THE AUSTRALIANA SOCIETY

NEWSLETTER

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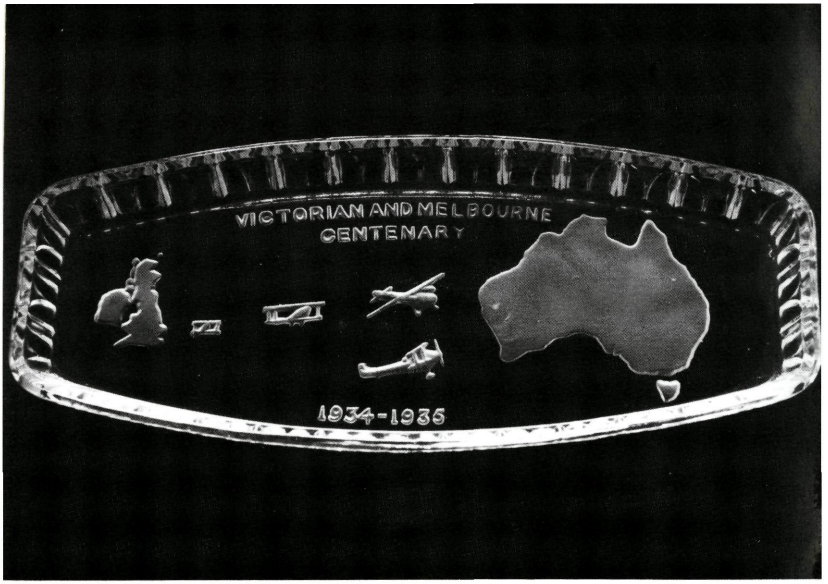
VICTORIAN AND MELBOURNE
CENTENARY
1934-1935

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ARTICLES

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Society Information

The annual auction will follow the Annual General Meeting to be held at 7.30 pm on Thursday, 4th August 1983 at James R Lawson's auction rooms, Cumberland Street, Sydney. As with previous auctions, ten per cent of the selling price is deducted as the Society's tithe. Bring along the things you want to sell and money for the things you'll want to buy. As usual, it promises to be a profitable and fun night for everyone.

At the next meeting, on 6th October, Josef Lebovic will speak on an aspect of his specialty, Australian prints (which is the same as the numberplate on his van "PRINTS"). Josef is the proprietor of a commercial gallery in Sydney's Oxford Street, and sells photographs, postcards and paintings in addition to his main interest.

General meetings of the Society are held on the first Thursday of the even months, while the Committee meets in the alternate months. The Committee is currently investigating the possibility of a Society wine bottling, a weekend visit to points of interest in Canberra under the guidance of David Dolan (recently transferred to the National Capital), and a visit to Tooth's Kent Brewery. Suggestions for future speakers and outings are always welcome.

LAST MEETING

In June, Peter Timms enthralled a large audience with a history of Australian art pottery. Peter has chosen this as his special field (see his article in a later issue) and mounted the exhibition, "Australian Pottery 1900-1950" which toured under the auspices of the now defunct AGDC several years back. The talk was illustrated with many slides of examples from private collections and public collections, including that of the Shepparton Art Gallery which was formed under his direction. Since he wrote the catalogue of the exhibition (still available from Shepparton), Peter has continued his research and is putting together an impressive amount of research for a new book, to be published next year by the David Ell Press.

Editorial

All dictators must be aware that, somewhere out there, there are some people who are for them and some who are against them. Dictators however never know what the balance is, and it comes as a shock when they find out, usually by revolution.

It is similar for editors. They try to give their readers what they want, but the amount of comment that comes back is so small as to be of trivial significance. A few pats on the back mean nothing when one has several hundred readers.

Your present editor is dictatorial in his methods of getting articles,

mostly from his professional colleagues in the Museum of Applied Arts and Sciences. This issue for instance is almost entirely the work of Annette Keenan (who, we are proud to say, has just been promoted to a full curatorship. Annette is now the first and only full-time Curator of Glass in Australia). In case you think she has nothing else to do, Annette has just curated a new exhibition in Sydney, "International Directions of Glass Art" among a host of other things, and is now in Greece for two months working, in her own time, on an archaeological excavation.

This editorial is not meant to embarrass Annette with fullsome praise. It is to encourage others out there - you - to contribute. You do not have to write a whole article; a note will do, or a suggestion. Please excuse the Editor if he does not use it or seems to forget about it, he too is only human (in spite of rumours to the contrary).

In this issue, we have a real letter to the editor in response to our last Editorial on Rouse Hill House, resumed by the N.S.W. Government. The Society does not wish at this stage to take sides in this issue, but the Editor feels that members should know about the awkward situation which has developed in this instance. We would welcome comment from you on whether we should become more outspoken, within the limits imposed by the law, in protecting Australia's heritage.

Matters that spring immediately to mind, apart from Rouse Hill House, are the fate of Australia's first Government House in Sydney; the conversion of old buildings like Elizabeth Farm Cottage and the Hyde Park Barracks into museums which have little to do with their original purpose; the establishment of a new Museum of Australia in Canberra; or the fall-off in local touring exhibitions following the demise of the Australian Gallery Directors' Council.

We do not wish to dictate that the Society should have opinions on these matters or any others. Members should however be informed and more aware of wider issues; we are not simply bowerbirds filling our nests with pretty things.

A case in point will show how the Society can have clout. Following the transfer of Australia Day to the following Monday so we could all have a holiday last year, a group of us wrote to the Sydney Morning Herald and objected. At the time, all we got was an encouraging letter from a member of an Extreme Right political organisation. Something has eventuated however, with the advertisement this month for an Executive Director of the Australia Day Council (N.S.W.). Unfortunately, it seems the position is to develop the jingoistic streak that lurks in some of us, but maybe when it is underway it will lead to an appropriate observation of Australia Day (otherwise known as "the Australia Day Holiday").

Just in case you missed the point of this Editorial, we want you to contribute more to the society and to the aims of the Society - which are the collecting, study and preservation of Australiana. We feel the Society can take a broader role than it has to date, and would like you to let us know what you think. If we are boring you again, go back to sleep with the rest of the koalas, and leave the running of the Society to the dedicated few.

--ooOoo--

Sir,

Rouse Hill House was once the oldest house on the mainland of Australia to survive intact under the ownership of one family. This honour has now gone to Tasmania, to the Archer family. Rouse Hill House is an outstanding record of the tastes and lifestyles of a prosperous early colonial family, from 1809 to the present day.

When my five uncles inherited the Rouse Hill estate in 1968 on the death of my grandmother, Nina Beatrice Terry (nee Rouse), they made the decision to keep the collection together in the family, as it was the wish of their mother. Two of the brothers then became absolute owners under a family settlement, these brothers being my father, Roderick Buchanan Rouse Terry and Gerald George Terry. Again for family reasons, my husband bought my father's share of the property for our family.

Now that Rouse Hill House has been resumed, my husband and I find that, because of the value of the house and its contents to Australia, we have had our ownership taken away, plus being given notice to vacate, and face the prospect of breaking up the unique collection. It has always been my understanding that the uniqueness of Rouse Hill House and its contents were of the utmost importance, and you can imagine the distress this caused my family and myself, as we own more than half the collection. If it is so important to Australia, one should appreciate the value of this property to the descendants of the family who created it.

In Rouse Hill House, the Government for the first time in our history has had the opportunity to keep the whole complex together. They had a very rare chance to maintain complete continuity of architecture, furnishing, outbuildings and farm equipment with the family - a whole environment. But the concept seems to have been evaded.

This house displays the "booms and busts" of Australia's development. The furnishings are an integral part of the whole house. They include a notable clock which Alexander Dick made for the house, the more ornate Victorian furniture, curtain fabric with stencil work, and wallpaper of the late nineteenth century, and copies of italian masters of the 1870s, collected on "grand tours". The most remarkable feature of the collection is its completeness.

The Department of Environment and Planning broke the essential continuity of the history of the house and family ownership by their heavy-handedness and lack of understanding in the resumption. They seem to be more interested in acquiring than protecting history. In the Government's haste to preserve this unique property not enough thought appears to have been given to its future and continuing welfare. If the Ombudsman's report had been acted on by the Minister, the problems that we face today would not have arisen. The

Ombudsman's view, in his report of 18/2/82, was:

> "I make a finding of wrong conduct in terms of the Ombudsman Act (Section 5(2)); I recommend that the complainants should be allowed to remain in that part of the premises formerly occupied by Mr R Terry....."

The Ombudsman further reported a comment from an officer of the Department:

> "The Minister and the Commission have no desire to dispossess the Hamiltons from their occupancy..."

The previous Minister for Planning and Environment (the Hon D P Landa) believed in the principle of dynamic conservation. He understood Professor Freeland's philosophy that 200 years of Australian history is the equivalent of 2000 years of European history, and the fact that this house could be the forerunner of a different concept of the preservation of Australian history - a living house rather than a static historical record cut off in the 1980s with no ongoing life. This limits the development of further contributions. In Rouse Hill House there is a unique opportunity to have the house and its contents as a living museum.

Yours sincerely,

M A Hamilton.

Miriam Hamilton is a member of the Society, and part-owner of the contents of Rouse Hill House. Your Editor is delighted that she has written in response to his Editorial in the April issue. Are the rest of you still awake or are we boring you?

Australiana News

INVESTIGATION OF FIRST GOVERNMENT HOUSE, SYDNEY

Biggest news at the moment is the full-scale excavation on the corner of Bridge, Phillip and Young Streets in Sydney, the site of Australia's first Government House.

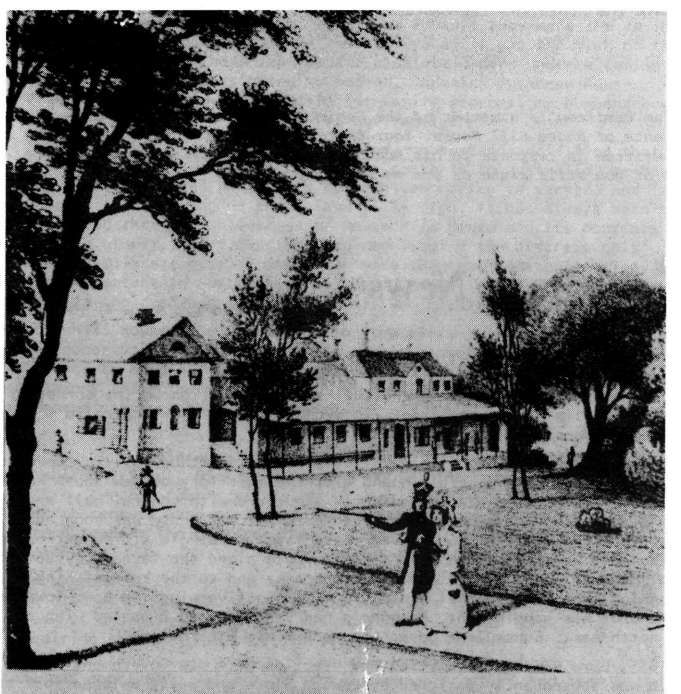
Government House was begun in May 1788 by Captain Arthur Phillip, Governor-in-Chief and Captain General in and over the Territory of New South Wales, Etc, Etc, Etc, as a three-roomed brick structure with central hall and a room either side. A second storey with external staircase was soon added, and a verandah in 1794. Some seven years later, a single storey extension to the east was made, with a verandah terrace along the facade, by Governor King. Macquarie added more rooms, to the east and to the rear of King's extension, notably a formal dining room with a five-windowed bow. Towards the end of his appointment, Macquarie had Greenway add a gabled wing at the north-east. Subsequent governors made minor alterations.

In 1835, Lord Glenelg authorised the erection of a new Government House, which was subsequently designed by Edward Blore and built between 1837 and 1843. In 1845, first Government House was dismantled.

A D V E R T I S I N G I N T H E N E W S L E T T E R

MEMBERS MAY PLACE "FOR SALE" OR "WANTED"
ADVERTISEMENTS IN THE SOCIETY'S NEWSLETTER

Rates, for camera-ready artwork, are as follows:
Full page $50 half page $25 quarter page $15



The architectural development of the site has been researched by Helen Proudfoot and, using her report and plans she drew up showing where buildings might be, a trial archaeological excavation took place on the site in February under the direction of Miss Anne Bickford. This revealed traces of brick and stone foundations which demonstrated that parts of the early Governors' buildings were still there beneath what had become a Government car park.

In May, Anne Bickford began a full-scale excavation of the site which promises to reveal more of the foundations of Phillip's building as well as the foundations of outbuildings such as kitchens, storerooms and animal shelters behind the residence, which faced the Cove. In one of these outbuildings, the *Sydney Gazette* was born in 1803.

A view of the house by Augustus Earle published in 1830 shows Government House and its garden planting from the north-east. Governor Phillip's building is the two-storey section on the western (right) side.

ARE OUR MUSEUM'S DYING ?

Or do they only look that way! Brochures produced by the Historic Houses Trust of NSW to advertise its two properties open to the public, Elizabeth Bay House and Vaucluse house, are edged in black. Didn't anyone see the Elizabeth Bay House display on the Victorian Death? Incidentally the Historic Houses Trust has advertised for a curator for its new property, Elizabeth Farm Cottage at Parramatta.

JAMES HARDIE LIBRARY

The James Hardie (you know, the name behind the names people) Library of Australian Fine Arts was established in 1980 when James Hardie Industries Ltd acquired a private collection of works in this field. Company Chairman, John Reid, has long been interested in Australian books and now the company has developed this library which is available to researchers.

Since 1980, various acquisition areas have been strengthened so that it covers the fields of Painting, Illustrating, Photography, Architecture, Pottery, Craft, Sculpture, printmaking and Decorative Arts.

It is not only a reference library but also a repository of beautiful printed works and rare first editions. Among the "firsts", it holds copies of the first portfolio of Australian prints issued in a limited, signed, edition; the first Australian art book with colour plates; the first art monograph published in Australia; the first book on an Australian photographer; and the first Australian periodical devoted solely to the fine arts. There is also a good holding of Australian children's books.

The ten thousand volumes (yes, this *Newsletter* is included) are housed at James Hardie House, 65 York Street, Sydney. Contact the Librarian, Robert Holden for an appointment if you want to see the collection, (telephone 02 2 0279 ext 245).

PHOTO OPPOSITE: Government House, a lithograph by Augustus Earle, published in *Views in NSW and VDL*, London, 1830.

BOYANUP REVISITED

It is a long time since we had anything of Western Australian interest, but Sydney antique dealer John Langford came upon an interesting piece of Perth ceramic, found all too rarely in the eastern states.

It was a little white ceramic piece from W.A.'s centenary year, inscribed:

With Season's Greetings from
C.H. Walker
Storekeeper & Commission
Agent
Boyanup Junction
Xmas
1929

We can save you the trouble of looking it up, by telling you that Boyanup is a small town about 20 km south east of Bunbury.

Underneath it was marked "CALYX" with the distinctive black swan, and "Perth, W.A." The Calyx Porcelain and Paint Company Limited registered its CALYX trade mark in 1920, and produced white, semi-porcelain tablewares from their works in the Perth suburb of Subiaco. Marjorie Graham records (*Australian Pottery*, p.116), that the company ran into difficulties and the government purchased the works, apparently before 1939. This little piece suggests that the Calyx pottery works survived until at least 1929, when it was, like other Western Australian and overseas manufacturers, producing souvenir items to mark the State's centenary.

GO WEST, YOUNG WOMAN

It is with the greatest delight that we announce to fellow members that Linda Young will soon be taking up residence in Perth, where she has landed a job as Assistant Curator of History at the Western Australian Museum.

Linda, well known to many as the fanatical exponent of the Sydney International Exhibition (on which she has just completed a thesis for her Master of Arts degree in Historical Archaeology at the University of Sydney), has been working as a researcher at the Museum of Applied Arts and Sciences for three years.

Sadly for Linda, Perth was the only Australian colonial capital which did not have an international exhibition. Without that to distract her, Linda should be able to keep us Easterners better informed on the Australiana scene in the West. Maybe she will also be able to help develop the W.A. Museum's collection of local craftsmanship, and there will be fewer losses to the State like the recent jarrah bookcase despatched to the Australiana Fund in Canberra.

ELIOTH GRUNER EXHIBITION

The Art Gallery of NSW has mounted and exhibition of the works of Elioth Gruner (1882-1939) until 21st August. Gruner was born in New Zealand but lived all his life in Sydney and was a favourite painter of many Australians for his optimistic vision of the Australian landscape. This exhibition,

showing only in Sydney, draws on public and private collections throughout the country and is the first major review of Gruner since the memorial exhibition held soon after his death in 1939.

THE ORIENTAL INFLUENCE IN AUSTRALIAN CERAMICS AND WORKS ON PAPER

Jackie Menzies, Curator of Asian Art at the Art Gallery of New South Wales, explores the impact of Oriental art on Australian art before 1960 in this exhibition which opens at the Art Gallery on 27th August. While in Europe there was direct response to Chinese and Japanese art, in Australia the influence was often an indirect one, a reaction to European interpretations one stage removed, rather than a direct response to Oriental art.

In ceramics, there is a noticeable Oriental impact in forms and glazes. Commercial potteries (re-named "patterns" in the AGNSW *Information Bulletin*!) like Melrose emulated Chinese glazes, while individual potters like Castle Harris, Hughan, Lowe and Rushforth were inspired both by the shapes and glazes of Oriental ceramics.

Australian artists and architects like Margaret Preston and Hardy Wilson held Oriental pieces in their own collections, and a small section of the exhibition will be devoted to these artists' collections.

(If you can help with suitable display pieces or information, please contact Jackie Menzies at the Art Gallery of NSW, (02) 221 2100. The show will close on 2nd October.)

List of Illustrations

All photographs reproduced courtesy of the Trustees, Museum of Applied Arts and Sciences, Sydney. Photos: Roger Deckker.

FRONT COVER - Detail of foot of claret glass showing etched GRIMWADE mark.

INSIDE FRONT COVER, TOP - Press-moulded clear glass sandwich plate commemorating Macrobertson Miller Air Race and inscribed "Victorian and Melbourne Centenary 1934-35". MAAS A 6892.

INSIDE FRONT COVER, LOWER - Two ball stem claret glasses wheel cut and engraved "to Mr W J Smith/ Being first set of/ Ball Stem Clarets/ made in Australia/ 6.9.1932"; and two whiskey tumblers with wheel cut decoration. Grimwade Crystal. MAAS A 6430, A 6322.

INSIDE BACK COVER, TOP - Detail of base of bottle bearing makers' names VANCE & ROSS SYDNEY. Made for Toohey's Ltd. c.1905-1915. MAAS A 8220-9

INSIDE BACK COVER, LOWER LEFT - Detail of soda water bottle showing moulded maker's name J.ROSS BOTTLEMAKER. 1870s. MAAS H 8227.

INSIDE BACK COVER, LOWER RIGHT - Tumbler engraved with the crest of The Rt Hon Henry Robert, Viscount Hampden GCMG, Governor of NSW 1895-1899. Engraved signature of "J C Rider/Engraver/354 Pitt St/Sydney". c.1899 MAAS A 8805

BACK COVER - Glass map of Australia with silver plated engraved medallion: CUT FROM/FIRST SHEET/FIGURED ROLLED GLASS/MANUFACTURED IN AUSTRALIA/28th APRIL/1931. MAAS H 8996

From Here & There

compiled by *Ian Ramsey*

For the second time in under a year Tasmania was the scene of a major Australiana auction. Unlike the first, the Crowther sale, the second was well publicised in Sydney and Melbourne by the auctioneer Tulloch's of Launceston. Several Sydney collectors and dealers attended as did some Melbourne society members. The prices seemed high due to hefty reserves, but except for the odd married piece of cedar, the quality was good. The local dealers must have been ecstatic because much of their stock was cleared at prices in considerable excess of what they were asking only weeks before in their shops. The bulk of the lots were sold indicating general consumer satisfaction despite some record prices.

Only a week after the Tasmanian auction, Melbourne played host to another Australiana sale, held by E.J. Ainger. Once again reserves were high, very high and that is why a lot of the better pieces did not sell. The quality of lots offered was good, even allowing for a mini controversy over the cataloguing of so-called huon pine and a possible marriage, that no one was able to clarify one way or the other.But these problems crop up at most auctions nowadays.

Collectors were offered a second bite of the cherry, when some unsold furniture returned to the dealers' shops at reduced, but still high, prices. The Financial Review thought so much of the auction, it declined even to mention the event. My only complaint was after being promised a complimentary catalogue, I had to send away for another, which for a second time did not arrive. A phone call to Melbourne prompted an apology and an assurance that one would be sent that evening. As yet it has not been delivered, but it might get to me by the Bicentennial. At least my cheque was not presented. Other Society members did not have their promised catalogues delivered either.

On the whole Sydney members indicated their disappointment with the high reserves and only one or two of the lots were brought back from Melbourne. There are plans to hold another auction of this type in the future by Aingers.

Unfortunately it seems a person with a strange sense of humour played a juvenile practical joke on Terry Ingram, from the Financial Review's "Sale Room" column. The unknown prankster placed an advertisement in the Sydney Morning Herald, that a wonderful collection of Australian cedar furniture and silver was for sale. The advertisement contained a liberal sprinkling of makers' names like T. Williams, circa 1804, who supposedly was the first to advertise his furniture in the colony; Andrew Lenehan and Joseph Sly. In the silver line, Alexander Dick featured prominently as well as "F. Tymes"??? Terry, who generously gives the Society free publicity whenever possible, was not too pleased with the situation, of being pulled from his bed in the early hours of Saturday morning, but to his credit was more concerned about the S.T.D. callers wasting their money on a hoax. Even after taking the phone off the hook a zealous collector managed to obtain Terry's address and called in person

to see the offerings. Terry Ingram is not a collector, but does take an interest in the affairs of the Society and so it seems a lowly way to settle any personal grievance with his weekly column. The joke cannot be repeated and an official investigation is under way.

For those members who wondered who Ken Carew is (see April newsletter, the Australiana News" article), try saying his name quickly several times and you should feel as foolish as I did when it hit me. For those who still can't work it out, Ken is better known for this more correct spelling of his name, Kang-Garoo! Ken or Kanga is a true native blue blood of this land. His great grandfather helped design our first coat of arms with that other noted Australian E. Mu. It is believed Kanga's real identity can be found lurking in the hallowed halls of the Museum of Applied Arts and Sciences, Sydney. (see page 28 of the April newsletter for further clues to his identity.)

By the way, the wooden kangaroo mentioned in the article did not sell in Melbourne and can be seen at the Hoopers (not Hoppers) shop in Prahran.

Committee member for the past two years, David Dolan has been transferred to Canberra by the Australiana Fund to be more closely associated with the Lodge and Yarralumla. David will be leaving Sydney soon and it is hoped he will continue his association with the Society by informing us of events in the nation's capital.

Tasmanian society members George and Isabel Burrows were featured recently on the A.B.C.'s television news magazine. George built a long boat rigged with sail, from native huon pine, using the traditional clinker built method and materials that would have been available last century. The boat is typical of the craft that plied the water ways of Tasmania during the nineteeth and early years of this century. It is the first craft made from huon pine in over ninety years in Tasmania. Geoge as one might expect is interested in Tasmania's huon pine and its use in colonial furniture manufacturing.

The Society's family picnic and tour of Vaucluse House was more popular than expected, with 30 adults and 20 children attending. Our tour guide and curator of Vaucluse House, Ann Toy did a wonderful job coping with us all and should be warmly congratulated for lowering all the barriers for us to have a closer inspection of the House and its furnishings. The picnic afterwards, in the vast grounds of the Estate, was enjoyed by all. The Society made a small profit and this type of family function promises to be another of the Society's entertaining features. Our thanks to Robert Hutchinson and Ann Toy for their help on the day.

The Society is planning to bottle under its own label a good quality red and white wine for sale to members later this year. The cost will be between $2 and $3 per bottle and it is hoped members will take to the wine enthusiastically. The Society's expansion is dependent on its bank balance; the greater our resources the more we can give our members in regards to the newsletter, outings and speakers. So please support our wine offer.

Director of Sydney University's Macleay Museum, Peter Stanbury was another of our members to grace the television screen lately. He was interviewed on the rediscovery of a sample of gold from Summer Hill Creek at Ophir in the Bathurst area of N.S.W. It was found by Edward Hargraves in 1851 and later found its way to the University. The gold, a flattened ingot had

been misplacedfor many years and caused some excitement when found with a letter from Hargraves describing the circumstances of the find.The nugget had been lost by the University for decades. Now that it has been found again, maybe the University will display it in the Geology Museum.

A future outing being organised, is for an inspection of Sydney brewer, Tooth and Co.'s Museum. Hopefully the amber fluid will flow in copious quantities. The Society has close ties with Tooths through past employees *John Houstone and Randall Reed, not to mention my own current association* with the company.

Annette Keenan's review of the "Reflections" glass exhibition (April Newsletter) was far too diplomatic in regard to the deficiencies in content of some types of glass made by Australian Glass Manufacturers. The display on a second reflection was noteworthy not for what was displayed, but for what was omitted. Grimwade's cut crystal and two obvious Australian pressed glass patterns (the Pharlap piece and the Melbourne Centenary air race sandwich dish) were there, but where were the most desirable of all Australian pressed glass patterns - the Waratah pattern, the Australia shaped pen dish, the Sydney Harbour Bridge sweet dish, plus the numerous bridge variations and the novelty digger's slouch hat? All these examples were omitted, but glass latex gathering bowls (used on Malayan rubber plantations) and electrical insulators were to be found in boring abundance.

It is fortunate that Annette Keenan herself is taking steps to put together a representative collection of Australian glass at the Museum, where it will go on display in the new Power House Museum in 1988.

Ian Rumsey is a member of the Committee of the Society. His Sydney transport business enables him to get around more than most.

Glass In Australia, 1788-1939

by *ANNETTE KEENAN*

Since Australiana enthusiasts will form the bulk of readers of this article it would be prudent to discuss glass that has a peculiarly Australian flavour such as carnival glass bowls impressed with emus and wattle, water sets roughly engraved with kookaburras or the various items produced by AGM, for example, the press-moulded glass sandwich dish which commemorated the 1935 air race from England to Melbourne[1] (***). However, Marjorie Graham has covered much of this territory in her recently published book *Australian Glass of the Nineteenth and Early Twentieth Century*. As a result, I have decided to branch out a little and, in the first part, briefly survey glass in Australia rather than Australian glass as such. This outline is intended to give you an idea of our dependence, especially in the 19th century, on foreign glass, its makers and its decorators. Although most glass came here from England, America and Europe also had a finger or two in the pie.

***Inside Front Cover, Top

This reliance on both quality and common glass from overseas lessened somewhat with the growth of our own industry under the fatherly and sometimes strict guidance of first AGM and later ACI. In the second part, discussion will center around this "glass boom" of the 1930s in which AGM played such a hefty part.

Today, we are still importing what is called "luxury glass", perhaps to the detriment of any local production of glass of comparable quality. This luxury glass from foreign shores is duly taxed exhorbitantly. On the other hand, Australia's contribution to industrial glass has been immense for we, or rather ACI, are the largest producers of such glass in the southern hemisphere[2].

As far as "art" or "studio" glass goes, momentum is gathering. We are following in the footsteps of England, America, and Europe and nourishing our own "art glass" movement. Thanks to the subsidies of the Crafts Board of the Australia Council and the Crafts Council of Australia, and to the imagination and perseverance of our craftspeople, studio glassmaking is graduating from its infancy. Since its inception in the '70s[3] it has grown in the number of artists practising the craft, in the quality of the work they are producing and, at long last, in the recognition and acceptance their work is receiving overseas. As one glassmaker told me, "We're not quite there yet, but we're getting close."

CURRENT RESEARCH

As many of you are aware, the study of glass in Australia is a very recent thing, recent that is, compared with ceramics or silver. Because it has been so little dug into, it is a fresh and rewarding area to study. At the moment, there are a number of research projects underway which will increase our knowledge of glass in this country and thereby consolidate another small corner of our history. Since I cannot be aware of every piece of current glass research, I shall put you in the picture as to the major projects being conducted at present, so far as I know.

HERITAGE COUNCIL OF NSW: In June 1981 a contract was offered to Dr Jim Boow, a glass technologist, to research the types of commercial glass imported into Australia, especially into NSW, from the time of first settlement up until 1900. The research was to include a careful look at the changing methods of glass manufacture and how these changes might leave their "fingerprints" on the glass thereby hinting at the probable date for glass found on archaeological excavations. Also included in this was a history of commercial glass production in NSW up to 1900. The project is a good deal of the way through and when published will be of immense help to historical archaeologists, collectors, students, historians and curators.

ACI HISTORY PROJECT: this was undertaken at the instigation of ACI in close cooperation with the University of Sydney. Two graduates from that University were employed to research the company's history and build up a company archive of material at large in Sydney such as photographs, documents, oral testimonies of former employees etc. When completed, the archives and a report will revert to ACI Melbourne. I understand that other researchers and interested members of the public will have access. However, a published account of the history is not planned for the near future[4].

MARJORIE GRAHAM: I am sure you are familiar with her book on Australian glass. It is a pioneer book in its field and contains much groundwork that future research cannot help but draw upon. With any luck, Mrs Graham will continue her detective work in Australian-made and decorated glass, and later expand some of the areas she was able to only touch upon in the book[5].

CONTEMPORARY GLASS: Jenny Zimmer, Senior Lecturer, Art History & Theory at the RMIT, is researching Australian-made glass of the post World War 11 period. Although there will be a resumé of Australian glass of the 19th/ early 20th century, the project is being supported by the Crafts Board of the Australia Council and will be emphasising the current studio glass movement[7].

STAINED GLASS: work is being done on this subject by Beverley Sherry, and also by Dana Geidraityte[6]. The result of research into this most colourful of glass forms will be of great use to those interested in architectural glass of both ecclesiastical and lay buildings, in glass stainers and designers, imported stained glass, and in the restoration and conservation of the medium.

GLASS DECORATORS: since the beginning of 1981, when I was encouraged to write a small article on two little known glass engravers represented in the collection of the Museum of Applied Arts and Sciences, I have continued in fits and starts to gather information about Frank P. Webb and John C. Rider (inside back cover, lower left). The gathering has been slower than I would wish but it does continue to toddle along, so one day I may have enough information for a second instalment in this *Newsletter*.

TECHNOLOGY AND CHEMISTRY OF GLASS

Before I move into the historical side of glass in this country, a few words on the technology and chemistry of glass would not go unheeded. To become familiar with the material one is seriously collecting or even merely interested in, it is important to understand exactly what it is, how it is produced and to what extent one can play with it in terms of its formation and decoration.

To us, a world without glass is almost unimaginable because we use it for so many things, most of which are taken for granted: for example, windows in buildings, aircraft, submarines and spaceships; containers, cooking utensils, mirrors, lighting, thermometers and optical equipment. Although to some extent, plastic and perpex have replaced glass as a transparent medium, glass has many qualities and properties that cannot yet be achieved in other materials.

Within the three classical states of matter, i.e. solids, liquids and gases, there is, strictly speaking, no place for glasses. As a result, a fourth state has been defined, the glassy state. This combines the two very special and unique properties of glasses: the random, distorted structure of liquids plus the mechanical rigidity of crystals. So, scientifically speaking, glass can be defined as a substance having a molecular structure with a distorted arrangement but with enough cohesion to produce rigidity[8].

Glass can be further defined as an extremely viscous liquid, viscosity being the resistance that a liquid offers to flow: for example, at room temperature, honey flows slowly and so has a high viscosity whereas water

pours readily and thus has a viscosity that is considerably lower. Since glass appears as a solid at room temperature its viscosity is about the highest of any liquid that can be measured. Glass is, in fact, a super-cooled liquid. As glass is heated, its viscosity drops until it is very low and the glass is fluid enough to be manipulated at the will of the glass-maker[9].

Unlike crystalline material, glass does not have a definite melting point. When crystals such as quartz and silica are heated, they remain rigid up to a specific point at which they will suddenly revert to a liquid state. This is because all the chemical bonds within the crystal are effectively identical and so break at the same temperature. Here, glasses are in a class of their own. Their rigidity combined with their disordered molecular structure means a resultant distortion of their chemical bonds. So, when heated, the bonds will break at different temperatures causing the glass to soften gradually over a range of several hundred degreees centigrade until the mass is quite fluid.

Glasses are not good conductors of heat and are liable to crack under any sudden change of temperature. Frehly worked glass must be cooled slowly and evenly so as not to create any stress within. If it is too rapidly and unevenly cooled, or conversely, too quickly heated, tension builds up inside the object, the outer surface contracting or expanding much too fast for the interior to cope. Under these adverse conditions, glass will either "fly", (i.e. burst apart), or it will just collapse.

Glass is highly though not completely resistant to corrosion. Most glasses are eventually affected by the action of water, particularly moist alkaline conditions, and to a less extent by the action of dilute mineral acids while hydrofluoric acid will readily attack glass and is thus a perfect agent for etching. Water, on the other hand, acts much more slowly. Prolonged exposure to a moist, humid atmosphere or extended burial in damp soil will cause surface decomposition. The extent and type of decomposition will depend largely on the chemical make-up of the glass in question. The visible evidence of this decomposition is a break-down of the surface causing pitting or striation. Aften, and quite beautifully, the surface becomes iridised. The rainbow-like colours that one very often associates with ancient glass and even 19th and early 20th century bottles is the result of the diffraction of light off a now laminated surface. If the glass is immersed in water, the laminations are filled and the colours disappear.

Glass decay appears in many guises and has many causes, particularly alkalis such as sodium and potassium. One of these is the excess of any one of the constituents of glass, this renders the glass unstable and thus prone to breakdown and decay. Another cause is the incomplete fusion of the batch materials. Such a substance is also in a weakened state and will sooner or later disintegrate.

The raw ingredients of glass are: some form of silica (quartz, sand, or flint); soda or potash[10]; and limestone.

Silica is glass in its simplest form. However, it is rarely used by itself since it requires a melting temperature of about 1700°C which is about 220°C higher than most other glasses. For this reason, pure silica is used to make only very special heat-resistant glass. What is needed then, is to make a glass that has a lower melting point which is economically and practically feasible. To do this, a flux in the form of soda or potash is added to the

silica. To stabilise this mixture, limestone is included; and to assist in the melting and to help lower the melting point even further, "cullet" or scrap glass is added. This is also an excellent way to recycle broken glass.

The ingredients in the batch decompose under the heat. The silica is dissolved and a liquid is formed. It can then be drawn from the furnace on the end of a blowpipe and blown, swung, rolled or marvered, stretched, cut and shaped with tools. It can also be poured into moulds and then pressed to assume the shape of the mould; it can be cast as a flat slab for use in windows and mirrors; orfloated onto a bath of molten tin to produce a continuous carpet of sheet glass[11].

The glass can be decorated while it is hot by pressing or blowing into a mould, or by applying differently coloured glasses to its surface. On the other hand, it may be embellished when in a cold state: for Example, by sandblasting, etching, cutting, engraving, painting, gilding, stippling and enamelling - to name a few.

Melting silica, soda and limestone along with a few minor ingredients will produce a transparent, colourless glass. To colour glass, metallic oxides are added to the batch in varying quantities and at various stages of the firing depending on the strength of the colour required. For example, uranium will give a range of colour from green to yellow; the tiniest touch of cobalt will give dark blue; iron oxide will give a characteristic bottle green as well as "black" which is, in effect, a very dark green; while oxide of manganese or nickel will give amethyst as well as "black" or very dark purple. Often, the pale green of bottles familiar to collectors today, was caused by impurities in the sand rather than by a conscious addition of iron oxide on the part of the glassmaker. The common colour amber was usually produced by additions of carbon and sulphur in impure glasses which contained some iron oxide. Obtaining the same colour in the glass from different batches is an easier task today with our precise weighing machines and computerised controls. Prior to this high technological age, experience and human accuracy were the only guidelines. However, many of the modifications of colour are caused by variations in furnace atmosphere conditions which can vary from luminous reducing to transparent oxidising flames. This accounts for the wide and subtle variations in colour found in most ancient glass and some antique glass.

EARLY GLASS IMPORTS

Glass imports into this country are recorded as early as 1790[12] when medical supplies packed in bottles were brought out from England. It is also conceivable and quite probable, that on board the First Fleet of 1788, some glass tumblers, bottles and jars made their way here to stay. From then on, numerous references can be found to glass and to things packed in glass arriving in the colony. Crown glass is first recorded in 1803 as are tumblers, goblets and rummers, these latter in readiness for the huge and more or less constant supplies of alcohol and other beverages that streamed into Sydney Harbour. Gin, port wine, beer, cider, brandy, brown stout, madeira, lime juice and aniseed cordial are just a few of these.

Preserved goods of all types also came packed in glass, the food being, no doubt, a delicious relief - for those who could afford it - from the humdrum diet of settlement living. To list a few, there were olives (1808), English gooseberries (1809), pickles (1809), Mitford Haven oysters (1826),

red and white plums (1826), and mushroom and walnut ketchup (1826).

It seems the colonists could not live without a variety of apothecary goods and home medicines which were also packaged in glass: Cheltenham Salts (1817), *Friar's Balsam* (1821), *Saffron Salts and Senna* (1822), *Female Pills* (1819), Hartshorne, Lavender and Essence of Peppermint (1810-11).

Other very necessary imports were sheet and crown glass, recorded as having been sent from the Spon Lane Glassworks in Birmingham during the years 1835-38[13]. During the early years of the 19th century, supplies such as beads, glass shades, looking glasses, spectacles, vinegar cruets, carafes *and shaving glasses were being shipped over to help make life that little* bit more comfortable. The source of the majority of these imports was England.

FIRST STEPS IN MAKING GLASS

In 1812, a glass business sprang up under the direction of Simeon Lord. He advertised for glassblowers in the *Sydney Gazette* (2.5.1812):

> A GLASS MANUFACTORY having been commenced at Sydney, a Situation offers to a select Number of GLASS BLOWERS: Those acquainted with *which Branch of Profession, who may wish to be situated therein,* are requested to make early application at Mr.S.Lord's, Macquarie Place.

By the following month and after only one mishap when the first crucible cracked, the manufactory had produced -

> upwards of a gross of perfect tumblers...of a fine and clear flint glass, by no means inferior in appearance to any of the kind imported. This useful branch of Manufacture is conducted by a Mr.Hutchinson, under an engagement with the House of Lord and Williams. (*Syd.Gaz* 6.6.1812)

The partnership was, apparently, incompatible and short-lived. Hutchinson's dismissal was announced to one and all in the newspaper and no more glassmaking was attempted on the Sydney site for some time[14].

The next mention of any sort of glassworks is in the *Sydney Gazette* of October 1824. The item reads

> A praiseworthy individual of the name of Levey in Pitt Street has recently opened a glass-cutting factory. It is really pleasing to observe with what ingenuity this novel manufacturer acquits himself in this business. Some globe-lamps have been well turned out...Common wine glasses and tumblers are admirably cut. It is our opinion that the man deserves every encouragement.

The writer hints at the difficulty with which Mr Levey might be faced, of remaining in business.

A second attempt to deal with "glass in the making" was James King's adventure in 1832 in sending Sydney sand to the Falcon Glass Works of Apsley Pellat & Co., in Blackfriars, London. The saga of King's trials and tribulations and the almost certain attribution of two surviving jelly glasses to this batch, has been dealt with clearly and succinctly by John Wade[15]. The batch of glassware was sent back to King with a note of praise for the excellence of the sand. Subsequently, sand was obtained from the Vaucluse estate of W C Wentworth and also sent to this London firm. The results were imported into Sydney in 1840 (*Syd.Gaz.*11.11.1840). One of these pieces may still

were imported to work the glass. In 1873, a four-hole tank was built on the beach at Emerald Hill (now South Melbourne). The company which owned the furnace was the recently formed Melbourne Glass Bottle Works Co., run by Felton and Grimwade. This concern was the nucleus of AGM and subsequently ACI. Its directors, Felton and Grimwade, were later hailed as pioneers in and founders of the industry.

By 1889, they were turning out a variety of bottles including aerated waters; wine, beer and spirit bottles; oil, scent, pickles, sauce, jam, and preserving bottles; and patent medicine bottles. Since they confined themselves to bottles and jars, they were in a better financial position than the manufacturers of better quality tableware[19]. In 1890, the works at South Melbourne closed and new works at Spotswood were opened, skilled glassblowers from Yorkshire having been brought out to work at the factory. In 1915, there was an amalgamation of a number of small glass factories with the large Melbourne Glass Bottle Works as the corner-stone. This was the reassuring foundation of AGM, and later ACI.

In 1922, Zetland Glass was amalgamated with AGM and W J "Gunboat" Smith, a fiery figure of the glass industry, became General Manager and Director of the Company. Three years later, the Crown Glass Works, Alexandria, and Crystal Glass Ltd, Wyndham Street, Alexandria, were taken over by AGM. 1926 saw the registering of the newly combined company, Crown Crystal Glass Co. Ltd. It commenced operations at Waterloo.

In 1929, Australia Window Glass, also a subdiary of AGM, was registered. By 1930, Dott & Co. Pty. Ltd., and the Balmain Glass Works were included in this expanding industry. Nine years later, when the campanies were reorganised and Australian Consolidated Industries was registered, there were fourteen subsidiaries throughout Australia, still including CCG Co. Ltd; AWG, AGM and Dott & Co. So, from the very humble beginnings in the late 1860s, there finally emerged in the 1930s, a huge organisation devoted chiefly to the exploitation of glass in industry, architecture, and in the home.

THE NINETEEN THIRTIES

Skimming over the medium-priced, middle-of-the-range products of those subsidiaries during the 1920s (already outlined in Mrs Graham's book), we arrive at the 1930s. Architects were using more glass in buildings and the glass industry was having a field day in sales, in devising different types of "all Australian-made" glass, and in urging the purchaser to "buy Australia" rather than to "buy foreign".

Much has been written on the 1930s overseas but not a great deal about the decade here in Australia. The feeling one gets when reading advertisements, journals and articles of the period is a sense of excitement, discoveries, new things and, above all, "modern" things. It was a time when people, especially in industry, felt they were on the brink of something big, like a new and marvellous technological and mechanical age that would fulfil all their desires for modernism, hygiene and efficiency.

The '30s were the years when malted milkshakes at Burt's Milk Bar in Pitt Street were only fourpence; when silvered metal, black glass and Golden Ray mirrors were in vogue; when BVD swimming trunks were becoming briefer; black and white were the "in" colours; and the ideal man, like his suits, was

supposed to be broad-shouldered and snug-waisted. The gloom of the Depression was somehow evaporating into the Modern World of Tomorrow. It was the "Cocktail Era" of American martinis drunk from Australian hand-cut crystal glasses ...at least, it was for those who could afford to live in that style.

Naturally, the glass industry blossomed. AGM and its subsidiary companies were responsible for a large amount of the basic glassware for sale. This included kitchen ware advocated as being far superior to ceramic or metal ware because it was easy to clean and therefore hygienic, it was durable and, above all, it was Australian made. CCG Co. Ltd., turned out glass flower pots in a variety of colours and claimed them to be better in many ways than "other types in previous use"; and also a large number of glass shades and hanging lights designed on "distinctly modern principles", often with tassles threaded through the pleated celestoid shade or with highly polished chromium plated attachments, the latter being especially "Ideal for the Modern Home".

Lights and lighting methods were much discussed subjects in the 1930s. The official journal of AGM was called *Glass* and cost sixpence. Over the period July 1934 to January 1935, it ran a seven part series on "Home Lighting Standards". This was prepared by a special committee of the Illuminating Engineering Society of Australia. The articles did not attempt to standardise lighting, merely to point out that what the minimum requirements of the average home would be and then to recommend what lighting principles and effects should be tastefully employed.

From here, the concentration switched to windows and natural light and the ways in which glass could be and was being used in architecture to enlarge window openings and bring in more light and fresh air. On 28 April 1931, the first sheet of figured rolled glass was made at the plant of AWG in Euston Road, Alexandria, (see back cover).

GLASS FOR ARCHITECTURE

Figured rolled glass is formed as a continuous carpet of glass which has had a pattern of bumps impressed onto one side as it passes between rollers. The long, figured sheet is run through an annealing chamber and and rapidly but evenly cooled. (It now takes about 20 minutes for the glass to pass from one end of the annealing chamber to the other). The sheet is then cut to size. Pieces with faults are re-used as cullet. Today it is made in a number of colours, green and amber being two of them. In the 1930s, it was chiefly clear glass. It was praised highly as being the best material for bathroom windows, allowing light to enter but obscuring the vision of wandering eyes outside. Four patterns produced were Euston, more or less a regular honeycomb; Kosciusko, an irregular pattern; Pyramid; and Cathedral. Clear sheet glass was also manufactured. In 1934, AWG advertised its "Koala" Quality Window Glass that was superior to ordinary window glass because it did not distort the view outside. It was crystal clear, more brilliant, and of finer finish on both sides. It was said to be manufactured by a "special process", that is, the Fourcault method. This vertical sheet process was pioneered by a Belgian, Emile Fourcault who patented his machine in 1901. The principle involved drawing a continuous glass sheet upwards between rollers as distinct from horizontally rolled plate glass. The disadvantage remained in the inability to interrupt the drawing process and the sheet having to pass up through two or three floors before it had annealed and could be cut off.

Other types of window glass and even glass used in furniture such as table and traymobile tops, could be acid-toned, sand-blasted[20] and coloured in tones to blend with the interior decoration of the modern home. Window glass could be fixed in single sheets or in smaller sections joined by lead strips. "Wunderglazing" was used to similar effect in the Hotel Manly. This method, marketed by Wunderlich Ltd, employed copper instead of lead strips as a framework. The copper was meant to give it rigidity and strength and, if built to specifications, was a fire-resistant material.

Other building materials characteristic of the 1930s were Agee glass bricks. Acclaimed to be good insulators, their hollow centers acting as a buffer between temperature changes on the outside and the desired norm inside, they were also held to be excellent fire-resistant elements in the building structure. I believe they were made of a pyrex ware which, being a borosilicate glass, has a low co-efficient of expansion. They could therefore withstand 900 C (1600 F) heat as well as a stream of water from a fire hose immediately sprayed onto them. They could also outdo clay bricks as regards pressures since they could stand up to 5,000 lbs per square inch instead of the 4,000 psi that most clay bricks could withstand.

Two interesting uses of glass bricks were as the official tables at the AGM Melbourne Branch Staff Ball held on 3 November 1937, where they were illuminated from beneath; and in the Glass Train which was constructed by Pilkington Bros. in conjunction with railway companies of Great Britain. The train which toured Britain was constructed as much as possible with vitreous materials, for example, glass bricks, glass tiles and walls, mirrors and glass ceiling panels, not to mention the drinking glasses and bottles behind the glass bar!

The most "deco" of AGM's products was the black glass that was often used as shop facades, It is believed to have been a Pilkington (U.K.) product - distributed in Australia by AGM. The glass, really a very dark amethyst colour, was usually combined with strips of Monel Metal or Staybrite Steel. Monel was a rust-proof nickel alloy that was as hard as steel and could be formed by forging, casting or rolling. It was silvery in appearance and easy to keep clean. Wright & Co. of Clarence Street, Sydney, were the Australian distributors. Staybrite Steel was a super rustless steel, in other words, a stainless steel. It was permanent, ductile and durable in all weathers. Manufactured by John Firth and John Brown Ltd of Sheffield, it was distributed in Australia by William Adams & Co. Ltd., Clarence Street, Sydney.

The glitter of metal trimmings with the black glass gave the facades and interiors a raciness and starkness attainable by few other decorative means. Five places in Sydney which were praised for the modernity of their new installations were Lowes Men's Store in Pitt Street, the Hotel Manly, Burt's Milk Bar in Lower Pitt Street (near Hunter Street) and the Liberty Inn adjacent to the Liberty Theatre, also in Pitt Street.

Lowes, midway along Pitt Street, was refurbished late in 1934. The scheme was very modern and said to be based on the very latest overseas lines. Encircling the top of the display window was a sand-blasted valance designed by CCG Co. Ltd. Over 400 lb of Staybrite Steel was used to highlight the black glass used above and below the display windows. With its use of large, clear glass panes, sand-blasted glass giving diffused lighting effects and

much glittering metal, and the absence of heavy, antiquated wooden joints separating the panes, it was held as the best in shop front construction.

The interior of the Hotel Manly was designed by architect Emil Sodersteen. It was described in very praiseworthy tones as marking "the greatest step in the glass industry of Australia towards the culmination of the all-glass building, the interior being one glittering display of glass in various colours and tonings..." (*Glass*, Jan. 1935). Large swing doors opened into a vestibule glazed in varied tints of figured rolled glass with fittings of chromium plate and Monel Metal. The ballroom was the outstanding feature. Eleven massive columns were panelled in highly polished black "Carrara" structural glass that was supplied and installed by Frank G O'Brien Ltd of Waterloo. The facets of the columns were delineated by strips of Monel Metal. O'Brien also supplied the "Golden Ray" mirrors cut with a linear design of a running fountain. These were placed on either side of a sculptural panel by Raynor Hoff entitled "The Ride of the Valkyries". Illuminating that wall were very modern light fittings of quarter-spheres of glass on a backing of Monel Metal trim and black "Carrara" glass.

Burt's milk bar sold delicacies like yeast milkshakes, stone ginger beer and pure orange juice, all for 4d. At the time of its opening in October 1934, it was claimed that "possibly no other building in Sydney has been built so exclusively of glass and where glass has not been used, it has been replaced by stainless steels of the highest quality", (*Glass* Nov. 1934). The whole design was dazzling, bright and a mass of reflections. This was emphasised first by the metal and glass facade, then by the mirrored back wall, the white lights inside, neon lighting outside and large signs executed by Watson Signs of Pitt Street. White lino was used throughout the bar. Overhead, there were acid-toned sheet glass panels fitted with stainless steel.

The facade of the Liberty Theatre was of black glass and Monel Metal. The Liberty Inn, a milk bar, was next door. Again, mirrors were used, this time on either side of a wide doorway. Overhead was a large sign in glass and Monel Metal in tonings of black and silver. Inside, espensive mirrors encircled the walls and menus on the glass itself were hung behind the long counter. These were defined by black glass strips on either side. The milkshake glasses and other glass utensils were Australian-made glass products. The design was efficient, clean and crisp, brilliant, spacious nd, seemingly, cold and sterile. One copywriter remarked: "It is no wild statement to make that Libert Inn will be the summer rendezvous for Sydney's thousands", (*Glass* Oct. 1934)

Another very interesting architectural detail in black glass was the surrounds for the elliptical stairwell once in the Australia Hotel. This had an etched or sand-blasted design worked on to the surface. Despite the unfortunate demolition of this grand, old hotel, the stairwell is believed to have survived.

Etching was quite often used to decorate glass, especially in the Grave technique produced by AGM. Panes of this glass were frequently employed as shower screens, hence the designs of alluring, lanky nudes. A cocktail table bore the design of an athletic, Adonis-like male etched into the glass top.

HOMEWARES

Packaging of goods received a boost through AGM's business acumen and foresight. Agee Preserving Jars were made in five varieties. The marketing of these and other forms of glass containers was directed, like the kitchen ware, home lighting and home interiors, at the housewife. Home preservation of fruits, jams and jellies was advocated on the grounds that it was "good, clean and wholesome", a favourite and much used advertising phrase of the period.

It wasn't only the glass bottles and jars that presented the customer with an attractive purchase. The final means of appeal to the consumer was the label design which, during the 1930s, had become more straightforward and simple. As one writer put it:

> The housewife to whom the designer of the modern package directs most of his appeal, no longer wishes to buy an elaborately lithographed representation of badly painted cows or sheep grazing on the hills with sun's rays looming up on the horizon and travelling right around the tin!...(the housewife) is DEFINITELY interested the moment she sees beautifully displayed clear glass jars with neat attractive labels. (*Glass* Sept. 1934)

The slogan "Glassed goods have nothing to hide" was perhaps the forerunner of today's "Good things come in glass".

AGM also developed the duo-vacum seal for their jars. The latex band around the edge of the inner metal plate provided a perfect airtight seal as well as an attractive screw-on cap which could be printed with designs made to order. AGM prided themselves on producing "all Australian" packaging for such companies as Colgate (for their Eau-de Cologne containers), Lever Bros Ltd (for their bottles of glycerine), and W C Douglas Ltd (for their honey and lemon butter).

Opaque white glass or milk glass, as it is popularly called, was also manufactured by AGM for containers. It was marketed under the name of "Opalware".

CCG Co Ltd manufactured tableware, kitchenware and glass furnishing items such as ¼" sheet glass table tops in a variety of colours. If the housewife so desired her kitchen could be fitted out with glass egg-beaters, glass rolling pins, glass cups and saucers and plates, not to mention Agee Pyrex ware which was described as "modern, bakes evenly and quickly, reduces the number of oven failures, uses less fuel and saves extra dishwashing."

GRIMWADE CUT CRYSTAL

The other now famous brand of glass produced by CCG Co Ltd was the Grimwade cut crystal line, the first set being turned out on 6 September 1932, (Inside front cover, lower). The company was very proud of its cut crystal and devoted nuch space in their journal to full page advertisements. The crystal was guaranteed to have "a direct appeal to the tastes of every woman". In 1934, a display was mounted in conjunction with Grace Bros as a feature of the Haymarket/Broadway Shopping Carnival. In October of the same year, Melbourne hosted the Centenary All-Australian Exhibition described as the most elaborate and costly in the history of the Commonwealth. AGM and associated companies had a very pretentious and expensive display which

exhibited the processes of glass making and decorating. Two glass cutters from CCG Co. Ltd., P Kuserick and J Brooks, demonstrated the art while two women from Dott & Co., Melbourne, hand-painted light bowls. A model house with garage made entirely of sheet glass was also displayed, forecasting what architectural delights would be available to generations of the future.

The cut glass era of CCG Co. Ltd., was started under the Directorship of W J Smith. Nicknamed "Knockout" or "Gunboat", the reason for this clouded in rumours. Smith had a colourful and often stormy career in the glass industry from the time he was thirteen (in 1895). It was then that he took his first job in a Melbourne glassworks, pushing rubber rings into the necks of lemonade bottles. After that, he became a water boy, carrying drinking water to the glassblowers; and later, he was a glassblower's apprentice. He worked for some time in Sydney as a glassblower returning to Melbourne in 1904 to become Manager of a glass bottle works. In 1915 he was appointed Manager of the Zetland Glass Bottle Works, successfully pulling the rundown works out of its depression, so much so that the factory was later considered suitable material for inclusion in the expanding business of AGM. Smith progressed to the position of Managing Director of AGM, retiring from the Board of Directors of ACI in 1957. His brother, A E Smith, continued until 1960 as a Director and General Manager in his place[2].

Most of the Grimwade ware was marked either by an etched name, (see cover), on the undersurface (sometimes difficult to see) or by a label in national colours of green and gold which adhered to the piece. The range was hailed as "absolutely hand-made and hand-cut in Australia" and the purchase of such glass - or any Australian glass for that matter, was considered a patriotic thing to do. The cut-glass period ended with the outbreak of the war when luxury goods were superseded by the basics.

Glass now lost much of its momentum and settled down to a secure place in the life of every Australian. The nationalistic feeling so prevalent in industry in the 1930s, the sense that new and better things were lurking just around the corner, and the great relief that we, as a country and as a society within that country, had survived a very sticky first world war and a gloomy depression, all merged to make this decade a very special one, especially for the glass industry.

NOTES:

1. For an account of this race see *Aviation* Oct. 1934, 310-312.
2. Industrial glass includes plate glass, window glass, bottles, safety glass, and laboratory ware.
3. *Craft Australia* 1982/4 Supplement "2nd National Glass Biennial".
4. Due mainly to the pressures of full-time employment, the researchers have been unable to devote as much attention to the project as they would wish. Consequently, progress has slowed for the moment.
5. For those unfamiliar with *The Australian Antique Collector* and its frequent contributors, Mrs Graham is the author of "Patchwork", a review series of items and their history especially pertinent to the collecting of Australiana. For a review of her book on Australian glass, see *Australian Antique Collector* July-Dec. 1982, 102-103,

Australiana Society Newsletter Oct. 1981, 22-23, and *SMH*.

6. See Dana Geidraityte, "Kevin Little, Stained Glass" in *Craft Australia*, 1982/4, 52-56.

7. See note 4.

8. For a fuller account of this glassy state and the chemical properties of glass, see Robert Brill, "A Note on the Scientist's Definition of Glass" *Journal of Glass Studies* 4, 1962.

9. Viscosity is expressed in a unit called a poise. Water = 0.01 poise, motor oil = 1.0 poise, glass = 10^{19} to 10^{22} poise at room temperature.

11. This "float glass" process was introduced in 1959 by its developers Pilkington Bros. Tight control of all stages of the manufacturing processes, including fire polishing, yields a glass that is free of irregularities and that requires no grinding or polishing. By this method, the majority of the world's flat glass is now made.

10. Potash - a crude form of potassium carbonate, today mostly made commercially but earlier, in Europe, obtained by burning certain timbers, ferns or bracken and processing the ashes.
Soda - now manufactured chemically but in the ancient world obtained from natron deposits (Egypt) or from the calcined ashes of glasswort or kelp.

12. For an idea of these early imports, I am most grateful for the long discussions on the subject that I have had with Dr Jim Boow. More details are available from primary source materials such as early colonial records and Sydney newspapers of the period.

13. At this time, the glassworks was owned by Chance Bros. Ltd. It was acquired in 1945 by Pilkington Bros. Ltd., who merged, here in Sydney, with ACI.

14. In c.1790, Simeon Lord was transported to Sydney for seven years while John Hutchinson was transported for life on a charge of forgery. For an account of this partnership, see M Graham *op. cit.*, pp. 9-10.

15. John Wade, "Some early Australian Glass", *Australian Antique Collector*, 1976, 104-106.

16. For many of these references, I would like to thank Bill Chapman, an inveterate reader of 19th century newspapers, who kindly keeps an eye out for the odd reference to glass.

17. Mr Starkey, cordial manufacturer, purchased a large quantity of soda water bottles from Brown's.

18. M Graham *op. cit.*, pp.19-20

19. Despite the production of domestic ware and stained glass, there is no doubt that bottle manufacturers had the edge on other glassware as far as yielding greater returns to the investors. Sales in this most utilitarian of 19th century glass were readily available in Sydney and Melbourne, and also in South Australia, Queensland, and New Zealand. The competition that existed between colonial-made flatware and the imported equivalent was not nearly so keen on the bottle side of the glass business. Reasons for this can be seen in the lack of an active

programme of recycling waste glass other than through the refundable deposit system - hence the massive amount of bottles found in dumps; consequently the huge turn-over of bottles and the need for a constant supply to satisfy the demands of the cordial manufacturers and ultimately the public; and the fact that bottles were not usually things that people kept, admired and handed down in the family like tableware or luxury ware.

20. Acid Toned: etched. The process gives a smooth matt or cloudy surface and employs hydrofluoric acid. This chemical attacks silicas in glass and porcelain and is therefore ideal for the purpose. When used pure or with sulphuric acid, the result is a highly polished glass. When mixed with ammonia, it leaves a frosted effect.
Sand-blasted: firing fine sand grains at the glass by means of a special tool. The result is a matt surface the texture of which can be varied considerably by altering the sand's quality, the strength of the blast and its duration.

21. *SMH* 18 July 1972 and *Bulletin* 2 March 1974.

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My thanks to Dr Jim Boow for reading this over and for making a few very interesting technical suggestions which I have inserted in the text.

ANNETTE KEENAN is Curator of Glass at Sydney's Museum of Applied Arts and Sciences. She based this article on a talk she gave to an enthusiastic, rain-drenched audience of Society members in June last year, and generously agreed to develop it as an article for the benefit of all members.

Exhibition Review

CARNIVAL GLASS AT HUNTERS HILL

by *ANNETTE KEENAN*

For lovers of iridescent glassware, for those seriously entertaining the thought of becoming collectors themselves, for the enthusiastic established collectors looking for "that piece" or for those interested in glass simply for glass' sake, the exhibition of carnival glass at the Hunters Hill Gallery, Alexander Street, Hunters Hill, on show during April, was certainly worth a half hour or more of their time.

The 285 items that comprised this display included variously sized bowls with the familiar frilled rim, comports, vases, a chop plate, bon-bon dishes and tumblers. Designs were astonishingly diverse, many American in origin and so not ones with which novices to carnival glass styles would be acquainted: for example, the proud elk and holly, the Persian medallion (introduced when the influence from the East was permeating decorative styles), peacocks, basketweave and the pony head. A couple of the more interesting items were the beads in cobalt, green or gunmetal iridescent

shades; powder boxes with a Scotty dog or poodle sitting immobile on the cover; a lady's handbag of iridescent cobalt beads; and a carnival glass hat with holly and berry design. Overall, the quality was excellent. The designs had been well-pressed and the patterns clearly defined. The colours were surprisingly wide-ranging: from the common marigold, purple and cobalt to the less widley produced amber, green, amethyst and, rarest of all white opalescent and red.

The glass assumed a variety of shapes. Tall fluted vases with undulating rims, although popular in the 1910s and 1920s, are less common today. One very practical reason is the rather unbalanced form: the fairly small base, constricted waist and trumpet top made it unsteady and therefore easy to knock over accidentally. The tumblers and pitchers, the footed dishes, the beads, the banana boat and the whimsies added to the heterogeneous character of the display.

As did the designs themselves. The grape managed to feature on quite a number of the objects. There were acorns, butterflies, berries, kittens, chains and cables, stipple and ripple patterns, peacock tails and horse heads, fruits, basketweave and cane. Nor were our native flora and fauna forgotten.

Prices reflected the establishment of carnival glass as a popular collectible. the highest price asked was $1,000 each for four tumblers and a pitcher: in other words, $5,000 for the set, in amethyst, bearing the American Northwood cable and grape pattern. (This design was also made by Dugan, USA, a relative of Northwood, who, having acquired the earlier Northwood factory, used some of the old moulds.) The price seems a little high compared with $1,200 paid in the States for the same design by Northwood on a very rare Fernery shape (squat cylindrical footed bowl) which only ever bore this and the Lustre Rose design. On the other hand, the market in Australia is less vast than that in America and a water/lemonade set such as this would not be easy to acquire. As well, amethyst is one of the less common base colours produced.

As expected, Australian related subjects called for fairly high amounts, generally around the $200 mark for the 9" or 9½" dishes. Those who want to inject their collections with a spirit of nationalism must surely pay for it. The beaded handbag, something quite different to add to a tableware oriented collection, wanted $350. For canine lovers, the powder boxes with "dog knobs" on the covers were $65 each, but the saucer with kittens was $90. Felines must be more popular these days! All three were in marigold.

The value of a piece will naturally depend on a combination of the following characteristics: rarity, colour, size and shape, condition, design and iridescence. However, compared with recent prices in the U.K., collectors here can expect to pay more for their carnival glassware. For example, unlike America and the U.K., Australian buyers might pay as much and more for an Australian-made piece as for one from "foreign shores". What price nationalism and history!

Although bargains are becoming harder to find, there are still opportunities for enthusiasts to begin or add to their collections, and an exhibition like this is certainly one such opportunity.

ANNETTE KEENAN is Australia's only full-time Curator of Glass, at Sydney's Museum of Applied Arts and Sciences, and an indefatigible worker.

Book Reviews

CAPTAIN JAMES COOK: THE ROYAL SOCIETY MEDAL, by L Richard Smith. The Wedgwood Press, Sydney, (1982). Soft cover, 39 pp, illustrated. Edition of 250 signed and numbered copies. Price $8.50 including postage, from the Wedgwood Press, PO Box A349, Sydney South, NSW, 2000.

Reviewed by Pat Boland

On 10th January, 1780 news of the death of Captain James Cook in a skirmish with hostile natives on the island of Hawaii nearly twelve months before reached London in despatches carried overland through Russia.

As a Fellow of the Royal Society, Cook's untimely death at the early age of 50 and at the height of his career as a navigator and discoverer profoundly shocked his fellow members, and perhaps none more so than its President, Joseph Banks, who had accompanied Cook to the South Pacific as botanist during the famous First Voyage, which had led to the charting of the previously unknown East Coast of New Holland in 1770.

Additionally, the Council of The Royal Society and individual members had been deeply involved in determining the scientific objectives of each of Cook's three voyages, and in planning how these objectives should be attained. In these circumstances the Society took the unusual step of deciding to issue a medal to honour Cook, and to mark his signal services to the Society as a navigator and discoverer of great distinction.

This was the first and only time that a member was honoured by the Society in this fashion. Other medals had indeed been issued bearing the names of distinguished members, but these were in the nature of awards for research, financed by bequests from the members concerned for this purpose. The Cook Medal was to be financed by subscriptions from members generally.

Whilst decisions to strike the Cook Medal in gold, silver and bronzed copper and to approve the dies prepared for this purpose by Lewis Pingo, Chief Engraver to the Royal Mint were taken with commendable promptitude, subsequent decisions regarding its production and distribution lagged, and it was not until 1784 that distribution of the medals commenced, and continued through to 1786.

Apart from its obvious interest to Australia, relating as it does to the very foundations of European settlement in our country, the list of distinguished persons to whom the medal was issued on a presentation basis either in gold in silver, reads like a compendium of the royal, diplomatic and scientific figures of the last quarter of the 18th Century.

It is sad to note though that Cook's widow, Elizabeth, only received her gold medal as an afterthought when it was found that there was sufficient money left over from the subscriptions for this to be done. Mrs Cook survived her husband by many years, and when she died in 1835 her gold medal passed to the British Museum, together with the gold Copley Medal which her late husband had been awarded by the The Royal Society. Replicas of these

two important medals are displayed at the Mint Museum in Macquarie Street, Sydney, together with actual examples of the silver and bronzed copper medals.

Using primary source materials including journals and papers of the Royal Society itself and other contemporary references, author L Richard Smith has admirably researched and documented the events which led to the issue of this medal and its distribution, as well as shedding new light upon the subject of mintage figures, showing that these were greater than had formerly been believed to have been the case. Reviewer Dr W J Mira (*Australian Coin Review*, March 1983) has however expressed reservations in respect of those silver medals which have been struck from pitted dies (p 25/6 refer) and these comments are worth noting.

This monograph is a valuable and readable addition to the increasing number of scholarly survey of aspects of early Australian numismatic items, and author L Richard Smith and The Wedgwood Press are to be congratulated on this publication.

PAT BOLAND is curator of Numismatics at the Museum of Applied Arts and Science where he is responsible for the display of coins and medals at the Mint Museum

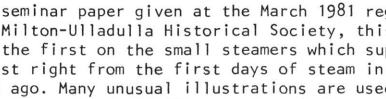
A GUIDE TO SOURCES OF INFORMATION ON THE ARTS IN AUSTRALIA by Ray Choate. Sydney, Pergamon Press, 1983. 112 pp, softcover, $9.95.

The guide consists of eight annotated essays covering arts in general, painting, prints, sculpture, decorative arts, architecture, Aboriginal arts and music. Approximately 350 major books concerned with these arts in Australia are described. The guide is designed to direct users to sources of information, and the material listed includes histories and surveys, pictorial surveys, major exhibition catalogues, bibliographies, dictionaries, etc. Most of the books described were published in Australia.

The author is Senior Reference Librarian of the Borchardt Library, La Trobe University, Bundoora, 3073.

SOUTH COAST STEAMERS, by Graeme Andrews. Published by the author, 5 Kent Street, Epping, NSW, 2121, 1983. Approx. 60 pp. softcover, approx. $6.50.

Developed from a seminar paper given at the March 1981 regional seminar conducted by the Milton-Ulladulla Historical Society, this well-illustrated local history is the first on the small steamers which supplied and served the NSW South Coast right from the first days of steam in these waters until just thirty years ago. Many unusual illustrations are used, including what seems to be the only contemporary illustration of the *Sophia Jane*, Australia's first steamship, which arrived in 1831. The author, well-known for his books on maritime Australiana, is a working tug-master with the NSW Maritime Services Board.



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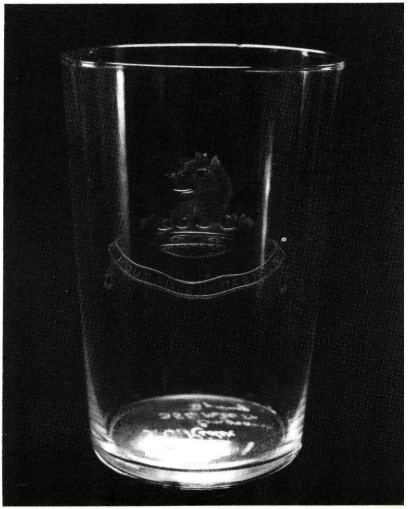

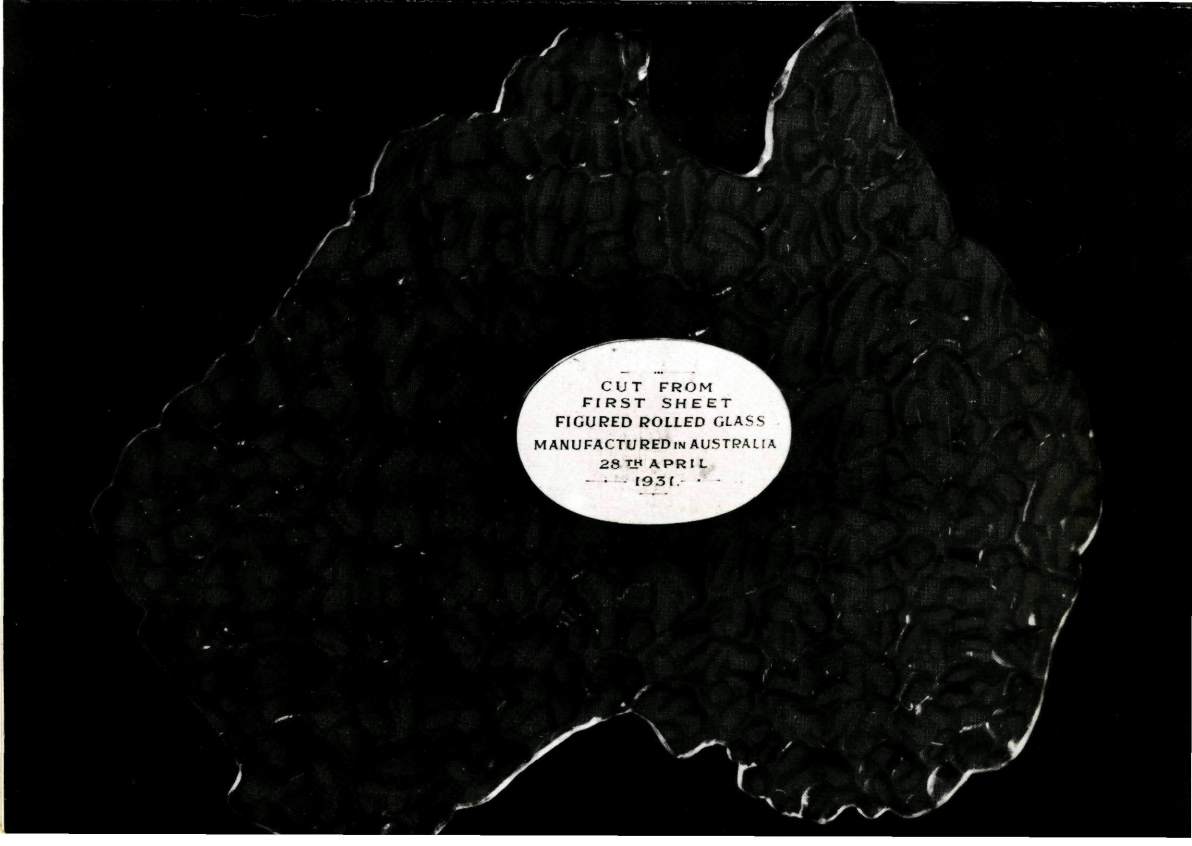
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