

# THE AUSTRALIANA SOCIETY



# NEWSLETTER

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**THE AUSTRALIANA SOCIETY  
NEWSLETTER**

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The Australiana Society  
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## EDITORIAL

I am pleased to report that contributions for our *Newsletter* are now coming in at a rate which exceeds our capacity to publish immediately. Some articles are being held over for the next issue. This is as it should be, and enables your Editor to plan and present the *Newsletter* better. From now on, it will be typeset, and we can include plates of photographs.

Contributions may be forwarded to the Editor at any time. They should be typed, double spaced, on one side of the paper only, allowing 3 cm margins on each side. Contributors should retain a copy.

Titles and other headings should all be typed lower case, without underlining. Underlining should only be used where italics are intended, e.g. for book titles, periodical titles, ship's names etc. Standard proof readers' marks, as found in the third edition of the *Style Manual* published by the Australian Government Publishing Service, should be used wherever possible. Spelling should follow that of the *Shorter Oxford Dictionary* or *Concise Oxford Dictionary*.

References may be indicated by footnotes, grouped at the end of the text.

Illustrations should be line drawings in black ink on white card, or black and white glossy photographs, with captions typed on a slip of paper glued lightly to the back of the illustration.

For guidance in setting out, follow the pattern of this *Newsletter*. Nevertheless, all contributions, no matter how presented, will be considered for inclusion.

As well as articles on Australiana, we would appreciate information regarding exhibitions, new acquisitions, notices of new books and book reviews. Intending contributors are advised to inform the Editor of their intentions.

We are interested in articles from all states of Australia. With the Society based in Sydney, New South Wales tends to be too well represented. The Society aims to cover all of Australia, and anything of Australiana interest will be considered for publication.

Please bring the *Newsletter* to the attention of your friends. The more members we have, the better we can produce it, the more interest the publication will create, and the better we can fulfil the aims of the Society.

## SOCIETY NEWS

### October Meeting

Date: Thursday, 4th October at 8.00 pm  
Place: Kirribilli Neighbourhood Centre  
Fitzroy Street, Kirribilli, NSW  
Speaker: Mrs Margaret Betteridge  
Subject: "Australian Flora in Art"

Margaret Betteridge is Head of the Public Relations and Publications Department at the Museum of Applied Arts and Sciences, Sydney. She organised the exhibition "Australian Flora in Art" which was first shown at Elizabeth Bay House, and has since toured Australia, being shown at the Canberra Botanic Gardens, the Jam Factory Gallery in Adelaide, Banyule at Heidelberg, Shepparton Art Gallery, the La Trobe Valley Art Gallery at Morwell. It is now on display at the Ararat Art Gallery, and will tour other Victorian and New South Wales regional art galleries under the auspices of the Australian Gallery Directors' Council.

Mrs Betteridge has written an article on the subject in the *Australasian Antique Collector* volume 19, 1979. Her book, *Australian Flora in Art*, will be published soon by Macmillan Australia; it will be available at the meeting to members at a special discount.

### July Meeting

Dr and Mrs Peter Stanbury kindly invited members to "An Afternoon in Glebe" on Sunday, 1st July. Their house, "Toxteth Lodge", the Gothick gatehouse for what is now St Scholastica's school, was thrown open for inspection, together with Dr Stanbury's collection of cedar furniture. The visit was followed by afternoon tea (with cakes by Mrs Stanbury and Michael Fischer) and then by a stroll through historic parts of Glebe.

### December Meeting

The final meeting of 1979 will be held at 8 pm on Thursday, 6th December, at the Kirribilli Neighbourhood Centre, Fitzroy Street, Kirribilli.

This will be a "free night" where members can bring along interesting pieces to discuss.

### Classified Advertisements

All advertisements for the *Newsletter* and enquiries should be addressed to the Secretary.

## ANNUAL GENERAL MEETING

The Annual General Meeting of the society was held on Thursday, 2nd August at the Kirribilli Neighbourhood Centre in Sydney.

The new committee elected for 1979-80 is:

President	Robert Hutchinson
Vice-presidents	Kevin Fahy Don Tomsett
Secretary/Treasurer	Andrew Simpson
Committee	John Wade (Editor) Michel Reymond Jonathon Alford

Mr James Garaty did not stand for re-election to the 1979-80 committee. The President thanked him for his services in 1978-79, and presented the following report:

### President's Report

Twelve months ago, no Australiana Society existed. Since then we have grown to a society with a membership of nearly 100, with members in most states. It has developed greatly since Andrew Simpson talked to me about a collectors group. To me it sounded like a good idea, and I agreed to assist in any way I could, not expecting to be the first president. After some initial meetings, we held our first public meeting at David Cloonan's shop at Rushcutter's Bay, after which people who attended, joined.

The committee and I hope that you have all enjoyed our meetings as much as we have, and hopefully the next twelve months will be even more varied with different speakers and as many outings as possible. The general "bring along" night was very successful, so we hope to hold two a year, just to break the routine somewhat. Our outing to Lithgow and visit to Peter Stanbury's house were of great interest to those who attended, and we hope there will be more in the future.

I would like to thank my committee, James Garaty and Michel Reymond, and special thanks to my vice-presidents Kevin Fahy and Don Tomsett. To Andrew Simpson, our treasurer and secretary, an involved dual role well done, and to our *Newsletter* editor John Wade – I think you all will agree it gets better each issue – thank you. And last but not least I would like to thank all the members – without you there would be no Australiana Society, and without collectors there would be no heritage to pass on to the future.

*Robert Hutchinson*  
President

## Secretary's Report

I have much pleasure in submitting my Annual Report for 1978-79

During this first year we have held four bi-monthly meetings at which one hundred and seven members recorded their names in the attendance book. It has been noticed that many members do not sign this book and I suggest that all members make an effort to attend to this important item.

Also during these meetings eleven visitors recorded their names in the attendance book. We have at this stage seventy one financial members, including some Libraries and Art Galleries.

I wish the incoming Committee a successful year.

*Andrew Simpson*  
Secretary

## Treasurer's Report 1978-1979 as at 30th June, 1979

Receipts		Expenditures	
Subscriptions	\$ 825.00	Stationery	\$ 111.53
Newsletter Ads	\$ 6.70	Postage	\$ 63.08
Bank Interest	\$ 4.76	Bank charges	\$ 2.50
Champagne sales	\$ 21.00	Refreshments	\$ 105.70
Book sales	\$ 750.00	Donations	\$ 5.00
		Hall Hire	\$ 34.00
<b>TOTAL</b>	<b>\$1607.46</b>	Book purchases	\$ 750.00
		Typing	\$ 25.00
		Printing	\$ 160.15
		Typesetting	\$ 36.00
		<b>TOTAL</b>	<b>\$1292.96</b>
		Bank balance	\$ 314.50
<b>TOTAL</b>	<b>\$1607.46</b>	<b>TOTAL</b>	<b>\$1607.46</b>

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 Receipts and Expenditure for the year ending 30th June, 1979.

*A. Simpson*  
Treasurer

## EXHIBITIONS

The Editor welcomes news of current and forthcoming exhibitions.

### **The Sydney International Exhibition 1879**

An exhibition to commemorate the centenary of the Sydney International Exhibition of 1879, held in the Garden Palace in the Sydney Domain from September 1887 to April 1880. This was the first international exhibition held in Australia, one of the series which began with the Crystal Palace Exhibition held in London in 1851 under the guidance of H.R.H. Prince Albert the Prince Consort. It brought new technology to Australia; there were giant new steam shovels, steam passenger elevators, and steam engines. It led to the introduction of steam-powered trams in New South Wales, for the first steam tramline was run from the railway to the city to bring visitors to the Exhibition. It was also a showcase of Australian arts and crafts, and for the first time at a major exhibition, Australian artists set up their work beside that of European masters.

The display, organised by John Wade, will show some objects from the original exhibition, medals and awards, souvenirs and pictorial material relating to the Garden Palace Exhibition. An illustrated, 56 page catalogue will be available (\$3.50 plus postage).

*Museum of Applied Arts and Sciences, Harris Street, Ultimo NSW 2007, from 24th September until 24th November. Enquiries (02) 211 3911.*

There will be other exhibitions to commemorate the event in other locations. The Art Gallery of NSW will display its paintings, sculpture, watercolours and ceramics acquired from the Exhibition; the State Library will show some of its memorabilia; and the Botanic Gardens will have a display centering around the Exhibition. The Governor of NSW, Sir Roden Cutler, will unveil a plaque on the site in the Botanic Gardens, now marked by the Pioneer Garden, on 16th September.

### **Royal Doulton**

In collaboration with the Doulton Tableware Group, the Museum of Applied Arts and Sciences will be showing a large part of its outstanding collection of Doulton ceramics – most of which has been in storage for many years.

For the Australian market, Doulton produced many special products, some at the instigation of their Australian agents, John Shorter Ltd. Hannah Barlow incised her stonewares with kangaroos instead of donkeys; Australian wildflowers were painted to designs by Marian Ellis Rowan, Miss Rutherford and Lulu Shorter; and special printed patterns with Australian flora were produced for the cheaper earthenware.

Doulton also influenced the development of Australian pottery, when some of its employees migrated and set up business here in the late 19th century, notably the Mashman Brothers and Nelson Illingworth.

*Podium Level Gallery, Centrepoint, Pitt Street, Sydney from 17th October to 14th November. Illustrated catalogue \$4.00. Enquiries (02) 2113911*



## Sydney Unearthed

The first exhibition devoted to the history of Sydney is being mounted by Peter Stanbury and the staff of the Macleay Museum. The occasion will be marked by the publication of a significant book, edited by Dr Stanbury and Judy Birmingham, called *10,000 Years of Sydney History*. Dealing with both Aboriginal and European history of Sydney, the book will be a timely reminder of what we have done, and what we might do, to ensure the preservation and appreciation of the history of Sydney, its architecture and artefacts. This will be particularly important with the Bicentennial of the European settlement of Sydney to be celebrated in less than nine years.

*Macleay Museum, Science Road, University of Sydney, October–November 1979. Enquiries (02) 692 2274.*

## Converting the Wilderness – the Art of Gardening in Colonial Australia

This exhibition, aiming to rectify the general lack of awareness of Australian garden art, will introduce the Australian public to the development of landscape design in Australia, commencing with the birth of the Colony in 1788 and concluding with gardens of the "Boom" period of the 1880s.

Paintings by artists such as John Glover, Conrad Martens, Eugen von Guerard, S.T. Gill, G.H. Peacock and C.H.T. Costantini and photographs of present day gardens which retain their original form will be used to document the theme, together with a 35mm colour film to be screened at exhibition venues and selected cinemas.

The exhibition, organised by Howard Tanner, is being coordinated by the Australian Gallery Directors' Council, and will tour as follows:

<i>Brisbane Civic Art Museum</i>	<i>opens 2 October 1979</i>
<i>Ballarat Fine Art Gallery</i>	<i>opens 12 November 1979</i>
<i>Ervin Museum, Sydney</i>	<i>opens 21 December 1979</i>
<i>National Gallery of Victoria</i>	<i>opens 6 February 1980</i>
<i>Queen Victoria Museum, Launceston</i>	<i>opens 24 March 1980</i>
<i>Tasmanian Museum, Hobart</i>	<i>opens 29 April 1980</i>
<i>Art Gallery of South Australia</i>	<i>opens June 1980</i>

## Australian Flora in Art

One of the most successful exhibitions touring the country has been "Australian Flora in Art", put together by the Museum of Applied Arts and Sciences and first shown at Elizabeth Bay House. It is made up from many of the pieces selected by Richard T. Baker, Curator of the Sydney Technological Museum, for an exhibit first set up in 1906 to encourage Australian craftsmen to use the local flora in their designs. Catalogue available.

<i>Ararat Art Gallery</i>	<i>September 1979</i>
<i>Geelong Art Gallery</i>	<i>January 1980</i>
<i>Caulfield Arts Centre</i>	<i>February 1980</i>

### **The Colonial Eye**

Barbara Chapman of the Western Australian Art Gallery has drawn on collections throughout Australia in mounting "The Colonial Eye. A topographical and artistic record of the life and landscape of Western Australia 1798-1914", now showing in Perth at the Art Gallery of Western Australia, and then at Bunbury, Albany, Kalgoorlie and Geraldton. More than 200 paintings, drawings, and lithographs are displayed. The excellent catalogue illustrates all of them, some in colour, with descriptive notes and biographies of the artists. The catalogue is available from the Western Australian Art Gallery, 47 James Street, Perth W.A. 6000, for \$5.00 plus postage.

### **Domestic Needlework**

An exhibition of various kinds of Australian needlework — d'oyleys, cosies, runners, milk jug covers and so on — is being put together by the D'oyley Archive, Sydney University Art Workshop, to be shown at Watter's Gallery, 109 Riley Street, East Sydney, NSW in October 1979. The exhibition will then tour Eastern Australia. Catalogue \$3.

### **Mementoes of James Stirling**

Mementoes of the naval officer and first Governor of Western Australia (1828-1838) including his dress sword, oil portrait, presentation silver objects and personal possessions, at the Old Gaol building, Western Australian Museum, Francis Street, Perth W.A.

### **The Southland Observed**

On loan from the Netherlands Government, the original chart and watercolours of the Western Australian coastline, prepared by Victor Victorsz on Willem de Vlamingh's voyage of 1696-7, at the Western Australian Museum, Finnerty Street, Fremantle W.A. (until mid-October).

### **FORTHCOMING EXHIBITIONS**

These exhibitions are in course of preparation, and the organisers would appreciate any assistance in providing material and information. Please contact them direct.

### **Australian Art Nouveau**

The Director of the Ballarat Fine Arts Gallery, Ron Radford, will be mounting an exhibition in January, to travel the eastern states under the auspices of the Australian Gallery Directors' Council, illustrating the art nouveau movement in Australian decorative arts. He would be very pleased to hear from anyone prepared to lend items for the exhibition; it will include furniture, ceramics, metal work, sculpture, prints, drawings, paintings and photographs of architectural details. If you can help, please contact Ron Radford, Director, Ballarat Fine Art Gallery, 40 Lydiard Street North, Ballarat, Victoria 3350, telephone (053) 313 592.

## **The Kangaroo in the Decorative Arts**

In December 1979 the Department of Decorative Arts at the National Gallery of Victoria will be mounting an exhibition, "The Kangaroo in the Decorative Arts", which will survey the use of the kangaroo in the applied and decorative arts of the period from the early 19th century to the present day. The exhibition, which will include works in many media drawn from public and private collections throughout Australia, will be available to the public over the Christmas/New Year period, opening on 18 December 1979 and closing on 3rd February 1980. An illustrated catalogue will be published to accompany the exhibition.

Terence Lane, (Curator of Decorative Arts, National Gallery of Victoria, 180 St Kilda Road, telephone (03) 62 7411) would be interested to hear from collectors who own three-dimensional material suitable for inclusion in this exhibition.

## **Christmas in the Colony**

"Christmas in the Colony" will be a light-hearted, popular and bright exhibition opening at Elizabeth Bay House in early December, and running during the school holiday period.

The Curator, Maisy Stapleton, will appreciate help with illustrations, typical Australian Christmas presents such as dolls and toys, and objects associated with Christmas. Anything from 1788 to the early 20th century might be suitable. Please telephone her on (02) 358 2344, or write to Elizabeth Bay House, 7 Onslow Avenue, Elizabeth Bay, 2011.

## **NOTES AND NEWS**

### **Tasmanian Adult Education Summer Schools**

The Tasmanian Adult Education service will be running a week-long summer school on the historic buildings of northern Tasmania. It will run from about 5 to 12 January 1980 and be based at Campbelltown. The cost will be approximately \$200 per person, which does not include travel to Tasmania. For further information contact George Burroughs, c/o Adult Education Summer Schools, Post Office Box 84, North Hobart, Tasmania 7002.

### **Painting by Paul Robaix**

The Lithgow Historical Society has an oil landscape painting of the Gordon River in Tasmania by Paul Robaix displayed in its museum, Esbank House. Anyone with any information on the artist is asked to contact Mrs Anne Wulf, 10 Ordnance Avenue, Lithgow NSW 2790.

## Australian Flora and Fauna

Patricia McDonald is writing an M.A. thesis at the University of Sydney on the use of Australian flora and fauna in fine and applied arts. She would be interested in hearing from other members who may have any relevant documents, photographs or original works. Telephone (02) 29 6261 (work), or write to 18 Annandale Street, Annandale, 2038.

### Dictionary of Australian Artists, Architects, Sculptors, Craftsmen, Critics and Major Collectors.

*Professor Bernard Smith, Messrs. David Saunders and Anthony Bradley*

Professor Bernard Smith was invited to contribute Australian entries to the new edition of the great German international dictionary of art of Thieme-Becker (*Kunstlerlexikon*) will take twenty-five to thirty years to complete. Having provided articles on Australians whose names begin with "A", Professor Smith and his colleagues applied for university research funding (ARGC) which would allow work to continue on the Thieme-Becker Dictionary, and which would enable them to begin work on an Australian Dictionary. The completion of an Australian Dictionary (which was expected to take three to five years with the help of two Research Assistants) would ensure the availability of articles for Thieme-Becker as they were required.

Miss Eve Buscombe was appointed Research Assistant and she seeks the assistance of interested persons in all States who feel they may be able to contribute to the project either biographical articles or work they may care to do under direction from the Dictionary team, such as indexing, and for which there is a need. The ARGC funds the project to the extent of about \$10,000 per annum, which pays Miss Buscombe's salary and allows for some contact to be maintained with teams of helpers in other States.

Biographical information about present-day craftspeople is relatively easy to acquire, but not at all readily available about past artisans and craftsmen. The odd publication has appeared on furniture and cabinet-makers of the early colonial period, and occasionally the name of a craftsman appears in National Trust-type publications, but the gaps in the story mean that a large number of early craftsmen's names will not appear in the Australian Dictionary although they deserve a place. (Who were the cabinet-makers, for example, who, employed in the Sydney firm of Ricketts and Thorp, made the suite of furniture commissioned in 1916 by the first Governor of the Commonwealth Bank, and which is in the Martin Place branch of the Bank?). Some of the old firms still exist and would probably welcome the interest of researchers with specific questions such as this.

If you feel you could help in any way you are invited to contact Miss Buscombe, Power Department of Fine Arts, University of Sydney, NSW 2006.

## "Bush Work" in New South Wales Schools

A reference which suggests both the strength of the arts and crafts movement in Sydney shortly after the turn of the century and the effects of national pride on the movement has come to light in a letter written by an 88 year old resident of the Sydney suburb of Greenacre.

Mrs Eunice Ward relates that in 1906, when she was a fifteen year old student at Canterbury School, an exchange of flags took place between the local Municipality of Canterbury and the City of Canterbury in England. Mrs Ward, then Eunice Edwards, was asked to prepare a painting of local wildflowers which her school would send to England. Her painting on foolscap measuring twelve feet by thirty inches included waratahs, flannel flowers, native roses, wild violets and many other species. She relates that "... the Head Mistress had a man from the Botanic Gardens give them their zoological names." However, the painting did not reach England and was believed to have been stolen.

Mrs Ward said that "... bush work, as it was called, was just introduced into the schools" at the time that she prepared the painting. "I used to be sent around the class to show the girls how to mix the colours. ... I could copy the natural flower, just holding (it) in my hand. Miss Ruth Lucas, then Head Mistress ... gave me every encouragement. (She) sent a note home asking my mother if she would let me join the Arts & Crafts Society."

A large family and poor transport to Sydney from Canterbury at the time prevented Eunice Ward from joining the Society. Her native wildflower panorama, if it still exists, would be a very interesting example of "bush work".

*Ian Evans*

## Collectors Beware

Recently a Sydney collector had an early Australian cedar railback chair stolen from a car. It has not been returned.

Collectors are advised to make a photographic record of their pieces and keep it in a safe place. If anything is stolen, you should notify the police, who circulate photographs of stolen items to licensed dealers.

This *Newsletter* is also available to members to circulate descriptions and drawings or photographs of stolen objects. It is a good idea to deposit a photograph of any important pieces with your State Art Museum or Museum of Decorative Arts, which would usually be glad of the photograph for its records and research, as well as retaining it for your own security. Curators can be relied on not to divulge its whereabouts.

It has also been noticed that some pieces of silver and furniture with dubious marks and inscriptions have appeared on the market in the last year or so. These have undoubtedly, in some cases, been sold in good faith before their origin was suspected. This was inevitable when marks denoting Australian origin have come to enhance the monetary value of silver, and maker's stamps on furniture have done likewise. Dealers and collectors should not be misled by pieces which have been modified in this despicable way.

### Waratah Patterned Fingerplates

The existence of such a rare item of Australiana is indicated by the following brief extract from *Restoring Old Houses* to be published by Macmillan on October 31.

"In 1892 the Sydney hardware merchants W.C. Fallick and Sons carried a range of fingerplates which included 'a series on which are painted specimens of Australian flora, such as the Waratah, the flannel-flower etc., beautifully executed for the firm by Messrs. Lyon, Wells and Cottier. Lyon, Wells and Cottier, a Sydney firm, who were described as 'art decorators and glass-stainers'".

The information on which the above was based was published in the *Australasian Builder and Contractors' News* on July 2, 1892. Pre-Federation nationalism is not considered to have exerted a strong influence on the decorative motifs used on ceramic fingerplates and any specimens of the work of Lyon, Wells and Cottier which have survived would be highly prized.

Ian Evans

### C.M. Ogilvie, Porcelain Painter

An English porcelain oval sandwich plate, 27 by 14 cm, hand painted with Christmas Bush and signed by C.M. Ogilvie, was the starting point in a search for more information about the painter.

Signature  
in design

C.M. Ogilvie.

Mark  
on base



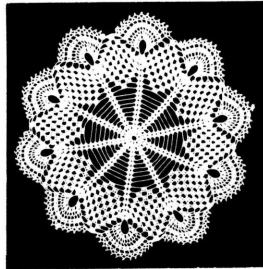
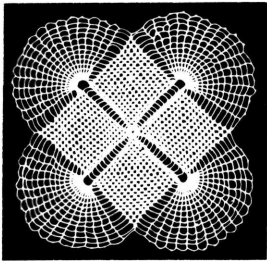
Caroline Mary Ogilvie (Nee Weidner) was born in Corowa NSW in 1893 and died in Sydney in 1977. She had no children and lost her husband in World War I. I was able to trace a niece in Victoria who was able to confirm the little information I had and add a little more. Apart from porcelain painting this talented and gifted artist produced oil paintings, etchings, pottery and leatherwork. She loved Japanese art and even learnt to speak the language. Later in Sydney she taught porcelain painting to Japanese consulate children. In the 1940s she exhibited examples of her painted porcelain at Anthony Hordens. A feature of her work was using gold from melted down gold coins to paint the rims of her wares.

D. Tomsett

### The D'Oyley Archive, Sydney University Art Workshop

This body, which was originally set up by Frances Budden and Marie McMahon, is attempting to preserve a representative collection of Australian domestic lace and needlework. Furthermore, the collection will ultimately be supplemented by a resource centre, containing slides, books, copies of old and new needlework patterns, and information on historical and contemporary needleworkers.

Apart from its obvious aesthetic qualities, domestic needlework is important because of the information it reveals about the lives of ordinary women. As the continuity of these skills is no longer being maintained, they will soon disappear unless some action is taken. Consequently, the D'Oyley Archive is endeavouring to record this facet of our culture, and to also stimulate a revival of interest in the field of handiwork.



While there is no permanent display of the collection at present, a small group of items – illustrative of a range of symbols and images which regularly appear in needlework – has been shown to interested groups on several occasions. Funds are, however, desperately needed to both display and maintain the collection, and to establish the resource centre. Thus the D'Oyley Archive Collective has produced a range of six postcards, screen-printed with d'oyley motifs, which are available from the Art Workshop and various craft outlets. While they are primarily a fund-raiser, it is also hoped that the postcards will publicise the aims of the group and draw a response from members of the public.

Further information from The D'Oyley Archive, Box 393, Wentworth Building, University of Sydney, 2006.

## THE J. & J. ALTMANN COLLECTION OF AUSTRALIAN SILVER

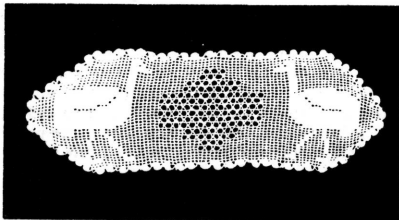
One of the most outstanding donations to the National Gallery of Victoria in recent times is undoubtedly that of the J. & J. Altmann Collection of Australian Silver, the first part of which was presented this year by Mr and Mrs J.D. Altmann through the Art Foundation of Victoria and was shown for the first time at the Gallery as part of the 1979 Recent Acquisitions Exhibition. Over the next few years the entire Altmann Collection, the fruit of fifteen years collecting in this much neglected and only recently appreciated area of the Australian decorative arts, will come to the Gallery through the Art Foundation.

It has been estimated that the Altmann Collection, numbering well over one hundred items, comprises one fifth of the known pieces of Australian colonial silver. The work of most of the major makers – from Alexander Dick in Sydney in the 1830s to James Linton in Perth in the first part of this century – is represented, together with examples of the production of several less well-known makers. The extraordinary fashion for mounted emu eggs which occupied the attention, and exercised the ingenuity of Australian silversmiths for much of the second half of the 19th century, is particularly well represented, together with many splendid examples of that other Victorian pre-occupation, the presentation piece. The Altmann Collection can, in fact, be said to represent the whole scope and variety of Australian silver from Alexander Dick's chaste designs for flatware to the most bizarre manifestations of the emu egg craze.

In 1968 and 1973 the acquisition, through the generosity of the William and Margaret Morgan Endowment, of the C. Gordon Russell Collection of antique glass, transformed the Gallery's small but interesting holdings of 17th and 18th century English glass into a collection of world standing. In the field of Australian silver the J. & J. Altmann Collection can be expected to serve a similar function, making the National Gallery of Victoria a major repository of Australian silver of the Colonial and Early Commonwealth periods.

Catalogue entries covering the first part of this donation, with photographs of two of the 19 pieces, will be found in *Some Recent Acquisitions 1978-1979*, published by the National Gallery of Victoria, where the collection is still on display. Makers represented include Denis Bros, Drummonds, Edwards, Fischer, John Hammerton & Son, Kilpatrick & Co, Linton, James McBean & Son, Steiner, Stevenson Bros and Wendt.

*Terence Lane*





## AUSTRALIANA IN THE WEST

Western Australia was the first part of Australia visited by Europeans. Dirk Hartog erected a pewter plate on Dirk Hartog Island, giving details of the visitors and the date, 25 October 1616. The plate, the earliest piece of Australiana, is now in the Rijksmuseum, Amsterdam. Another pewter plate, replacing Hartog's and combining his inscription with a new one, was erected by Willem de Vlamingh in 1697, and is now displayed at the Fremantle Branch of the Western Australian Museum. The Netherlands Government has lent to the Fremantle Museum, until mid-October, the map and six watercolours of the coastline made by Victor Victorsz on de Vlamingh's voyage.

This year, Western Australia celebrates the 150th anniversary of the founding of the British colony on the Swan River. The personal belongings of its first Governor, Sir James Stirling, have been brought together in the Western Australian Museum, Perth, and include an oil portrait, a presentation silver salver, a dress sword given Stirling by Queen Adelaide in 1847, and other mementoes.

Among the collections of the Western Australian Museum in Perth, the silver and furniture stand out. Some has been made locally, some in the eastern states, and some imported. These items are displayed for their historical associations rather than as objects by particular craftsmen.

A silver claret jug and salver by Henry Steiner of Adelaide and seven silver trowels with either wood or ivory handles are all associated with Sir John Forrest (1847-1918), first Premier of Western Australia. The claret jug has a tapering cylindrical body, long spout and vertical tapering handle ending in acanthus leaves. It is inscribed "PRESENTED TO THE/ HON. JOHN FORREST CMG FRGS/ by the officers of the/ SURVEY DEPARTMENT/ Dec 1890". Although attributed to Steiner, it is very nearly identical (the top of the handle is different, and there is no band of decoration on the lower body) to another jug, dated 1898, stamped by the Adelaide maker Brunkhorst, and illustrated in J.B. Hawkins (ed.), *Australian Silver 1800-1900*, p. 85 no. 118. Forrest also received a jarrah mallet or gavel for laying the foundation stone of the Fremantle markets on 6 November 1897.

The officers of the Survey Department were fond of presentation silver. J.S. Roe and J.B. Roe both received epergnes with Australian motifs.

J.S. Roe's epergne stands on a shaped polished wooden base supported on three bun feet. There are oval plaques on each of the three corners of the rocky base, on which stand two kangaroos, two emus and three Aborigines, with a fourth native climbing one of the three tree trunks which rise together and whose branches support the cut glass bowl (repaired). One of the oval plaques carries the inscription "PRESENTED/ BY THE/ OFFICERS OF THE/ SURVEY DEPARTMENT/ TO/ The Hon<sup>ble</sup> Captain/ John Septimius Roe/ R.A. F.L.S. F.R.G.S./ SURVEYOR GENERAL/ OF WESTERN AUSTRALIA/ ON HIS RETIRING FROM OFFICE/ AFTER UPWARDS OF 42 YEARS SERVICE/ AS A MARK OF THEIR SINCERE ESTEEM/ 1870". This bears the Birmingham hallmark, and the stamps of 'J.M. WENDT' and 'ADELAIDE', presumably the retailer.

The other epergne is similar but less elaborate. It stands on an ebonised wood base and is protected by a glass dome. On the rocky base are a cast figure of an Aboriginal and wild-flowers made from sheet metal. The central tree fern supports an engraved glass bowl and flute. The inscription reads "PRESENTED TO/ James B. Roe Esq/ by the/ OFFICERS OF THE SURVEY DEPT. WESTERN AUSTRALIA/ AS A MARK OF THEIR ESTEEM/ on his promotion to the office of/ SHERIFF/ after a continued service in the Department of 27 years/ Perth, Sept 1877".

Western Australia's best known silversmith is James W.R. Linton (1869-1948), not to be confused with his son James A.B. Linton, also a silversmith and trained by his father. J.W.R. Linton came to Western Australia in the mid 1890s, after training in art and architecture in England. In Perth he made furniture as well as silver, and taught his crafts through his own school and the Perth Technical College (see *Art in Australia*, November 1935, pp 45-49).

Linton specialised in the manufacture of spoons, although he did make other articles (some are displayed at the National Gallery of Victoria, in the new 19th/20th century gallery). More than 40 spoons, a few knives and a fork are shown at the Western Australian Museum, mostly dated around 1930. Typically, the spoons have hammered bowls, a square shank which is often twisted, and cast or wire finials usually representing wild-flowers, fish, gum leaves or ships.

Linton was evidently popular with his students, for the W.A. Museum also has an EPNS mug inscribed "Presented to/ J.W.R. LINTON ESQ/ by/ A FEW STUDENTS/ who wish him nothing worse/ than a good thirst/ and/ something good to quench it with/ 1921".

The furniture made by Linton can easily be appreciated from the display which includes his work bench, tools and test pieces. The finished pieces, in local timbers, include a carved jarrah dressing table, carved and painted wooden shelf brackets and a corner cupboard carved with an eagle and two winged sphinxes. In the same display there are some jarrah bed-ends, turned on a wind-driven lathe by a Mr Easton c. 1898.

The beauty of jarrah as a cabinet timber is demonstrated in a sideboard which belonged to the Rev. David Shearer. It has four cupboards with arched doors below, and a high shaped back. It is dated about 1880. A set of eight armchairs, with leather seats and back, and carved with a swan in a roundel at the top, with turned legs, arm supports and stretcher, was made for the Executive Council chamber about 1890. When the chamber was renovated in 1960, the chairs were transferred to the Museum.

Twentieth century furniture is represented by an oval dining room table with six chairs, sideboard and settee en suite made by Mr Alfred Povey at his factory in Newcastle Street, Perth in 1922. They are made of jarrah "fumed" with ammonia to produce a brown finish, and were carved by Mr Madeley and his apprentice.

Other local crafts displayed in the museum are a four panel pine screen decorated in poker work with native flowers by Mrs H.D. Holmes, and a series of carved wooden sheep bell yokes.

The local museum movement thrives in Western Australia, mainly due to the special extension programme of the W.A. Museum. The Museum at Toodyay (formerly Newcastle) in the Old Gaol (1865) contains some interesting local bush furniture and other pieces.

Some of the furniture is attributed to local settlers, who were not specialist craftsmen. A four-legged armchair with triangular seat, and with the back rest made from a naturally curved limb of a York gum tree (*E. loxophleba*), was made by William Syred of Bejoording, an early settler in the district. A chiffonier by John McCluney and chair which is one of a set made by Joseph Wroth, dating perhaps to the third quarter of the 19th century, are more tutored works and also made in the district. In the stables there is a rectangular hardwood table, with turned legs of an unusually heavy and provincial flavour. The W.A. Museum displays a restored kitchen table with turned legs of similar proportions. Both should date around 1900. Some other local furniture may be seen in the Toodyay Tourist Centre in Connor's Mill (1870).

An electroplated trowel with a jarrah handle has no maker's mark but is probably an imported piece. It is inscribed "PRESENTED TO THE/ MAYORESS MRS W.G. LEEDER/ BY THE/ CORPORATION OF NEWCASTLE/ W.A./ IN COMMEMORATION OF LAYING THE/ MEMORIAL STONE/ OF THE/ COUNCIL CHAMBERS/ APRIL 12TH/ 1899.

Two souvenir ceramics are worth noting. A white earthenware tea cup (CH 671) has black transfer prints, on one side the crest of Western Australia, 1829-1929 and the motto *Cygnis Insignis*; on the other side, an inscription "THE PROGRESS OF A CENTURY/ MANUFACTURED IN WEST AUSTRALIA/ TO COMMEMORATE CENTENARY YEAR/ 1829 TO 1929". It was probably made by H.L. Brisbane and Co. Ltd; Marjorie Graham records that their trade mark "Bristile" was submitted for registration in September 1929 (*Australian Pottery*, p. 119). The other centenary souvenir (CH673) is an imported cylindrical coffee mug, with the printed inscription "Centenary of Western Australia 1929, *Cygnis Insignis*" and printed backstamp "Made in England" with a crown.

Other early jarrah furniture is at Government House, at York Residency Museum, and other historical museum.

The antique dealers in Perth are, on the whole very disappointing to the Australian collector. The majority of the shops, especially in the suburbs, seem to be filled entirely with English antiques imported through bulk warehouses. One can hardly blame them, if that is what the customers want.

*John Wade*

*For further reading: "The History Collections of the Western Australian Museum", by David Hutchison, Patricia Summerfield and Margaret Grellier, in Australasian Antique Collector vol 20, 1980, pp. 94-99.*

## THE KANGAROO AND EMU IN CAST IRON

The kangaroo and emu are probably the most distinctive indigenous design motifs in Australian decorative arts. As early as 1806 they are to be found as supporters on the Bowman silk banner which was flown at Richmond NSW to celebrate Nelson's victory at Trafalgar in 1805. It is now preserved in the Mitchell Library.<sup>1</sup> Australia's present coat of arms with the kangaroo and emu supporters was not granted until 1912, and evolved from their use popularised on traders' tokens and banknotes during the nineteenth century.

While the history of the kangaroo is well known it is of some interest to note that the emu as portrayed in various media has been sometimes confused with a fellow member of the same order, namely the cassowary (*Casuarus casuarinus*), despite the latter's distinctive characteristics, such as its large bony helmet or casque. The emu was common throughout Australia and had been discovered as early as 1788, and specimens were sent back to England in 1800.

The cassowary is only to be found on this continent in the tropical rainforests of north-eastern Queensland, where it was first sighted in 1848 on the Kennedy expedition. In 1875 a semi-adult bird was sent to the London Zoo where it achieved a certain notoriety as a voracious eater, devouring large oranges whole after an appetiser of three pounds of bread, and followed this feat by jumping over a 2m high fence.

A pair of cast iron firedogs in the form of kangaroos and cassowaries, approximately 31 cm high, are a rare example of the use of Australian fauna as a decorative motif in this particular medium. Illustrations in *Sydney Lace* (1962) and *Ornamental Cast Iron in Melbourne* (1967) by E. Graeme Robertson show an elaborate cast iron hallstand at Payne's Foundry, Victoria Street, Melbourne decorated with Australian flora and fauna, Aboriginal masks and trophies of weapons, fish and fowl including two brackets of kangaroos and cassowaries identical to those of the firedogs, with the addition of a background of local flora. These details appear in two designs for side brackets officially registered for copyright purposes in Victoria during 1886 by W.K. Thomson and S. Renwick who traded as James McEwan & Co. The designs, both dated 20 January 1886 and numbered 371 and 372, are illustrated in *Ornamental Cast Iron in Melbourne*.

While it had been assumed that the design and manufacture of the hallstand was Australian, in *Cast Iron Decoration A World Survey* (1977) by E. Graeme Robertson and Joan Robertson, it is revealed that its reverse shows a British registration mark for 22 November 1864. It is also marked No. 14 L, suggesting perhaps a limited edition which would explain its rarity. No makers name is shown. It is more than likely that the two bracket designs registered in Victoria, twenty two years after the English registration date, were copied from the hallstand. It should be kept in mind that a registration date is not an automatic indication of the manufacture date of a particular design, which may well have already have been in production and could continue to be so for some time.

James McEwan established a wholesale and retail ironmongery firm in Melbourne during 1852.<sup>3</sup> McEwan was soon associated in partnership with William Kerr Thomson and Samuel Renwick. Following his death in 1868 Thomson and Renwick continued the

business under the name of James McEwan & Co. in premises erected in that year at 81 and 83 Elizabeth Street, Melbourne. Five large buildings almost adjoining these premises in Little Collins Street served as a wholesale warehouse and additional facilities were situated on a large site at the northern end of Elizabeth Street. Offices were also to be found in London, New Zealand and Fiji.

The use of the kangaroo and emu as a decorative motif in Australian silver and plated wares is well known and not uncommon. They are also found in various media made both locally and overseas. It is surprising that they found so little acceptance in local cast iron designs. Apart from a cast iron door stop or porter in the form of a kangaroo, of which recent reproductions are still available, the only other examples known to the author are on a building in Queensland where cast iron balusters and corner brackets show a kangaroo and emu beneath a palm tree. This design was registered in Queensland by Harvey Sargeant & Co. in 1887 and is illustrated in *Cast Iron Decoration A World Survey*.

Kevin Fahy

- 1 The Bowman banner measures 91 by 220 cm. It was flown by John Bowman on his farm, Archerfield, Richmond, on arrival of the news of Nelson's victory. It has the wording "Unity" and Nelson's signal "England expects every man will do his duty".
- 2 The cassowary is also found in the East Indies. An illustration of the New Holland cassowaries, by the French artist Charles Leseur who visited Australia with Baudin's expedition which left France in 1800, appears in *Voyages des découvertes aux terres australes* (1807-11) and may indicate an earlier sighting.
- 3 A detailed description of this business can be found in *A Glance at Australia in 1880* by H.M. Franklyn, which is reprinted in a facsimile edition of an early but undated copy of an illustrated catalogue from this firm, which has been published by Heritage Publications, Melbourne.

## HINTS ON CLEANING FURNITURE

Old furniture sometimes gets grimy and can be improved in appearance by cleaning. The following is a traditional method that has been found effective. You should however try it first in an inconspicuous place to make quite sure no damage is likely to result.

A solution of fresh raw Linseed oil and Turps is mixed at a ratio of 1:1. This is then applied with a piece of cotton rag or cheesecloth to the area to be cleaned. Firm pressure is required for a few minutes to remove surface dirt; the area is then wiped with a dry cloth. This process may have to be repeated a few times on stubborn dirt, but remember this solution will only remove dirt and old wax that is on top of the polish.

If this proves to have little effect then a stronger solution can be applied. This consists of fresh raw Linseed Oil and Turps mixed 1:1 and shaken well, then add Methylated Spirits until the solution goes cloudy about 25%. Shake well and apply as above, first using it in an inconspicuous place to test the results, but be careful as the Methylated Spirits will cut into the polish. Always wipe with a clean cloth.

Andy Simpson

## SOME NOTES ON NINETEENTH CENTURY CABINET-MAKERS LABELS AND MARKS

English cabinet makers were marking their furniture in the early eighteenth century. An early bureau bookcase has the maker's name inlaid into it, but this method was not common, a label or an impress mark was more common. Not all pieces were marked, not even by famous makers like Chippendale and Hepplewhite.

In the colonies of New South Wales and Van Diemen's Land, the local cabinet makers followed the practice of marking their wares, the earliest known piece being the Packer cabinet of 1815. This sample cabinet in casuarina inlaid with other native timbers, is owned by the National Trust of Australia, and is on view at Old Government House, Parramatta. Another early piece is a Gothic style arm chair marked "Webster and Temple NSW 1821". This armchair now in St James Church is of rose mahogany with she-oak (casuarina) veneer, with the mark incised on the back. This chair is similar to the two famous Macquarie chairs which, although unmarked, may be attributed to the same makers. Most marked pieces date from the 1830s, at a time when more cabinet makers were going into business; subsequently more signed or marked pieces were marketed. Not all manufacturers marked their works, so today some makers are only known through two or three marked pieces, e.g. Henry Wooley 290 George St (1855-7).





The most commonly found, and collectible, of the marked pieces are from the workshops of Andrew Lenehan and Joseph Sly. Lenehan operated between 1935 and 1869, and used several different labels with differing addresses. He also used an impress mark A. Lenehan, sometimes combining both on the same piece. Joseph Sly (fl. 1835-57), seems to be the most common of the earlier Sydney cabinet makers. He used an impress J. Sly, and only worked in native timbers at hand, unlike Lenehan who imported timbers and combined these with native woods in his furniture making.

Stencils were used by some makers in the latter part of the nineteenth century. H.T. Jones of Parramatta used them as did J.G. Raphael, who took over Lenehan's business in 1869. A cedar wardrobe by Raphael has a stencil on the inside back with another interesting label in the drawer, that of "Hardy Bros" which was a furniture retailer and second hand dealer. Another such firm belonged to T. Moore who ran a "Furniture and Bedding Warehouse, 337 & 339 Pitt St, near Park St Sydney". Either label could appear on pieces bearing cabinet maker's marks or labels.

Coloured paper labels were used by several manufacturers. Green was used by Lenehan and R.T. Carter, while W. Jones and Son of Glebe used at least four colours, mauve, yellow, green and orange. Pink was also used by some makers, but by far the most common is white or cream.

Wording on labels gives an insight into the various other forms of business that cabinet makers were into. Both Lenehan and Raphael advertise "carpets, hair mattresses, feather pillows, floor cloths and plated ware". Henry Wooley "upholstered and decorated", and both Hill and Sons and R.T. Carter were into "beds and bedding". W. Jones and Son of Glebe, who received Honourable Mention at the London Exhibition of 1862 and Highly Commended at the InterColonial Exhibition 1870, made "office and portable furniture of every description", H.W. Norton, apart from upholstery, "moved furniture carefully". Most cabinet makers were undertakers as well.

*Robert Hutchinson*

## THE MAESTROPHONE

The Museum of Applied Arts and Sciences in Sydney recently acquired a 78 rpm gramophone which could have been called the 'Parthenon'. The gramophone is interesting in that the cabinet resembles the Parthenon in Greece, in being surrounded by columns, although these are only half-columns. The Temple of Olympian Zeus at Agrigento in Sicily has a similar facade, but it is doubtful if the cabinet maker knew this; his work is probably based on a generalised concept of a Greek, or more likely, Roman temple. Around the time it was made, about 1928, it was common for manufacturers to market an article which resembled a building or some well-known object. No doubt the logic behind this was that the quality of the article could be compared with or likened to the impression given by the building or article which it represented and, standing as it does on the Acropolis, the Parthenon excludes an atmosphere of quality, refinement and solidarity. The pillars and cabinet of the gramophone are made from Australian cedar, stained a reddish "rosewood" colour and polished. Two doors at one end of the cabinet may be opened for maximum volume, or closed to reduce it.

The cabinet carries a celluloid plate with the name of the cabinet maker, 'The Musical Company', followed by its name 'The Maestrophone' and the address of the company 'Castlereagh Chambers, 10 Castlereagh Street, Sydney'.

'Maestrophone' is the trade name of the Swiss company which made the reproducer on the gramophone and this one happens to be their 'Harmonic Tone Model'. It was common practice for a department store to market a line of gramophones bearing its own brand name. One manufacturer could have made a line using the 'Maestrophone Harmonic Tone' for say David Jones, and for another an almost identical model using a 'Maestoso No. 1', with the plate on the side carrying the retailer's brand name. There were a number of cabinet-makers catering for the gramophone industry in Australia.

Lacking the sophisticated stereo gear of today, Hi Fi buffs of those days were limited in their quest for super quality sound to using a different type of needle, steel or even bamboo, or buying the latest in reproducers. Consequently all sorts of adapters in the form of bends and elbows and small pieces of tube could be purchased to adapt new reproducers. By today's standards it would be hard to tell the difference in the sound.

This gramophone had a spare reproducer so it would appear a previous owner indulged in a little experimenting.



*Jeff Sergel*



## THE EMU EGG – AN AUSTRALIAN DREAM

But a hundred years ago, Australia was shrouded in the cultural mists of a colonial empire whose right and privilege was to know and dictate the finer points of life. So it is a little surprising to discover the Victorian and Edwardian mania for the emu egg.

Natural eggs and dyed eggs, printed and carved eggs, whole eggs and half eggs. Eggs that open and shut, and eggs with secret compartments. Hanging eggs, horizontal eggs and vertical eggs. Casket eggs and goblet eggs. Inkwell eggs, candlestick eggs, scentbottle eggs and flower vase eggs, and above all the silver mounted table eggs.

The egg itself often nestled in a fern tree – but what a fern tree! The simplest trees were but a trunk with a leaf or two. But the real tree in all its glory had three completely different sets of leaves and was then twined with ivy and festooned with vines. And almost invariably there was a figure of sorts atop the egg like a crest on some monstrous coat of arms.

It is the base of the larger mounts that are the real delight. Here we find the 19th century idealised Australian bush, with aboriginal hunters stalking kangaroo or emu. We find bloodthirsty battles and delicate figures of possum and lizards, pastoral scenes, and even man eating crocodiles. There are detailed and beautiful Australian silver figures and cheap imported castings, but always in the background the eternal emu egg-bearing tree with the kangaroo on top.

This is perhaps the only true 19th century Australian art form, that is as truly ours as Waltzing Matilda, and knows no parentage of style or design from London, Paris or Vienna.

*Bernard Caillard*

## CARING FOR SILVER

Silver tarnishes when exposed to the atmosphere. This happens more quickly when there is a high content of sulphur dioxide or hydrogen sulphide in the air, as in industrial areas; but these gases can also be given off by rubber, paper, gas or open fires, and fabrics. Some foods, such as salt, egg, and mild acids like vinegar and lemon juice, will tarnish tableware. The methods given below are recommended as among the best available for the preservation and cleaning of good silver. They should **not** be used by people who are unfamiliar with the handling of chemicals.

### Removing tarnish

Tarnish, which is a mild form of corrosion, consists of a thin surface layer of silver sulphide. The gentlest method for removing tarnish is by immersing the object briefly in a silver cleaning solution, following by thorough rinsing in clean running water, and allow-

ing it to dry. This method should always be the first step in cleaning a silver object, and it is particularly recommended for cleaning intricate parts, such as the tree-fern fronds and castings one finds on Australian silver.

This solution must not be used on niello or on silver objects where part of the detail or background has been intentionally darkened or blackened to enhance the decoration, e.g. for the figure of an Aboriginal. Remove any such parts before cleaning the rest of the object.

A suitable solution can be prepared as follows:

4 ml concentrated formic acid  
84 g thiourea  
0.5ml non-ionic detergent (e.g. Lissapol, Teepol)

Wear gloves and avoid getting the solution on the skin or on surfaces which might be affected by it. As hydrogen sulphide is produced by the process, it is a good idea to do the cleaning out of doors or by a window.

Do not leave the object in the solution any longer than necessary, a few seconds is usually sufficient. For large objects, the solution may be applied with cotton wool swabs. One area should be treated and rinsed before moving on to the next. The item should then be dried thoroughly. When another metal (e.g. copper) is present, always use a fresh batch of solution, and apply with a swab; otherwise the base metal may acquire a silver plating. Discard the solution when it gets cloudy and ceases to work.

### Polishing silver

Regular use of even mildly abrasive silver polishes should be avoided. Silver is a soft metal and can easily be worn down. Engravings are particularly vulnerable. Should polishing be necessary, a slurry of fine talc, precipitated silica or very fine precipitated alumina in methylated spirit will not cause chemical damage. Commercial preparations which contain hydrochloric acid should be avoided.

### Protection of silver

Tarnishing of silver can be prevented by giving it a coat of protective lacquer, although it should be said that this is not a permanent process and some people do not like the appearance of the lacquered silver. After the silver has been cleaned, it should be de-greased of fingerprints by rinsing in acetone. It can then be lacquered, preferably using a brush, with a dilute solution of either Frigilene or Inctalac; several thin coats are better than one thick one. Excess lacquer can be brushed more thinly, or removed by dissolving in acetone. Keep a note of the type of lacquer and solvent (or thinner) used on any particular piece, so that it can be removed at a later stage if necessary.

To avoid leaving fingerprints on silver, it is best to handle it with cotton or surgical gloves (not rubber gloves).

Tarnishing may be retarded by displaying your silver in a cabinet lined with a sulphur-free cloth impregnated with lead acetate. This chemical is poisonous, and cannot be bought over the counter. If it is used, the cabinet should be securely locked so that people or

animals cannot come in contact with the cloth. Soak the cloth, which should be a heavy fabric to ensure sufficient impregnation, in a 10% solution of lead acetate in water, to which 2% glycerol and 1% ammonia has been added. After the cloth has been soaked to absorb the solution, it should be dried and ironed. **Avoid any contact** with the cloth or the solution. The cabinet should be as air-tight as possible to prevent the entry of contaminated air.

For permanent storage, silver objects should be sealed in polythene bags to prevent contamination from the atmosphere. Contact with rubber and some textiles should be avoided, as they may contain sulphur. Test any textile before use by wrapping a small piece, for example a spoon, in it and leaving it for a week. If it tarnishes, the fabric should be washed and the process repeated. Discard the fabric if tarnishing persists, and try another. If using paper e.g. for protecting delicate parts, use only acid-free tissue paper.

### Commercial preparations

Commercial preparations are available in the form of dip solutions, fine abrasive polishes, foams and cloths, which may appeal to some collectors. Goddard's, who make a range of these products, have published a small booklet on the subject, which is available free by writing to Goddard's, P.O. Box 277, Milson's Point NSW 2061.

For further reference: H.J. Plenderleith & A.E. Werner, *The Conservation of Antiquities and Works of Art* (2nd ed.), London, Oxford University Press, 1971.

Chemical suppliers (Sydney): H.B. Selby & Co Pty Ltd, 61 Epping Road, North Ryde; ICI Petrochemicals Pty Ltd (Lissapol); H.R. Walters Ltd, 4 Steel Street, Blacktown (Incralac); Local hardware store (Incralac); Cello Paper Pty Ltd, 237 Harris Street, Pyrmont (acid-free tissue paper); Renwick Art Supplies Pty Ltd, Lower Avon Street, Glebe (acid-free tissue paper).

*John Wade*

### Advertisements

FOR SALE. Australian cedar chest of five drawers with cock beading, 109 by 107 by 47 cm deep, stamped "From Osborn's Cabinet Manufactory Hobart Town". Phone Andy Simpson, (02) 32 9010.

THE SECOND COLONIAL EXHIBITION of Furniture and Australiana will be held on 10th and 11th November in the Pavilion, Evandale, Tasmania with a viewing Friday evening. Everything this year will be sold at auction, with the exhibition remaining open all weekend. Catalogue available mid-October. Accommodation at a local historic home-stead can be arranged for members. Contact Juliana Hooper (03) 509 1291 or Kaye McCure (003) 918160.

## BOOK REVIEWS

*Captain Richards' House at Winterbourne - A Study in Historical Archaeology* by Graham Connah, Michael Rowland & Jillian Oppenheimer, Department of Prehistory & Archaeology, University of New England (1978). Pages vii, 82; ill. (Available from the publisher and the National Trust Bookshop, Observatory Hill, Sydney) \$7.00.

Historical archaeology is a new field of interest in Australia concerned with the study and interpretation of the material remains of man's past. Despite a popular misconception, this material evidence does not always have to be excavated but can also be found above ground. This study of the remains of the Winterbourne Station homestead near Walcha in northern New South Wales relies more on careful survey and recording of above ground evidence than it does on excavation.

In 1838 William Richards, a British merchant navy captain, 'swallowed the anchor' and retired from the sea. He sold his ship with which he had traded between Britain and Australia and invested his money in pastoral speculation at the height of the so-called squatting boom. He took up some 35,000 acres at what he called Winterbourne Station on the eastern edge of the New England Tablelands and from the evidence presented built the homestead between 1845 and 1851, the year of his death.

The notes also present new information into the background of William Nicholas (1809-1854) one of Australia's lesser known but most important colonial portrait artists who was William Richards' brother-in-law.

The authors have produced an easily readable publication based on sound archaeological and historical research, that will appeal to a much wider audience than other similar reports with its demonstration of how such material history can throw light on the nature of cultural adaption to a new environment.

Kevin Fahy

*Museums and Historic Buildings in NSW* compiled by the NRMA Touring Department, Sydney 1977. 27 pages, available free to NRMA members.

Despite a few recent additions and subtractions, and other obvious shortcomings of this kind of publication, such as the latest information regarding hours of opening and admission charges, this work is a valuable addition to any glovebox. Packed with over 200 entries, it lists most of the museums and historic buildings which are open to the public in NSW and the ACT. Also included are brief notes on their contents and history.

Some of the omissions are newly opened, like Elizabeth Bay House, the S.H. Ervin Museum and the Wollongong Art Gallery. Other omissions include the Albury Art Gallery, Wollongong Art Gallery, Tamworth Art Gallery, Namoi Regional Library Museum, the Mining Museum at Londonderry and the Victoria Barracks Museum at Paddington. It may not be the compilers' fault that these omissions exist, for even an important museum like the NSW Rail Transport Museum apparently failed to provide information. One that should be deleted is 'Oldbury' near Sutton Forest, which is no

longer open. There are a number of errors, for instance the omission of the heading 'Armidale'.

This is a most worthwhile publication that should enable the traveller to avoid the common hassle of trying to locate such buildings in country areas, and to time his arrival to the hours of opening. A new edition is in preparation.

Kevin Fahy  
John Wade

*Conservation and Restoration for Small Museums*, compiled by the Department of Material Conservation and Restoration, Western Australian Museum, and published by the Western Australian Museum, 1979. ISBN O 7244 7966 7. 115 pages. This booklet is designed for the private collector and small museum curator, who has no training and limited equipment. It covers metal, wood, leather, textiles, ceramics, glass, marble, bone, ivory, books, paper, photographs and environmental aspects; there is also a list of materials suppliers in each state. It is exceptional value at \$5 plus 70c postage from the Western Australian Museum, Francis Street, Perth, W.A. 6000, and demonstrates the remarkable achievements of the Western Australian Museum.

#### BOOK NOTICES

*The Australian Wine Browser*, edited by Anders Ousback. Of special interest to Australian collectors, there is a section on 19th century wine books published in Australia, and an article on Woodley's "Treasure Chest" series of labels reproducing lithographs. \$13.95.

*Sydney Harbour Paintings from 1794*, produced by the David Ell Press and published by Jacaranda, with 65 colour plates. \$27.95.

*Captain James Cook. The Wedgwood Portrait Medallions* by L. Richard Smith. Sydney, The Wedgwood Society of Australia, New South Wales Chapter, 1979. 16 pp., illustrated, limited edition of 300 copies, \$5.00 from Alan Landis Antiques, 167b Castlereagh Street, Sydney 2000.

*The Sydney Cove Medallions* by L. Richard Smith. Sydney, The Wedgwood Society of Australia, New South Wales Chapter, 1978. 40 pp., illustrated, limited edition of 500 copies. \$5.00 from Alan Landis Antiques, 167b Castlereagh Street, Sydney 2000.

*Restoring Old Houses*, by Ian Evans. To be published by Macmillan on October 31, the book deals with Australian houses built during the Victorian and Edwardian periods. It aims to promote authentic restoration techniques and to discourage unsympathetic alterations. Australia's first national directory of restoration products, suppliers and services is included, together with details of the cast iron registration system which can be used as an aid to dating old houses. The 200 illustrations include interior and exterior photographs obtained from pictorial archives throughout Australia as well as colour and black and white photographs taken especially for the book by the architectural photographer Patrick Crowe. 144 pages, 28 cm by 23 cm, 230 illustrations. \$19.95. This book will be available at a reduced rate to members.

*Australian Flora in Art*, by Margaret Betteridge. Published by Sun-Academy, soft covers, 80 pages, many illustrations, \$9.95.

*Tasmanian Museum booklets.* Some publications of the Tasmanian Museum which may be of interest to readers, available from the Tasmanian Museum, 5 Argyle Street, Hobart, 7000 (postage extra):

<i>Scrimshaw</i> – W. Bryden	25c
<i>The Tasmanian Aboriginal in Art (1976)</i> – R. Jones	2.00
<i>Some Notes on Maria Island and its Penal Settlement (1970)</i> – E.R. Pretyman	30c
<i>Huon Pine</i> – P. Boyer (ed.)	2.00
<i>Museums in Tasmania</i>	5c
<i>Postcards</i> (Duterreau, Glover Pigenit etc.)	10c

*NSW Art Directory 1979*, compiled by Art Gallery of NSW, and distributed free at the Gallery. 29 pages listing bookshops, art supplies, museums, commercial galleries, art organisations and so forth.

*The History of the Hoppers*, by Misses B. and N. Parker. First published 1912, republished 1979 by the David Ell Press, Sydney.

“The Hoppers took their name to show  
The world that they could hop  
For they were kangaroos you know  
Who kept a general shop.”

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