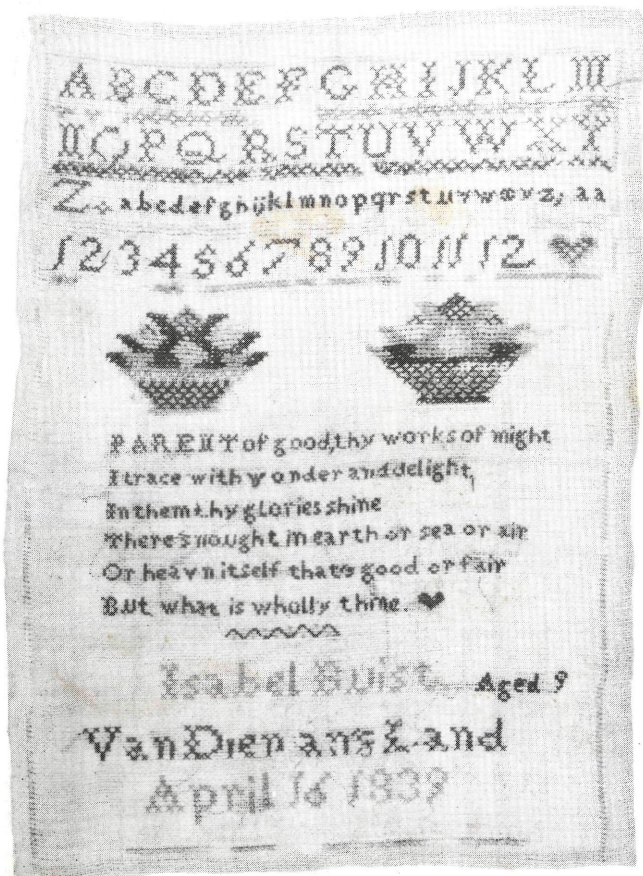
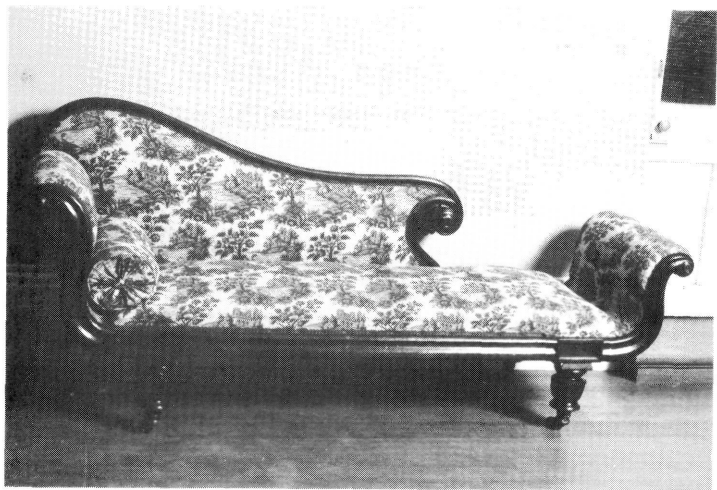


AUSTRALIANA





Australiana

ISSN 0814-107X

Newsletter of
The Australiana Society
Box A 378
Sydney South NSW 2000
Australia



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October, 1985

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NOTE: *Australiana* is the new title for the publication of The Australiana Society. It was formerly known as *The Australiana Society Newsletter*.
ISSN 0156 8019

SOCIETY INFORMATION

NEW COMMITTEE

A new committee of the Society was elected following the Annual General Meeting in August. The 1985-6 office bearers are:

President:	<i>Kevin Fahy</i>
Vice-Presidents:	<i>Michel Reymond</i> <i>David Bedford</i>
Secretary:	<i>Graham Cocks</i>
Treasurer:	<i>Andrew Simpson</i>
Editor:	<i>John Wade</i>
Members:	<i>Alan Landis</i> <i>John Houstone</i> <i>Robert Hutchinson</i> <i>Mike Darlow</i>

Congratulations to the new Committee and grateful thanks to the old for steering the Society to another successful year, one in which membership has continued to climb.

NEXT MEETING

The final Society meeting for 1985 will be held at James R Lawson's rooms, 212 Cumberland Street, The Rocks, on Thursday, 5 December at 7.30 pm. This is your chance to join in the Christmas spirit and trot out trash or treasure for a light-hearted evening.

EXCURSION TO GOAT ISLAND

A Society excursion to historic Goat Island has been arranged for Saturday, 16 November 1985. The island has only recently been opened by the Maritime Services Board to tours, so this is your chance to get a look at some history and wonderful scenery right here in the middle of Sydney Harbour.

Goat Island was first used as a quarry, in 1831, but two years later construction gangs from the convict hulk "Phoenix" were set to work on a vaulted stone magazine for storing the Colony's explosives away from the centre of Sydney Town. One of the convicts, Charles Anderson, was sentenced to be chained to a rock for two years and visitors can see the stone "couch" which probably served as his bed.

In 1837, Colonial Architect Mortimer Lewis designed a rectangular stone dwelling, based on a design of Loudon, for the Water Police Station at the NE tip of the island. Another famous Colonial Architect, Edmund Blacket, designed an additional gunpowder magazine in 1850. Further major building took place after 1901, when the Syney Harbour Trust was set up and dwellings constructed for the Harbour-Master and others, and in the late 1920s, when the Trust built shipyards for repair of its vessels. The Maritime Services Board replaced the Sydney Harbour Trust as proprietor in 1936, and has

recently commissioned an assessment of the cultural significance of the Island from Dr Jim Kerr and a draft conservation plan from Graham Brooks.

This promises to be a very rewarding excursion. The activity is now fully booked but we shall try to arrange a repeat. Those who cannot go might like to visit Throsby Park instead, (see page 124).

MEMBERS OUTSIDE NEW SOUTH WALES

The Committee has been discussing the formation of groups in other states so that interstate members will have a more readily accessible meeting and lecture series. By setting up groups in each state, members will be able to take a more active part in the Society. The Secretary will be writing soon to members outside NSW to encourage interest in setting up regional groups, and asking for volunteers to coordinate initial meetings of members.

The National Committee is well aware of how valuable the series of talks held in Sydney is, and for this reason we try to publish the text or a summary of as many as possible. In the next issue, we expect to publish Les Carlisle's October talk on Australian medals.



LIST OF ILLUSTRATIONS

COVER: Australian sampler made by Isabel Buist, Van Diemen's Land, 1839 (now in The Museum of Applied Arts and Sciences, Sydney). Height 28.5 cm, width 21 cm.

INSIDE FRONT COVER: Cedar couch c.1835.

INSIDE BACK COVER: Majolica glazed urn applied with heads of Queen Victoria and Prince Albert, made in 1901 by J. C. Koster to mourn the death of Queen Victoria. From *19th Century South Australian Pottery* by Geoff Ford.

BACK COVER: Charles Kerry & Co. photograph of traffic on Pymont Bridge, c.1905, from the exhibition "Settlers and Sydneysiders" at the Hyde Park Barracks. Courtesy Trustees, Museum of Applied Arts and Sciences, Sydney. Gift of Australian Consolidated Press, 1985.



PRESIDENT'S REPORT

This year has again been one of further growth and expansion for the Society. Membership has increased to just over 200 while attendance at meetings has seen a steady increase. There has also been an increase in interstate membership and I hope we will see some of these members at our meetings from time to time.

The Society has had a busy year of interesting and varied lectures and outings. I would like to take this opportunity to thank all those persons who gave lectures at meetings and to all those who helped to organise activities during the year. The continued support of these people is essential to the continuation of the Society. In that connection I also wish to thank James R. Lawson Pty Limited for their continued support and generosity in making their rooms available for Society meetings

In conclusion, I should like to thank all the Committee for their help and assistance throughout the year, particularly the Secretary and Editor, and also all members for their continued support without which there would be no Society

M. B. Reymond
President

FINANCIAL STATEMENT FOR THE YEAR ENDED 30 JUNE 1985

GENERAL A/C

INCOME:

Subscriptions	\$ 3573.00
Auction Takings	\$ 1966.00
Australia Day Dinner & Raffle	\$ 1794.00
Advertisements	\$ 813.25
House Inspections	\$ 709.00
Newsletter Sales, etc.	\$ 254.50
Raffles	\$ 183.00
Rent On Showcases	\$ 50.00
Bank Interest	\$ 106.21

Sub-total	<u>\$ 9448.96</u>
Bank Balance at 1-7-84	<u>\$ 1978.88</u>
Total	<u>\$11,427.84</u>

EXPENDITURE:

Newsletter Production	\$ 2408.84
Auction Expenditure	\$ 1649.60
Australia Day Dinner Costs	\$ 1680.00
Advertising Expenditure	\$ 218.54
House Inspection Costs	\$ 125.00
Newsletter Back Copy Refunds	\$ 5.00
Australia Post	\$ 766.32
Stationery & Printing	\$ 497.00
Refreshments	\$ 203.89
Purchase - Slide Projector	\$ 487.38
Bank Charges	\$ 7.50
Government Charges	\$ 13.82

Sub-total	<u>\$ 8062.89</u>
Bank Balance at 30-6-85	<u>\$ 3364.95</u>
Total	<u>\$11,427.84</u>

LIFE MEMBERS A/C

Interest	\$ 108.79
Bank Balance at 1-7-84	\$ 1016.45
Total	<u>\$ 1,125.24</u>

Government Tax	\$.02
Bank Balance at 30-6-85	\$ 1125.22
Total	<u>\$ 1,125.24</u>



I certify that I have examined and fully audited the vouchers, records and account books of the Society. They have been balanced and reconciled and constitute a true and correct statement of income and expenditure for the year ended June 30th, 1985.

Andrew Simpson
Treasurer

AUSTRALIANA NEWS

COLONIAL GREEK

Although Greeks were among the early immigrants to Colonial Australia, the early passion for things Greek was reflected in architecture and furnishings in the Neo-Classical style. Greek Revival designs for architecture and crafts such as furniture were pursued "ardently, sometimes naively, by colonial tastemakers. The results were often impressive, sometimes amusing, occasionally erudite and frequently mongrel. How the convict, parvenu and pretentious society aspired to the style amid the limitations and contradictions of early 19th century colonial New South Wales" is what this new exhibition at Elizabeth Bay House claims to be about.

Unfortunately the exhibition suffers from a surfeit of photographs - and few labels, a kind of coffee-table-book-on-walls. Were it not for the catalogue (\$6.50) the visitor would get very little out of the exhibition except some fine images of architecture and a few choice examples of Australian furniture, some of which could do with some conservation attention.

While the scholarship of the exhibition is applauded - much being drawn from James Broadbent's doctoral thesis - the display interpretation is a disappointment and clearly has suffered from lack of resources for such an important topic. This harsh criticism is not designed to put you off visiting the exhibition, which is well worth a visit, and makes an important statement about the history of Australian art and architecture. It is on until December.

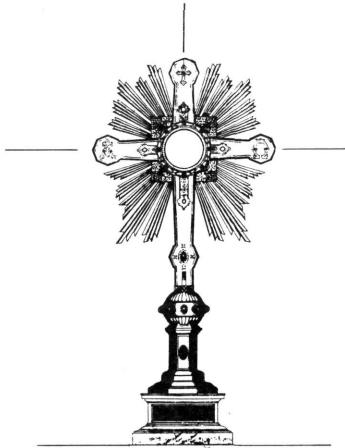
THE MOST USEFUL ART: ARCHITECTURE IN AUSTRALIA 1788-1985

The State Library of NSW has been mounting exhibitions upstairs in the Mitchell and Dixon Galleries for some years. This is probably the best and most ambitious show they have put on. The paintings, photographs, manuscripts, books, plans and artefacts are elegantly displayed, well-labelled and supplemented with an audio-visual. The designer has constructed an architectural framework within the gallery too.

The catalogue (\$5.00), researched and written by John Murphy and Kathryn Norris, is a model of tasteful clarity. Succinct text is complemented by colour and monochrome illustrations and a full list of captions for the exhibits. Though it is on till March 1986, don't leave it too late to see it.

TREASURES FROM AUSTRALIAN CHURCHES

Melbourne's National Gallery has gathered church plate from all over Australia for a stunning exhibition of the work of Australian makers from the early 19th century to the present day. There really are treasures here, beautiful work which reflects the devotion of the makers to their craft and perhaps to their God.



The earliest work is one of the two chalices commissioned by the Reverend John Dunmore Lang from Sydney silversmith James Robertson and presented to the Scots Church, Sydney, in 1826. Another highlight is the gold chalice and paten encrusted with precious stones made by Denis Brothers of Melbourne for presentation to the Bishop of Sandhurst (Bendigo) in 1885.

On the cover of the catalogue is the processional cross designed by Louis Williams and executed by William Mark for St Paul's Cathedral, Melbourne, in 1931. The six enamelled medallions of the four Evangelists, the Agnus Dei and a pelican reflect the skills the maker learned at C. R. Ashbee's Guild of Handicraft in England.

November 5 is when the exhibition closes, and if you do not get to see it in Melbourne, be sure to buy the catalogue. Judith O'Callaghan, Curator of Metalwork, is responsible for the exhibition.

If these three exhibitions are any guide to what we can expect of the State institutions in 1988, then start saving your pennies now so you can get around the country to see them all.

CHARLES KERRY

Charles Kerry was one of Australia's leading photographers between 1880 and 1910 and his work included street photography, postcards, lantern slides, tourist booklets, Christmas cards and studio portraits. A comprehensive collection of his work was gathered together by Tyrell's Book-

shop, sold to Australian Consolidated Press in 1980, and donated to Sydney's Museum of Applied Arts and Sciences in June 1985.

In October an exhibition of 150 prints taken from some of the 8,000 glass plate negatives in the collection will be mounted in the Hyde Park Barracks, replacing the trade union banners. Warren Wickman, the museum's curator of Pictorial Material, has mounted the exhibition with the assistance of Alan Davies and David Millar. These are stunning photographs - don't miss them.

One of Charles Kerry's photos appears on the back cover of this newsletter.

'MEROOGAL' AT NOWRA PURCHASED

N.S.W. Premier Neville Wran has announced that the Historic Houses Trust of N.S.W. has acquired "Meroogal" at Nowra for a museum house. The Trust has also purchased the entire contents of the house from the descendants of the original owners

The Premier said that "Meroogal was being purchased because it was the most intact late nineteenth century house known in N.S.W. and the acquisition would enable the fine collection to be retained in the house". He added "that the significance of the house was greatly enhanced because of the wealth of ephemera which had survived, including letters, family diaries, pictures, and scrapbooks, all of which was also being acquired".

The Historic Houses Trust will open the house in a similar way to its other properties: Elizabeth Farm, Vaucluse House and Elizabeth Bay House.

The Premier said "it was exciting to see the Trust extending its operation into country N.S.W. and broadening the range of houses it was able to show the public". He anticipated that when open the house will become a major tourist attraction and educational resource on the south coast.

'Meroogal' was built in 1886 by Robert Taylor Thorburn, a successful coach proprietor in Nowra and part owner of the Homeward Bound gold mine and the Pioneer Claim at nearby Yalwal. Robert Thorburn was a descendant of both the McKenzie and Thorburn families who had come from Scotland and settled in the Shoalhaven area in the early 1840s.

The house, a two storied weatherboard house in the picturesque Gothic style, was originally set on 5 acres but various parts were sold off in the twentieth century leaving it on a small but prominent allotment overlooking the Nowra Showground. The house is of modest size with a small drawing room, sitting room, dining room and five bedrooms. It is particularly remarkable for its collection of original furniture and objects. These are all typical rather than exceptional and provide a unique glimpse of life in N.S.W. in the late nineteenth century.

For almost seventy of its one hundred years the house was occupied by the four spinster sisters of Robert Thorburn and the house is redolent of their genteel lifestyle.

The Trust has already commenced a research programme prior to preparing a conservation and museum plan for the property. As with its other properties the Trust hopes to involve the local community in the development of the property

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A HISTORY OF AUSTRALIAN PRINTMAKING AT THE ANG

The Australian National Gallery will present a major exhibition of Australian printmaking from pre-European settlement to the present day.

Australian Printmaking 1773-1985 opens on February 15 and closes on May 11, 1986.

The exhibition will be accompanied by a low-priced souvenir book *Australian Prints in the Australian National Gallery*. About 100 works will be reproduced in colour providing a much-needed short history of this country's printmaking.

Among the early works in the exhibition is a caricature of Sir Joseph Banks by James Gillray. Sir Joseph is portrayed as a great South Seas caterpillar climbing out of the slime into the splendour of royal favouritism.

Charles Rodius, a lithographer working in Sydney in the 1830s, produced some of the most beautiful portraits of the local Aborigines. His noble portrait of Tooban combines her carefully observed facial features with what appears to be a Roman toga draped over her shoulders.

The flourishing of wood-engraved illustrations for periodicals and books is seen in works such as the *Picturesque Atlas of Australasia* which was produced for the centenary of white settlement.

Syd Long in his fantasy of nymphs and fauns in the Australian bush and Ruby Lind in her poster produced for the Society of Artists exhibition in Sydney in 1907 both reflect the interest local artists had in the trend to art nouveau that was occurring overseas.

Other artists left their home shores to participate in the changing art movements abroad. Rupert Bunny exhibited at the Paris Salon and the Royal Academy in London and their influence can be seen in his "The Hesperides" c1905, with its soft Mediterranean colours.

The 'modern' look of the 1930s, so evident in Sydney in the works of Vera Blackburn and Margaret Preston and in Melbourne with Ethel Spowers, is unashamedly decorative, while Will Dyson, who worked for some time in New York, saw all of this 'modern art' as undesirable. He turned away from the decorative pleasantness to sarcastic caricatures of modern life.

The 1950s and 60s seem fraught with tension and the political posters that were produced across Australia in the 1970s showed artists becoming increasingly aware of their role in society. "Daddy what did you do in the nuclear war?" produced by the Earthworks Poster Collective gives a World War II recruiting poster an ironic twist.

The 1980s hums with activity - etching, wood and linocuts, lithographs and screenprints being produced by a diverse group of artists. Prints produced by artists of ethnic minority groups are injecting great vitality into contemporary printmaking and works of a political nature are still prominent.

It is a long overdue reassessment of Australian printmaking.

1893 CHARLES RICHARDSON ORGAN - CAMPBELL STREET PRESBYTERIAN CHURCH, BALMAIN.

The organ of the Campbell Street Presbyterian Church is among the finest remaining examples of Sydney organ building in the nineteenth century. It represents craftsmanship and artistry of a very high order both mechanically and tonally but also as a piece of architectural design. Built in 1893, twentyfive years after the church, it is ingeniously calculated to complement the unpretentious charm of the finely proportioned space which it serves as a focal point. It dominates without being domineering.

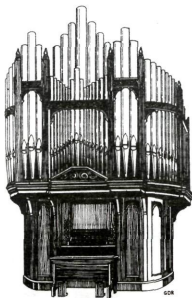
The organ has recently been restored to playing condition and was played by organist and consultant to the restoration, David Kinsela, at a ceremony on 13 September, attended by Rod Cavalier, Minister for Education.

The builder of the organ was Charles Richardson, for many years Sydney's leading manufacturer of organs. The son of a notable Manchester organbuilder, he came to Sydney in the 1880s and operated until after the First World War. He built mostly small instruments in a scattering of churches across the State of N.S.W. This is one of the largest to remain basically in its original form.

Before the present extensive restoration work, the organ had suffered changes to its specification involving the relocation of four ranks of pipes, and the ornamentation on the case pipes had been completely covered in drab silver paint. Fortunately none of the pipes were lost, and it has been possible to restore both the sound and appearance of the organ to its pristine state. Pneumatic action installed in the 1930s to operate the pedal and stop actions has been retained for reasons of economy.

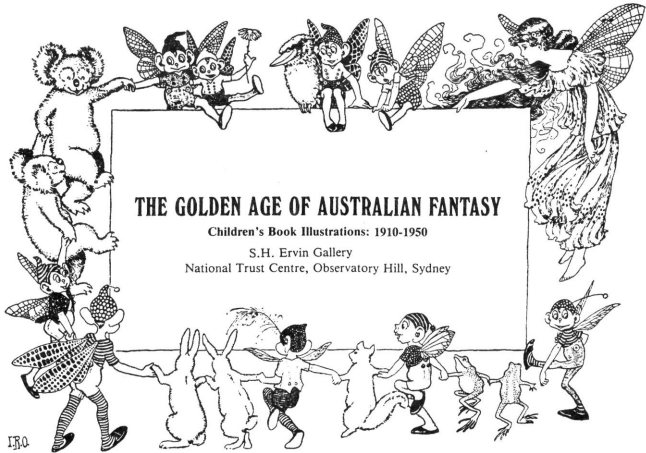
The contractor for the restoration of the organ was J. W. Walker and Sons (Australia). The craftsman responsible was Paul Fulcher, a specialist in pipe voicing, who has brought a particularly high degree of warmth, refinement and blend from the pipes, (Unfortunately, after five years in Sydney, Mr Fulcher has now returned to England, as this was the final job by the Walker firm before ceasing operations.)

The restoration has received financial assistance from the Heritage Council of New South Wales, amounting to a grant of \$12,000 to cover approximately half the cost plus a loan for the remainder.



The organ case has been restored at the church's expense by an expert tradesman, Wal Peters, who is a member of the congregation. The original patterns and colours of the diapering were painstakingly reconstructed and numerous templates were cut for the stencilling. Mr Peters also repolished the finely carved cedar joinery.

This most successful restoration project was inspired by the church's organist, Bill Caulkill, who has enjoyed full support from the congregation and the Minister, the Rev. Andrew Soos.



An exhibition of original watercolours, drawings and first edition books by Australia's best loved book illustrators, opened at the National Trust's S. H. Ervin Gallery in September.

A fantasy world of elves and fairies, witches, mermaids, banksia men, gumnut babies and magic puddings is brought to life by artists such as Ida Rentoul Outhwaite; May Gibbs; Norman, Lionel and Ruby Lindsay; Dorothy Wall; and Pixie O'Harris; and is designed to appeal to adults and children alike.

The exhibition has been sponsored by James Hardie Industries and the curator, Robert Holden, James Hardie Librarian, believes it is the first comprehensive survey of this golden age of illustration when talented Australian artists created highly imaginative characters and developed individual original styles which have rarely been surpassed today.

The exhibition will be on display until Sunday, 3 November

THROSBY PARK OPEN DAY

Throsby Park at Moss Vale will be open for two weekends, on 5-6 October and 16-17 November. The house, built in 1834 by Charles Throsby jnr, has a fine collection of original furniture and has been undergoing restoration by the National Parks and Wildlife Service. It will be open each weekend from 10.30 am to 4 pm, and there is a nominal admission charge. Throsby Park is easily found, 1½ km east of Moss Vale; turn left from Sydney onto the Illawarra Highway (Robertson Road), and enter the property from Church Road.

TASMANIAN HISTORIC BUILDINGS

Adult Education in Tasmania has organised its 22nd summer school on historic buildings, this time in the northern midlands, between 4 and 11 January, 1986. The course will be based at The Grange in Campbell Town, where accommodation is available in two or three bed rooms (or in a local hotel). Fees of \$240 per person (\$290 for the hotel) cover full accommodation, lectures, and transport. Contact Adult Education, Council Chambers, Campbell Town, 7210. Telephone (003) 81 1283 for bookings and further details.

AUSTRALIAN PAINTINGS EXHIBITION

Trevor Bussell Fine Art Gallery has put together a 74 page catalogue, fully illustrated in colour, for its Annual Collectors Exhibition opening at it's Woollahra gallery on 16 October. The invitation features an amusing watercolour by S. T. Gill.



THE ORIGIN OF A RARE AUSTRALIAN SAMPLER

by *Christina Simpson*

Few examples of Australian samplers are known.

The rarity of their survival renders our recent find in Sydney of the earliest known sampler (illustrated, front cover) a notable discovery. It is dated 16 April 1839 and was stitched by nine year old Isabel Buist in Van Diemen's Land.

Curiosity concerning the sampler immediately asked who was young Isabel?, and where was her home in Van Diemen's Land early last century. My quest for answers has led to the following detailed account of Isabel and her family.

Isabel Buist (c1830-1917) was born near Campbelltown, Tasmania, the third daughter of Adam Buist and his wife Christina née Taylor¹. Another source has recorded her parents' names as Arthur and Christian². Adam Buist



CHATELS OF MEN

UNUSUAL AUSTRALIAN HISTORICAL NOVEL

BY

ANTIQUÉ DEALER MARIE EARL

Review by M. P. Lucy, *Sydney Morning Herald* journalist:

Almost throughout runs the reason for this book's title - the women in the main are indeed 'chattels', whether they are abused and overworked drudges or materially better off, but still relatively helpless, in a world dominated with differing standards, by males.

The anti-hero, Ossie Kelly, overcomes a poverty-stricken farm background of drunken father and decent but overwhelmed mother, to make a fortune - largely by speculation in land and stock during droughts.

A thread of bitterness running through the story is disguised by irony and, in many cases, wit.

Besides a gift for rather 'black' humour, Marie Earl displays a flair for description; passages dealing with the Australian countryside and New Guinea have an almost poetic authenticity.

Marie Earl, to use a modern idiom, pulls no punches. To quote Oliver Cromwell's famous phrase 'warts and all', it does just that.

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IDEAL OVERSEAS CHRISTMAS PRESENT

emigrated to Van Diemen's Land on the *Princess Charlotte* arriving in January 1823, from Pituncarty, Fifeshire, Scotland³. Also on board was his future wife travelling with her father George Taylor from Abernethy, Fifeshire, Scotland⁴. Soon after arrival Adam and Christina were married and settled on the land granted to Adam in 1823 on the Macquarie River. Their land adjoined a similar grant in that year to George Taylor, who named his property Valleyfield, the home of his descendants today. The house that Adam built was named Pituncarty, it also remains today and carved on a stone in the cellar is the date 1825⁵. Isabel's father died about 1837 two years before the date of her sampler. Her mother died fifty eight years later, on 5 December 1895 when Pituncarty passed to Isabel⁶.

When Isabel was twenty four she married William Bayles (1820-1903), who was born 1 November 1820 the second son of William Bayles of Hunderthwaite, Yorkshire, England. William emigrated to Tasmania in 1846 and worked as a shipping merchant in Launceston where he married Isabel 11 July 1854⁷.

The couple moved to Melbourne where William had established in 1852 a steamship business involved in intercolonial trade - initially with Mr Headlam as Headlam Bayles & Co., and later with Mr W. H. Melville as Bayles & Co. William left his business in 1865 and invested in large pastoral properties in the Western District of Victoria, remaining the largest shareholder in the Launceston & Melbourne Steam Navigation Company⁸.

William Bayles was a prominent Melbourne politician who was re-elected to the Lonsdale ward in 1861. The following year he was chairman of the finance committee, a position he held until his death in 1903, when he was named the "father of the City Council".

In 1864 he was elected to the Legislative Assembly for Villiers and Heytesbury. The following year he was elected Mayor of Melbourne⁹. To celebrate his election an inauguration dinner for about one hundred guests including consular representatives was held 24 November 1865 at the Criterion Hotel in Melbourne. His term until late 1866 was viewed by the citizens of Melbourne as a most hospitable one¹⁰. Newspaper reports of the period have described a variety of entertainments including Mayoral and return fancy dress balls¹¹. William Bayles was commissioner of Trade & Customs in the Sladen Ministry from May to July 1868¹².

Isabel and William moved to Toorak in 1874, where they were prominent in the foundation of a new Presbyterian congregation.

William assisted James McBain, a fellow elder from the Chalmers Church on Eastern Hill to build the new church, and remained on its board of management for many years¹³. Isabel's association with Tasmania continued over the years; one of her sisters was married to James Gibson of Belle Vue in Northern Tasmania, who took over the property from his father in the 1850s, later establishing the famous Belle Vue merino and hereford studs¹⁴. Norman Bayles M.L.A., her fourth son married Marion, a daughter of Thomas Clarke of Quorn Hall, a property not far from where Isabel was born. Marion was an invalid for many years and died at her home, Umina, in Toorak on 15 September 1915¹⁵.

William served a short term as acting Mayor of Melbourne in 1900 while Sir Malcolm McEacharn was overseas¹⁶. He was semi-retired until his death on 8 October 1903¹⁷. Isabel died fourteen years later on 7 December 1917 at

her home 'Yar Orrong', in Albany Road, Toorak, aged eighty seven and was buried at St Kilda cemetery¹⁸. Isabel was survived by six of their eight children: Mary Buist, Elizabeth Sarah, William James, Adam, Walter Herbert, and Norman¹⁹.

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Christina Simpson
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THE REYNOLDS SALE - HOBART

Report from our correspondent on the spot.

This sale was held in Hobart on Saturday 28 September 1985 at the home of Rick and Barbara Reynolds better known to many as Salamanca Antiques of Hobart. Prior to that date the sale had received wide press coverage featuring large newspaper advertisements particularly in the mainland and Hobart papers. The sale was principally promoted as one related to early Tasmanian colonial furniture and a large number of pieces were described in detail.

The resulting publicity and illustrated catalogue attracted a good number of well known Sydney, Melbourne and Hobart collectors and dealers. Among those noticed at the sale were John Hawkins from J. B. Hawkins Antiques of Moss Vale; Graham Dodd of The Rustic Charm, Mosman; Andy Simpson of Simpson's Antiques, Marrickville; Juliana Hooper of Hooper's, Melbourne; Don Cornes of Moss Vale; and many local collectors and dealers.

According to the catalogue the sale comprised the personal collection put together by Barbara and Rick Reynolds. It did not comprise any of their shop stock. About 95% of the contents of their home were, it is understood, listed in the sale catalogue.

The foreword to the catalogue told us that they had begun their interest in early colonial furniture in 1970 when they had moved to Tasmania. Subsequently they purchased a home in Hobart called Wendover House to accommodate their growing collection. The auctioneers who described themselves as "The Auctioneers of Quality" said the sale presented "a rare opportunity to purchase an important part of the heritage of Van Diemen's Land".

Along with the viewing the sale took place at their home which is situated on a rising block of land in a picturesque cul-de-sac called Wendover Place. The house is a late Georgian style two storey rectangular bungalow enlarged with various later additions to form an L-shape. On the front elevation a covered colonnaded verandah with French doors opens onto a small garden area. The garden is on two levels, the upper level being separated from the lower by a low retaining wall running parallel to the colonnaded verandah above which are rock gardens and various shrubs and trees.

Large and constant crowds mingled through the house during the view days, only the ground floor rooms being open to view. On the sale day itself over two hundred people gathered in fine weather at high noon on the upper garden level adjacent to the colonnaded verandah. The auctioneer who was dressed for the occasion in a light grey suit and coloured shirt with a red flower in his button hole positioned himself between two of the box pillars forming the colonnaded verandah, conducting the auction from there behind a raised rostrum. A short distance in front of the auctioneer was a garden pond which on the sale day was conveniently covered by what appeared to be two large wooden doors and beyond which were various trees and garden shrubs. Into this small area, and between the trees and the shrubs collectors, dealers, and onlookers rubbed shoulders with one another, positioning themselves to advantage for the sale.

There were one hundred and ninety lots in the sale itself of which approximately thirty five comprised colonial furniture and these were scattered throughout the catalogue. During the course of the sale almost every item was brought out of the house on to the colonnaded verandah to be viewed as it was sold. The sale commenced with various sundry items. Among these were a colonial birds-eye Huon pine picture frame (\$300); a smaller one in musk (\$250); and a colonial Huon pine farmhouse bed (\$1,750). A "Colonial cedar and pine open easy chair circa 1850" (Lot 11) which, although badly repaired on the rear legs and stylistically of about 1870, appeared to sell to Graham Dodd for \$850.

The sale then moved on to the more significant items of colonial furniture. A cedar breakfront wardrobe labelled W. J. Lloyd Hobart Town (Lot 23) and described in the catalogue as illustrated at page 349 of *Nineteenth Century Australian Furniture* by K. Fahy and A. & C. Simpson sold for \$3,800 to a local buyer.

A Huon pine miniature cabinet of attractive design and form (lot 27) sold for \$1,550 to John Hawkins who also purchased a casuarina and blackwood walking stick (\$80) and another stick of various woods with a bone handle (\$350).

A colonial blackwood gentleman's arm chair of about 1860 (Lot 26) appeared to sell to well known Melbourne dealer Juliana Hooper for \$1,000. A colonial cedar four poster bedstead similar to one illustrated at page 149 of *Early Colonial Furniture in New South Wales and Van Diemen's Land* sold for \$4,300.

Graham Dodd was the apparent purchaser for \$1,050 of what was described in the catalogue as a "Colonial full cedar William IV richly grained 5 drawer chest of drawers with full column supports" (Lot 29). However this item while attractive seemed stylistically to be more in the late 1840s or early 1850s. A similar but much earlier chest is illustrated opposite page 19 of *First Fleet to Federation: Australian Antiques*.

A colonial cedar clothes press lined with Huon pine (Lot 31) was to sell to a local collector for \$3,200. This item was described as "circa 1840" with upper double doors opening to four drawer slides and below two deep drawers with turned feet (width 4'10", depth 2'1", height 7'1"). Originally from "Mona Vale" an historic property near Ross in Tasmania which was built in 1868, the press was purchased for thirty five pounds in 1895 when the contents of the house were sold. It was in two parts. Inside the top right hand door was a piece of paper on which was written in ink various clothing items, presumably for storage in the various drawers, as well as an architect's letterhead (undated but with a telephone number) on which was a drawing of the press. Although the drawing was not to scale it showed no dividing line to indicate that the press comprised two separate pieces. The press was interesting for a number of reasons. The top had a four panelled cedar back, and inside there was evidence of divisions and railings suggesting the present four drawers which covered the whole width were not original. The base of the upper section was a fitted slab of Huon pine while the sides, back and top were cedar. The bottom had vertical planks of Huon pine at the back. Stylistically, the top and bottom fitted together quite well. All of the above factors suggested that the press might well have been married from different pieces some time in the past.

Don Cornes paid \$5,600 for what was described as a "Superior cedar double spoon back settee with interesting carving (motif on centre front often seen on Regency colonial furniture). The work of a local cabinet maker Millington and has always been in possession of that family" (width 6'5") (Lot 51). Millington only appears to be listed as a cabinet maker in Hobart in 1859. This piece which dates to the 1860s-1870s had little interest apart from its large patera motif in the centre of the front rail.

The financial highlight of the sale was a colonial cedar library or drum table (Lot 68) which excited a lot of interest particularly with the auctioneers. It was described in the catalogue as an "Extremely rare colonial cedar library or drum table having early regency features, beading on front of drawers and blanks. Simple turned column to quadrofoil base to four reeded splayed feet resting on bun feet and hidden castors circa 1825". The provenance was given as "Colonel Fitzsimmons Hobart 1895" the significance of which escaped all but the most astute military historian. It is understood the table was acquired in Tasmania some time ago by the Reynolds. Examples of drum tables are illustrated in *Nineteenth Century Australian Furniture*.

The most striking feature of this piece was its apparent sophisticated design. Its base was reminiscent of an English breakfast table of the Regency period. Yet it seemed somewhat clumsy and was difficult to sit at. It looked very much as though it had been made by a country cabinet-maker. The table was entirely constructed of cedar with the possible exception of the top of the turned column. It had what appeared to be an American cloth top with a thin cross banded edge. Each of the eight drawers contained recessed panels, with handmade nulling to each edge of the panel, some of which were missing on several drawers as were all the drawer pulls. The four legs had weak double reeding supported by simple bun feet with concealed castors. The table's general condition could be described as "distressed". While it had several early features it could easily have been made at any time between about 1825 and 1840. Despite all of this it seems to be the earliest of its type so far illustrated to date. The auctioneers appeared to think that there were only approximately three such tables known and were surprised to learn that there were a number more. After strong bidding it sold for \$30,500 to Don Cornes who also purchased a number of other items at the sale.

The sale also included two colonial corner cupboards. The first was described as a "Rare Colonial cedar corner cupboard with fine cornice and astragal glazing bars ... once in possession of the famous Tasmanian Lyons family" (Lot 60) (width 3'5", height 6'6"). This piece appeared to sell to a Sydney collector for \$11,000 despite the fact that it lacked its base. The back, which was Huon pine, was constructed in a manner not typical of corner cupboards of the period. The second corner cupboard (Lot 77) was described as a "Colonial cedar corner cupboard" being similar to one illustrated at page 70, fig.42 of *Early Colonial Furniture in New South Wales and Van Diemen's Land*. This piece had a good colour and finish and sold to a local collector for \$8,200.

A "Colonial cedar chiffonier with recessed shield panels, full width drawer (half rounded) and one shelf on turned pillars" (with a simple plain back) (Lot 70) sold for \$950. This piece failed to excite the buyers. A colonial

Huon pine tripod based games table with spattrie decoration (Lot 75) sold for \$800 with the matching chess and draught set of Huon pine pieces (Lot 76) selling for \$120 to the same buyer.

A "Rare early Colonial cedar 5 drawer chest with cock beading with shaped apron front with Huon pine stringing and shaped apron ends" (Lot 80) sold for \$1,150. This piece appeared to be in need of extensive repairs: all the drawer runners appeared worn; the drawer linings seemed to be Huon pine while the whole of the back appeared to have been replaced in recent times. Some of the drawers appeared to extend beyond the depth of the chest, breaking out the back. The stringing was only across the bottom of the front apron which itself was interesting as it appeared to be constructed in several sections.

Another item in the sale was a cedar "double ended couch circa 1835" (Lot 84). Its extensive catalogue description read "Originally part of the furnishings of the Legislative Council of Van Diemen's Land. The couch is stamped twice L.C.V.D.L. The Legislative Council was appointed by Governor Arthur in 1825 and truly representative government did not evolve until 1853 with the cessation of convict transportation. The Council was refurnished in the Victorian style and the couch languished away in the vault under the present day Parliament House. Imagine the conversations that may have occurred between members while they rested on this couch! The couch is of the earlier simple style that predates the more flamboyant style that came later. The original horse hair covering has survived".

This piece was sold for \$4,800. It seemed to be a high price for a very ordinary couch of the 1840s that would have been used originally as corridor furniture in the Legislative Council. It is understood a number of such couches have apparently turned up in recent times in Tasmania.

A colonial cedar hall chair (Lot 85) described as "of the William IV period featuring octagonal legs and richly carved back in heavily figured timber. Circa 1835" and recently understood to have been sold as part of the remnants of the Crowther sale for \$1,050, made \$900 in this sale being sold to a Sydney collector.

Another item in the sale was a "Rare Colonial cedar regency worktable on shaped end supports and stretcher base with bun feet. Fitted drawer complete with collection of old(?) buttons. Lower sliding compartment with original silk pleating (green) which needs repair" (width 1'8", depth 1'3", height 2'4") (Lot 112). This piece was described as coming from the same Hobart family as a *Book of Common Prayer* (Lot 133) dated 1858 though the work table was deemed to be earlier "Circa 1835".

This piece which dated to the 1850s, being similar to designs in *Smees* of that period, was otherwise in an untouched condition needing only a new silk pleating to the bag. It was understood to have recently changed hands for about \$4,000 and in this sale was sold to a Sydney collector for \$6,500 who was understood to have been the underbidder for the "distressed" string inlaid chest of drawers sold at Christies, Sydney, on 23 September 1985 for \$4,500.

A colonial cedar chifffonier (Lot 120) with a single shelf on finely turned supports and full width drawer with shield panels on the doors and acanthus corbels supported by plain pilasters described as "Circa 1845" appeared to sell to Graham Dodd for \$2,850. This piece seemed to belong more to the 1850s or early 1860s and was of a weak Thomas Hope design.

What was described as a rare early colonial three tier dumb waiter of small proportions "with regency carved back and finely turned posts terminating in acorn finials" (Lot 126) sold to Don Cornes for \$3,100. This piece was missing its brass castors and even with them it was surprisingly low, and dated to the third quarter of the nineteenth century. At some stage it may have been reconstructed or repaired and there was some controversy as to what wood it was made of, none being stated in the catalogue.

Graham Dodd is believed to have purchased for \$14,250 the "Magnificent early colonial cedar clothes press with scrolled regency pediment (and) Superbly grained cedar panels in doors with regency knurling and carved rope twist half columns supporting arched base to pediment ... (with) four drawers and ringed feet in the regency manner. Circa 1825" (Lot 130) (width 4'7", depth 1'11", height 7'9").

This piece excited some comment at the sale as to whether the top belonged with the bottom. There was a notable sag in the bottom part of the piece which could not be explained through normal use. Certain stylistic features were not repeated throughout the piece so as to make a harmonious design. A Tasmanian collector remembered the piece in another collection in Hobart in its present state and condition for the last decade.

A "Rare Colonial cedar sofa table on quadruple platform base with bun feet and single turned and octagonal pedestal ... circa 1835" which was described as once the property of the Reverend C. E. Carey in 1882 (Lot 133) was sold to Andy Simpson for \$13,000. He was the under bidder for this piece at a previous auction in February 1985 in Hobart when it was sold to Rick Reynolds for \$13,000. The piece would date more likely circa 1845.

An early "Colonial cedar regency couch with full scroll end carved and shaped back and smaller scroll foot on octagonal legs circa 1835" in good original condition but needing re-upholstering was sold to the same buyer for \$4,000. This piece was stylish and rather attractive. (See inside front cover.)

A "Rare Colonial cedar 'D' ended table", a similar one being illustrated at page 122 of *Early Colonial Furniture in New South Wales and Van Diemen's Land*, was sold for \$7,600. Part of the top of this table was in a distressed state one end being of a different colour to the centre leaf and other end, it being understood to have recently been restored. The table was interesting for the drawers contained in each end.

A set of four ordinary Trafalgar cedar chairs with drop in seats (Lot 145) were sold for \$800 each to a commission bidder who was announced at the sale as J. Enos who is believed to be a Sydney doctor. A very large cedar sideboard which was described in the catalogue as a colonial cedar three door sideboard with carved back featuring rose, shamrock and thistle motifs (Lot 154) was sold for \$2,500.

A colonial cedar bookcase (Lot 156) of plain design with two glass doors in the upper section and a drawer and two doors in the lower section and dating to the last half of the 19th Century made \$7,350 (height 8'1").

As is predictable at such sales some buyers got carried away. Two Gould framed lithographs described by their Latin titles and as "Circa 1848" sold for respectively \$925 and \$1,075. They appeared to sell at a high premium considering the first is described in a current Melbourne dealer's catalogue

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Between Tattersalls & Legacy

for \$400 (mounted but unframed) while the second appears to have only a retail value of about \$300 and date to the Gould supplement of 1868 or later. A Champagne bottle complete with vintage contents Circa 1840 made \$220 going to an anxious but thirsty buyer. A Norman Lindsay pen and wash drawing from the Lone Hand period made \$900 while a water colour titled "The Tickled Tossput" made \$6,000.

Prices ranged from \$1 to \$30,500 with the sale grossing about \$170,000. Shortly after the sale concluded at about 2.30 pm most of the interstate collectors and dealers raced off to fly out of Hobart. Don Cornes however stayed to be photographed behind the drum table holding a glass of wine and the sale catalogue before he made a last minute dash to catch a plane out of Hobart. "Some of these things you will never see again" he is reported in *The Sunday Tasmanian* of 29 September 1985 as saying. "They will never come on the market again and are lost to Tasmania forever. Some state institution should have bought the drum table" he said. According to the same paper the auctioneer said "The prices exceeded expectations. Before the auction, I said the lots on offer were the best in Hobart. I've been vindicated."

Some buyers however left without even bidding and said they were disappointed with the range and quality of the colonial furniture at the sale. Many of the catalogue descriptions failed to realise that the furniture, like the houses of the period, was made and constructed in the same style and techniques over a period of time and in the case of Tasmania over a longer period. The significance of this aspect has yet to be appreciated by collectors and dealers alike.



FROM HERE AND THERE

Compiled by *Ian Rumsey*

During the year long celebration of Victoria's 150th birthday, several of that State's institutions are proudly exhibiting the heritage of Victoria's past social history.

BALLARAT: "Australia as Australians Saw It". A photographic record of life in Australia 1875 to 1935. Reprinted from original photographs donated by private individuals. The Elders IXL collection also is on display at the City of Ballarat Fine Art Gallery and is titled "A Portrait of Australia".

MELBOURNE: The Victorian Artists Society organised an exhibition of works by notable past and present members of that society, borrowing from private collections, artists, and public institutions. Artists included are Buvelot, Mather, Roberts, Hall, McCubbin, Streeton, Conder, Withers, Longstaff, Fox, Lambert, Quinn, Meldrum, Bunny, Bell, Wheeler, McInnes, Sturgess, Cumbræ,

Stewart, Frater, Shore, Rowell and Herbert, just to name a few from the illustrated catalogue. It is highly recommended.

1885 was an important year in Australia, for not only did NSW send the first Australian combatants overseas, but "The Big Australian", BHP, was registered. Although mining operations were centred at Broken Hill in the far west of NSW, the corporate structure was located firmly in Melbourne (the financial capital of Australia from the gold rush days till recently when Sydney finally outpaced her). All the Company's processing was done at Port Pirie in South Australia, making it one of the first truly Australian corporate structures.

☆☆☆

HOBART: The Tasmanian Museum and Art Gallery purchased another John Glover oil, paying \$35,000 for it. The painting came from a sale (the second) of the estate of the late Sir William Crowther. The painting is believed to have been painted in Tasmania around 1840 and is of an English pastoral scene. Tasmania has the world's largest collection of Glovers and the Art Gallery is duly proud of this fact.

☆☆☆

An article in the March/April '85 issue of *Belle* magazine featured a story on the GOULBURN COURT HOUSE and contrary to popular belief it was not James Barnet, but his assistant who was responsible for the building's design. Barnet's assistant was a gold medallist of the Royal Academy in London and from contemporary reports Barnet was extremely pleased with the finished building, and particularly its cedar interior. The building was completed in our centennial year (1888) at a cost of £39,446/-/-. The name of the Court House's designer?? Mr Alfred Rumsey, R.A.

☆☆☆

HOBART: Tasmania's, and indeed Australia's, first novelist, Henry Savery, has been honoured by an annual award presented by the Tasmanian Fellowship of Australian Writers. The Savery short story award is in memory of the convict author of *Quintus Servington*, which was first published in Hobart Town in 1831 and later reprinted in London.

☆☆☆

ADELAIDE: The Art Gallery of South Australia has recently completed the restoration of its two main entrance rooms, to their 19th century splendour, as part of a new Australian Colonial art exhibition that opened in mid-July 1985. The exhibition of colonial silver, sculptures furniture and paintings is highlighted by the recreation of colour schemes and furnishings of a century past. Although the emphasis is on South Australian colonial fine arts, there are excellent examples of all the other colonies' various art forms. The idea is to show how each colony's fine arts developed alongside, but separately of, each other, each having its own different Australian characteristics. It is not a new way of displaying exhibits, for the National Gallery in Canberra instigated the

principle in a half-hearted way in its colonial galleries some time ago. It is only now that South Australia has refined the idea to what is probably the best permanent exhibition of colonial art in Australia. There are no doubt bigger and earlier collections, but they are fragmented among libraries, art galleries, and museums, with the bulk of those important objects rarely if ever accessible to the public. Our thanks and congratulations to the Director, Daniel Thomas, and staff of the Art Gallery of South Australia for showing how it should be done.

☆☆☆

Q: What piece of Australian history is taught to all Soviet children before the age of 10?

A: That the first 8 hour day was won by Melbourne stonemasons, working on the Melbourne University in 1856. Their slogan was 8 hours work, 8 hours leisure, and 8 hours sleep.

☆☆☆

SYDNEY: Auctioneers Raffan and Kellaher have sold in the past six months, 4 cedar chests of drawers with stringing of one kind or another for very healthy prices. They have also sold for \$70 or thereabouts a "Sly" hall table. It seems the impressed stamp of Sly was not noticed until the new owner took delivery. This article is dedicated to our South Australian correspondent who, like most of us, is suffering from melancholia caused solely by the publicity given to high prices in the market place.

☆☆☆

DARWIN: The first part of the Strehlow collection, dubbed the "crown jewels" of Australian anthropology, has been deposited in the Northern Territory Museum of Arts and Sciences. This action is the first part of a settlement to the long disputed ownership of the collection of Aboriginal artifacts. The remainder of the vast collection, believed smuggled out of Australia, will not be returned until the Federal and Territorial governments grant indemnity from prosecution to members of the Strehlow Foundation. It appears both governments feared the artifacts would be disposed of and acted to confiscate them from the foundation. The collection is made up of many sacred & significant aboriginal paintings, artifacts, tape recordings, photographs and a large library of the late Professor Theodore Strehlow. Strehlow was given custodianship of the collection by the Aranda tribal elders in the 1930s, who wisely feared the destruction of their way of life by the white man's society.

☆☆☆

HOBART: Aboriginal bones stolen over 70 years ago, from a grave site in Oyster Cove have finally been laid to rest. They were the more controversial part of the Crowther Collection (named after the man who stole them) and housed in the Hobart Museum, for scientific study. The bones' new aboriginal custodians plan to cremate the remains and re-inter them at Oyster Bay. The fight by the descendants of Tasmanian aboriginals is not over, for there are now brewing more problems that threaten to cascade forth over a monument to mark the graves, and the fate of other remains still in that

State's museums. Perhaps Tasmanian members could tell the sad story of their indigenous population in greater detail sometime in the future?

IRELAND: The preserved head of a Tasmanian aboriginal has recently been found after being misplaced for many years in an Irish museum. The head had been preserved in whisky and no doubt is an embarrassment to its owners, or more correctly its caretakers. It is planned to return the head to Tasmania for burial some time in the near future. A similar story has also come to light concerning a French museum and aboriginal bones.

☆ ☆ ☆

FROM HERE & THERE would like to convey its thanks and appreciation to all those individuals who have contributed to the running of the Society over the past year. Those people should be pleased at the results of their efforts whether those efforts be large or small. In particular we all owe a great vote of thanks to the Editor, for it is through his efforts that the newsletter maintains its high standard and keeps the whole organisation in touch with what is happening throughout Australia.

This is a difficult time of the year because as the last issue of the newsletter for 1985 comes out, it has to pave the way for Christmas and the New Year as well as our annual Australia Day Celebration. So it's a Merry Christmas and a Happy New Year, to all Society members and please remember, if you cannot join us for the Australia Day Dinner and celebrations take time out to observe our national birthday and think what it means to us in 1986.

ADVANCE AUSTRALIA

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REVIEWS

AUSTRALIA BROUGHT TO BOOK, compiled and edited by Kaye Harman. Boobook Publications (Box 238, Balgowlah, 2093). 249 pages, illustrated, RRP \$29.95

Reviewed by *John Wade*

Subtitled "Responses to Australia by Visiting Writers 1836-1939", one may fear that this is just another anthology where the compiler shows her skills with the photocopier and scissors.

Thankfully, this is not the case. This is an anthology in the true sense, a gathering of flowers sensitively and intelligently arranged.

Twenty eight authors are represented, each introduced with a readable summary of their lives and backgrounds which sets the scene for the extracts of their works which follow. There are the well-known visitors such as Charles Darwin (1836), Robert Louis Stevenson (1890-93), Mark Twain (1895), and D. H.

Lawrence (1922). There are also many unexpected figures, at least to the non-expert. How many will know that Jack London, Joseph Conrad, Anthony Trollope, Rudyard Kipling, Sir Arthur Conan Doyle, Zane Grey and Agatha Christie all passed through and left their impressions?

The impressions that Australia left on them are many and surprisingly varied. Radical poet Francis Adams' 1893 prophecy is half right, or half baked:

"it is in Queensland, the colony of youth and enterprise, the home of all the daring and restless spirits of Victoria and the South generally, that we shall find political activity and advance."

There are more perceptive and witty remarks. Thomas Wood for instance:

"friends of Australia, of whom I am one, may well deplore the fact that English is treated there less as a birthright than as a casual acquaintance I have been present at functions where the clothes of some of the guests made me wonder how I had got past the door-keeper, and their talk made me wonder how they had."

It is not any less interesting because some of the visitors were here only for a short period, had limited interests, few contacts, or been embittered by their experience. Few were as honest as Mark Twain, answering a journalist's question:

"I'm going to write a book on Australia ... I think I ought to start now. You know so much more of a country when you haven't seen it than when you have. Besides, you don't get your mind strengthened by contact with the hard facts of things."

Writing books about Australia obviously has some similarity with writing book reviews!



Australiana Books

BRINGING A HOUSE TO LIFE, published by the Australian Council of National Trusts and the Historic Houses Trust of NSW, Canberra, 78 pp, RRP \$9.95. The Historic Houses Trust of NSW has just published the papers from the "Museum Houses Seminar" held at Observatory Hill, Sydney, in November 1982. The seminar was designed to bring together people responsible for management of museum houses throughout Australia. Papers were given on research, conservation, and display of buildings, gardens, and contents.

AN ELEGANT LITTLE HOUSE by J. Selkirk Provis. No publisher, no place of publication, no price stated, about \$8.95. This book purports to be "the history of the first brick house to be built in Australia"; in fact it is mainly a record of the Governors who lived there, although it tells an interesting story.

THE CARE OF ANTIQUES AND HISTORICAL COLLECTIONS by Per E. Guldbeck, revised by A. Bruce MacLeish. AASLH, Nashville, 2nd edition, 1985. RRP US\$14.95. Most people buy something for their collection but fail to look after it properly. This book, written for the non-specialist, is a useful, simple guide to maintaining a collection.

THE MECHANICAL EYE IN AUSTRALIA. PHOTOGRAPHY 1841-1900 by Alan Davies and Peter Stanbury with assistance from Con Tanre. Oxford U.P., Melbourne, 1985. RRP \$25. Alan Davies, the major author of this book, has organised a series of photographic images and extended captions to illustrate the development of photography in Australia over two generations. Advertisements and cartoons are similarly used. The main meat of the book however is a list of some 3,000 photographers, with their dates and addresses, culled from city and country directories, newspapers, photographs, and other records.

A GUIDE TO STAINED GLASS WINDOWS IN AND ABOUT ADELAIDE by Peter Donovan and June Donovan. Published by DAHHP, Box 436, Blackwood, S.A., 5051, 1983. We are a little late with this notice of a handy pocket sized guide to the stained glass of Adelaide, the fruit of a National Estate Grant study. It lists thirty buildings with stained glass, mostly churches and has about the same number of monotone illustrations which serve as reminders for the visitor rather than documentary sources. The introductory text and the notes on each of the buildings are packed full of information, which the authors intend to expand into a larger book.

ANTIQUARIAN FURNITURE IN AUSTRALIA by Anthony Hill is scheduled for publication in October, although we are yet to sight a copy. It is published by Penguin, RRP \$29.95.

AUSTRALIANS AT HOME by Terence Lane and Jessie Serle, a long-awaited pictorial and documentary source book on Australian domestic interiors prior to 1914, is now scheduled for publication in late 1986 by Melbourne University Press. It will include 500 illustrations of all types of domestic interiors which the authors have assiduously gathered over a period of about ten years, and promises to be a major scholarly contribution to the literature on Australian decorative arts and architecture.

NINETEENTH CENTURY SOUTH AUSTRALIAN POTTERY, GUIDE FOR HISTORIANS AND COLLECTORS by Geoff Ford, published by Salt Glaze Press, Box 237, Unley, SA 5061. 96 pages, 130 colour and monochrome plates, hard cover \$35, soft cover \$20. To be launched at the antique fair at Burnside Town Hall on 31 October, this is the first comprehensive history of 19th century South Australian pottery. (See inside back cover). Each of the major makers is detailed and illustrated with their works and marks.



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