically by author and subject. It also contains newspaper and periodical titles and some other printed materials, while separate catalogues are maintained for manuscripts, maps and pictures. Part of the collection, however, is not catalogued at all (e.g.

*As it would be impossible to cover every library, I have chosen the SLNSW (and Mitchell Library) as an example.

ephemera items such as newscuttings, invitations and theatre programmes, and some manuscripts), and readers must seek assistance from the reference desk staff to track down elusive items. The staff will also advise on possible subject headings, related projects and publications and appropriate reference sources.

The Reference Collection

Every library holds an open-access, non-loan collection of authoritative texts and bibliographical tools. Useful titles for Australian research include:

1. Bibliographies - D S Borchardt, *Australian Bibliography. A Guide to Printed Sources of Information* (Sydney, Pergamon Press, 1970); Sir J A Ferguson, *Bibliography of Australia (1784-1900)* (Sydney, Angus and Robertson, 1941-1969); and Lurline Stewart, *Nineteenth Century Australian Periodicals: An Annotated Bibliography* (Sydney, Hale and Iremonger, 1980). Several years ago, the Library Council of Victoria prepared two bibliographies on Australian art. Although the works were withdrawn from publication, (and expanded versions are now in progress), copies are held by most state libraries: see, Elizabeth Hanks, *A Bibliography of Australian Art to 1900 and A Bibliography of Australian Art 1901-1925* (Melbourne, Library Council of Victoria, 1976). Another useful work is June M Stewart, *A Bibliographic Essay on Art Historical Studies in Australia since 1958* (Sydney, Sydney University Press, 1974).

2. Union Lists - Three major reference tools are *Serials in Australian Libraries: Social Sciences and Humanities* (Canberra, National Library of Australia, 1975); *Newspapers in Australian Libraries. A Union List. Part 2: Australian Newspapers* (Canberra, National Library of Australia, 1975, 3rd Edition); and *Guide to Collections of Manuscripts Relating to Australia* (Canberra, National Library of Australia, 1964 - , in progress). These works offer locational information, rather than comprehensive bibliographies of each field. It is always advisable, however, to use an individual library's own list of holdings where possible.

for further information about newspaper and periodical titles, consult *The Australian Encyclopaedia* (see below), and Frank Greenop, *The History of Magazine Publishing in Australia* (Sydney, K G Murray, 1947).

3. Indexes - In their spare time, librarians while away the hours compiling indexes for newspapers, periodicals and other types of material. These indexes will be listed in the individual library's printed guide and may take the form of cards, typescripts, printed publications or microfilm, e.g. *The Sydney Gazette*, *The Sydney Morning Herald* (incomplete), *The Age* (incomplete), and *Art in Australia* (in progress).

Another important work is T D Mutch, *Index to Births, Deaths, and Marriages, 1787-1814*, (5 Volumes) and *1815-c.1957* although it is not complete.

4. Encyclopedias - *The Australian Encyclopaedia* (Sydney, Grolier Society, 1958, 2nd ed. (with index) and 1966, 3rd ed. (without index); *The New Encyclopaedia Britannica* (15th edition, Chicago, Encyclopaedia Britannica, 1980).

5. Biographical Dictionaries - General reference sources include *The Australian Dictionary of Biography* (Melbourne, Melbourne University Press, 1966-1979, 7 vols

to date); *Who's Who in Australia...incorporating Johns Notable Australians* (Melbourne, Herald & Weekly Times, 1906 -); Percival Searle, *Dictionary of Australian Biography* (Sydney, Angus & Robertson, 1949); and British works such as *Who's Who: an annual biographical dictionary* (London, A & C Black, 1903-); *Who Was Who: A Companion to Who's Who containing the biographies of those who died during the period 1897-1970* (London, Black, 1952-1972); and *The Dictionary of National Biography* (London, Smith, Elder and Oxford University Press, 1855-1959).

There are also a number of Australian art dictionaries, e.g. Allan McCulloch, *Encyclopaedia of Australian Art* (Richmond, Vic., Hutchinson, 1977); John Kroeger, *Renniks Australian Artists* (Adelaide, Renniks, 1968) (covers artists represented in public art galleries); Nancy Benko, *Art & Artists of South Australia* (Adelaide, the Lidum family, 1969); Ian and Marilyn Mooney, *A Brief Dictionary of Tasmanian Artists* (Hobart, Qualified Restorers of Fine Art, 1975); Ken Scarlett, *Australian Sculptors* (Melbourne, Thomas Nelson, 1980); and Max Germaine, *Artists and Galleries of Australia and New Zealand* (Sydney, Lansdowne, 1979), although this is restricted to living artists.

More extended treatments will be found in art histories (see back), artists' monographs, and exhibition catalogues. Auction catalogues are another useful source of biographical information, together with Edward Craig, *Australia Art Auction Records, 1973-75* (Sydney, Ure Smith, 1975) and *1975-1978* (Sydney, Philip Mathews, 1978).

Entries for both Australian artists, and artists of 'Australian interest' also appear in international art dictionaries, e.g. Ulrich Thieme and Felix Becker, *Algemeines Lexikon der bildenden Kunstler von der Antike bis zur Gegenwart* (Leipzig, W Engelman & E A Seemann, 1907-50); and Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays* (Paris, Gründ, 1959-61, new ed.).

6. Dictionaries - G A Wilkes, *A Dictionary of Australian Colloquialisms* (Sydney, Sydney University Press, 1978); and W Fearn-Wannan (Bill Wannan), *Australian Folklore. A Dictionary of Lore, Legends and Popular Allusions* (Melbourne, Lansdowne, 1970).

7. Other Reference Sources - Alec M Blombery, *What Wildflower is That?* (Sydney, Paul Hamlyn, 1973); Neville Cayley, *What Bird is That? A Guide to the birds of Australia*. Rev. and enl. by A Chisholm et al. (Sydney, Angus and Robertson, 1958); Ellis Troughton, *Furred Animals of Australia* (Sydney, Angus and Robertson, 1967); Suzanne Mouroit, *This Wa Sydney* (Sydney, Ure Smith, 1969); and Max Kelly and Ruth Crocker, *Sydney Takes Shape* (Sydney, Macleay Museum, 1977).

8. Street Directories - Early street directories are another invaluable reference tool. Apart from the geographical listing of streets and occupants, they also contain features such as alphabetical name indexes, professional directories, and ecclesiastical lists. E.g. *Sands's Sydney Directory*.

ORGANISATIONAL METHOD

Research is inevitably slow and laborious, but the task will be simplified by the adoption of professional work methods. Firstly, readers should resist the urge to use scraps of paper, as these are untidy and can be very easily mislaid. It is far better to purchase a strong, spiral bound notebook for each project; and to record carefully all approaches, and both positive and negative investigations on a daily basis.

This information should later be transferred to catalogue cards, where applicable. Each card should contain the library call number (for future checking), author, title, place, publisher, page number(s), and a brief description of the item. Ideally, the cards should be kept together in a wooden or plastic filing box, or even a shoe-box.

Over the past few years, photocopying has become an important adjunct to library research. The process can be extremely expensive, however, when used on a large scale, and can only be employed in certain circumstances, e.g. Mitchell Library will not permit the photocopying of any pre-1900 material. Again, it is essential to note bibliographical references on every photocopy, and to staple together the pages of an individual article or extract.

Some thought should also be given to the final presentation of the project. Even for personal use, the information should be clearly set out and documented, while many readers will also wish to publish their findings. A number of guides have been published, including John La Nauze, *Presentation of Historical Theses* (Melbourne, Melbourne University Press, 1966) and Eric Sharpe, *Hints on the Preparation of An Academic Thesis* (Sydney, Dept of Religious Studies, University of Sydney, 1978).

Our Authors

PATRICIA McDONALD, a graduate in Fine Arts from the University of Sydney, has spent several years researching crafts and fine arts for a post-graduate thesis on the National School of Decoration. She is currently funded by the Crafts Board of the Australia Council to prepare an annotated bibliographical survey of the urban craft tradition in Australia c. 1860-1930. She has collaborated with Maisy Stapleton on a book, *Christmas in the Colonies*, and with David Cook on another book, *Australian Postcards*, both to be published in 1981 by the David Ell Press.

DAVID DOLAN is Fine Arts Adviser to the Australiana Fund, Sydney. Before taking up this appointment in 1980, he was a lecturer in Art History at the South Australian School of Art (Adelaide College of the Arts and Education), and art critic for *The Advertiser* in Adelaide.

DANIEL J. ROBINSON was born and bred in Queensland, and received a Ph.D. in structural chemistry from the University of Queensland. After two years at Imperial College, London, he joined the staff of the Queensland Museum in 1972. He is now Senior Curator of History and Technology, and has a special interest in developing the Museum's collections of objects designed or manufactured in the State.

Australiana Books

Australian Historical Monographs. The 46 volumes in the series of Australian Historical Monographs edited by Dr George Mackaness between 1935 and 1962 have now been reprinted in a 44 volume set by Review Publications Pty Ltd of 1 Sterling Street, Dubbo, NSW, 2830. Individual volumes cost \$4 and the entire set cost \$96.80.

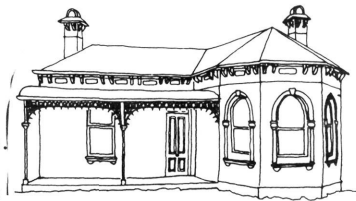
A Dictionary of Measuring Instruments, by Valerie Havyatt, published by the Macleay Museum, University of Sydney, 1981. A convenient pocket-sized, 66 page book with short explanations of what various meters do (e.g. a velocimeter, a velometer, a venturi meter) together with useful illustrations which might help work out what that difficult little machine in an antique shop does. Available from the Macleay Museum Bookshop for \$2.50 plus 30¢ postage.

Historic Environment, the quarterly publication of the Council for the Historic Environment, is a new periodical edited by Graeme Butler. The first issue, (1980), was devoted mainly to religious architecture in Melbourne, the second to building interiors, and the third will be devoted to 20th century architecture. Notable articles in the second issue are one on "Ontario", (now "Labassa"), at Caulfield; and one on "Reproduction Fabrics and Wallpapers".

The journal is typed, with photographs and text printed by photo-offset, A4 size, and runs to 50 or 60 pages. Subscription for a year is \$20 from the Council for the Historic Environment, Box 57, Carlton, Victoria, 3053.

House Styles in New South Wales, published by the National Trust of Australia, (NSW). This twenty page booklet illustrates the styles of domestic architecture in NSW from the foundation of the colony to the present. Typical examples of the main styles are illustrated with both sketches and photographs, and explained by short notes listing their special features. It is a very good introduction to the subject. The booklet is available from National Trust booksales outlets for only sixty cents.

The illustration on the right is taken from the book, (less than actual size), and shows an example of Victorian Italianate architecture, (1850-1880).



The Australian Antique Collector, vol.22 has just appeared and is the first of the biannual editions of this long-established quality magazine. There are four articles of special Australian interest: on the miniature painter Bernice Edwell; on the development of the historic house museum in Australia; on the watchmaker Marcus Benjamin; and on the so-called "Jimmy Possum", maker of bush chairs in Tasmania. The publishers held a stylish party for the authors and others associated with the magazine in Sydney during May. The price remains \$6.

The Australian Connoisseur and Collector is a new antiques magazine which is scheduled to appear in July, and published by Murray Publishers, the magazine subsidiary of the Packer organisation. Little is known as yet about this magazine,

except that your Editor, keeping feet in many camps, has contributed a general article on Australian colonial furniture.

Collecting Australian Pot Lids, by Robert Keil, published by the author, Whyalla, S.A. Two hundred and thirteen pot lids are reproduced in this 219 page book which will be of special interest to the pharmacists and dentist whose predecessors sold their ointments and dental pastes in earthenware pots. Available in three editions, \$19.95 to \$30.

Early French Voyages to Australia. This book was published by the Banque Nationale de Paris to celebrate the centenary of its operations in Australia. It consists of a portfolio of reproductions, but is not commercially available so far as we know.

The Story of Australian Art, by William Moore, reprint of the 1934 edition published by Angus and Robertson, two volumes, \$100.

By Appointment. A History of Hardy Bros., is a book that we have not seen and have not heard anyone say would hold much interest for the Australiana collector. Available from Hardy Bros., the Sydney jewellers, for \$20.

Directory of Australian Pictorial Resources, compiled by Mari Davis and Hilary Boyce, published by the University of Melbourne, 1980. A reference work listing the holdings of pictorial materials in Australian public and private collections.

Cherish the Earth: The Story of Gardening in Australia by Beatrice Bligh, reprinted by the David Ell Press in association with the National Trust of Australia (NSW). The 1973 first edition has been out of print for several years. The paperback reprint, of 132 pages, sells for \$9.95.

Local History. Ideas and Suggestions for Teachers (an integrated approach), published by the National Trust of Australia (NSW) and the Heritage Council of NSW. Thirty six pages, illustrated with suggestions on how to look at your environment in a new way. \$2.50.

List of Illustrations

Front Cover - Queensland Secession Medallion, see article on page 12.

Inside Front Cover - Kangaroo Clock, see article on page 11.

Inside Rear Cover - Mint Building, Macquarie Street, Sydney.

Rear Cover - George Barrington, *History of New South Wales*. Engraving by V. Woodthorpe.



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