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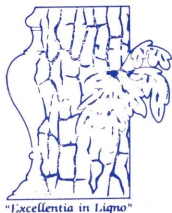
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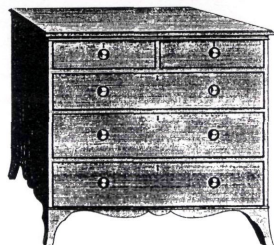


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To simplify the process of written communication with the Society the committee has agreed to maintain only a single address for all correspondence, including the submission of material for publication of *Australiana*.

Committee 1993:

President: Kenneth Cavill
Vice-Presidents: Michel Reymond,
John Morris

Secretary: Graham Cocks
Treasurer: Andrew Simpson
Editor: Kevin Fahy
Members: David Bedford
Les Carlisle
Kevin Skelsey
David Dolan

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Cover: Queen Victoria and symbolical figures, Sydney G.P.O., by Giovanni Fontana 1887. (Photo courtesy Australia Post.)

THE AUSTRALIANA SOCIETY

PO BOX 322 ROSEVILLE 2069



— SOCIETY PROGRAMME —

MEETINGS — 1993

**THURSDAY,
7 OCTOBER**

Illustrated lecture by Associate Professor Judy Birmingham, head of Prehistory and Historical Archaeology, School of Archaeology, University of Sydney.

Topic: COLLECTABLES IN CONTEXT: SIR JOHN JAMISON'S TABLEWARE DOWN THE REGENTVILLE DRAIN.

The 19th century mansion of Sir John Jamison at Regentville near Penrith NSW has been the subject of a long-term historical and archaeological investigation by the University of Sydney.

Finds of significant domestic ceramics, glassware, and architectural hardware, and the site itself (renowned in its time as a seat of lavish entertaining in the classic British Regency mode) will be the focus of this important lecture by Judy Birmingham.

**THURSDAY,
2 DECEMBER**

**ANNUAL CHRISTMAS PARTY
and "Show and Tell".**

Bring your Australiana "treasures" for discussion with your fellow members and a small contribution for supper.

Society meetings are held at 7.30pm at the Glover Cottage Hall,
124 Kent Street, Sydney. Convenient street parking.
Drinks served 7.30 - 8.00 pm, followed by Australiana Showcase
(bring your Australian treasures for general discussion).
Lectures will commence at 8.30 pm.

President's Report

Kenneth Cavill

The Australiana Society is now in its fifteenth year. From its early days, the Society's Newsletter has been the means of publishing well researched articles on Australiana, together with general items of interest to members, book notices and reviews, news of current exhibitions and of course, the Society's Programme. The Australiana Society Newsletter was named *Australiana* in 1985. Since 1986, *Australiana* the journal of the Australiana Society has been commercially designed, typeset and printed. Kevin Fahy and Graham Cocks continue to ensure the Journal's high standards for content and presentation are maintained. We are most grateful to members and non-members for their original articles

and reviews. Keep them coming! The Australiana Society and the Powerhouse Museum, with whom we are affiliated, are jointly promoting a Literary Award to be known as the Powerhouse Prize for "Australiana". The award has been made possible through the generous sponsorship of Simpson's Antiques. Its aim is to encourage original contributions of high standard on any aspect of Australiana. Our journal is the lifeblood of the Society. Unfortunately, the cost of production and distribution of *Australiana* greatly exceeds members' subscriptions.

Peter Watts, Director of the Historic Houses Trust of New South Wales, was the guest speaker at our Australia Day Dinner and we thank

him for a fine, entertaining address. Members and friends have greatly enjoyed the regular meetings held at Glover Cottage Hall and we thank James Broadbent, Alan Davies, Daina Fletcher and Anne Watson for the stimulating and wide-ranging series of talks given through the year. Members' enthusiasm for, and participation in, the "Show and Tell" sessions is most encouraging.

One of our long-serving committee members, John Houstone, has recently stepped down. The many valuable contributions he has made have been greatly appreciated. A sincere "thank you" to all who have contributed to the Society's activities throughout the year and, in particular, to Graham Cocks, Andrew Simpson and Kevin Fahy.

Secretary's Report

Graham Cocks

The good news and the bad news.

The past year has, in most instances, been a good one for the Society. We have had a succession of well attended meetings, good speakers and excellent member participation in our "Show and Tell" segments. The journal has been maintained at a high standard with many articles of original research, due to the expertise of our competent Editor, Kevin Fahy.

So, to the bad news- in spite of all the foregoing, our membership has dropped by 30%. Yes 30%! As subscriptions and advertising must pay for the Journal, the drop in revenue means that the Society is now running a substantial deficit (refer

to the Treasurer's Statement).

Considering we have held the fees steady for the last three years the membership drop is catastrophic. We believe that the remaining members of the Society can be considered to be the "core" members. Some have been with the Society since its inception fifteen years ago.

If the Society is to survive we have no alternative but to increase the subscription substantially by 60% and introduce one classification of membership apart from the institutions.

The "core" membership will need to introduce new members, perhaps organise functions private-

ly to raise additional funds and to solicit more support for Society functions in an effort to raise revenue.

Unless strong membership support is forthcoming the Society will be forced to close or become a small Sydney based organisation without the Journal.

Our Committee has endeavoured to overcome these problems, but with a declining membership base the task becomes impossible.

The future of the Society is now very much in the hands of the members who are invited to express their opinions to the Secretary or Committee members for further discussion.

The Australiana Society (Inc.)

Financial Statement

INCOME & EXPENDITURE STATEMENT FOR THE YEAR ENDED 30TH JUNE 1993

JOURNAL INCOME

Sales to Members (as proportion of subscriptions)*—230 @ 20.00	4,600.00
Other sales, back copies	207.00
Advertising	2,580.00
TOTAL	7,387.00

JOURNAL EXPENDITURE

Production	11,014.24
Postage	581.01
Stationery	120.00
TOTAL	11,715.25

NETT SURPLUS/DEFICIT

-4,328.25

*Based on 230 Financial Members at 30th June 1993

GENERAL INCOME

Subscriptions less proportion applied to journal	1,530.00
Annual dinner including raffle	1,834.00
Excursion, House Visits	190.00
Interest Received	233.18
TOTAL	3,787.18

GENERAL EXPENDITURE

Corporate Affairs fee	20.00
Insurance	140.00
Subscriptions to R.A.H.S.	60.00
Postage	301.25
Stationery	46.59
Rent - Glover Cottage	720.00
Annual Dinner Expenses	1,610.93
Excursion Expenses	37.99
Presentations to Speakers	86.84
Government taxes & Bank charges	192.12
TOTAL	3,215.72

NETT SURPLUS/DEFICIT

571.46

TOTAL SURPLUS/DEFICIT

-3,756.79

BALANCE SHEET AS AT 30TH JUNE 1993

ACCUMULATED FUNDS

Balance B/forward 1st July 1992	8,613.30	
Less net deficit	-3,756.79	
		4,856.51

THESE FUNDS ARE REPRESENTED BY—

CURRENT ASSETS

Cash at Bank	General Account	1,565.45	
	Investment Account	3,191.06	
Deposit	Glover Cottage (Bond)	100.00	
			4,856.51

Special Announcement

The Australiana Society and the Powerhouse Museum announce their joint promotion of a Literary Award sponsored by Simpsons Antiques.

The Award will be called THE POWERHOUSE PRIZE FOR "AUSTRALIANA".

Articles to be eligible must relate to Australiana and been published or submitted to "AUSTRALIANA" prior to 1st December, 1993. Members and Non-Members of the Society are invited to submit entries.

The prize of \$250 will be presented at the AUSTRALIA DAY DINNER 1994. Further information and conditions applicable may be obtained from the Secretary, Australiana Society.

Rules for Literary Award Prize

1. All entries are to be typed in double spacing; must reach the Editor no later than 1st December 1993, and can be submitted by members and non-members (other than judges).
2. To be eligible all entries must be on a subject relating to Australiana and preferably be an item of original research. All illustrations for articles are to be supplied.
3. The authors for all articles submitted for the prize agree that the Society can publish those articles in the Society's journal whether or not a prize is awarded.
4. Articles previously published other than in the Society's journal during 1993, will not be considered.
5. The winning article will receive a prize of \$250 to be presented at the Society's Australia Day Dinner in 1994.
6. The judges will be appointed by the Society's Committee.
7. The judges' decision will be final and no correspondence will be entered into. The judges reserve the right not to award the prize if in their opinion the entries are not of a sufficiently high standard.
8. Articles received after 1st December 1993 will be eligible for the 1994 award.

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A fine and rare portrait miniature on ivory by the Australian colonial artist John Botterill. Initialed lower left, inscribed twice on backpapers "Painted by John Botterill 1853 Caroline Street, South Yarra." In original frame.

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Orpheus Arfaras: A Talented Immigrant Australian

Graham Cocks and Jack Grace

The life story of Orpheus Arfaras is a familiar one, repeated many times amongst our immigrant population.

A talented person with many skills, Orpheus arrived in Australia in the 1950s to find that his talents were not required. Australia at this time was not ready to absorb his cultural background which flowed into his artistic output - hand decorated pottery, paintings and music. Even today, Australia makes life difficult for migrants to be absorbed into the Australian fabric and be assimilated into the population. It says much for the natural beauty of Australia, its resources, amenities, and lifestyles that migrants will put up with frustration, denigration and an inability to capitalise on their talents to become naturalised and remain in Australia. They become valuable citizens who rear children so that they can benefit from the advantage of living here.

Orpheus was born in Greece on 31st May, 1909 to parents, Agapitos and Maria (nee Papaiovanou). Agapitos was a teacher of Greek literature, a poet and a painter who played guitar and mandolin. Orpheus was encouraged by his parents to learn similar skills.

In 1931 at age 18, Orpheus enrolled to be trained as a pottery designer and artist, at the Ceramic Institute of Fine Art. Not only did he study pottery but he also painted, and in 1934 exhibited his oil paintings, water colours and pottery in Palestine. He remained in the Middle East for four months to further his studies before returning to Greece.

In 1935 he was awarded a diploma and a medal for his pottery at an International Exhibition in Salonika. He remained at the Institute

until 1939 during which time he was seconded to the Athens Museum to reconstruct recently discovered pieces of ancient Greek pottery.

Orpheus' life of artistic achievement and absorption of Greek culture came to an abrupt end in 1939 with the start of World War II. He joined the Greek Army and was trained as machine gunner. The Germans invaded Greece in April 1941 and because of superior fire power, forced the retreat of Greek and Allied forces down the peninsula.

By the end of April the battle was over and most of the Allied troops had been evacuated. The Greek Government capitulated to save further bloodshed and Orpheus returned to Athens, where he worked as a clerk. In order to survive he sold most of his treasured pottery and other possessions. He was active in the underground movement until the end of the war. During this harrowing period, music became his artistic outlet and he studied classical guitar, obtaining his diploma in 1944.

When the war ended in Greece there was little opportunity for cultural pursuits, so Orpheus went to the Middle East and settled in Jerusalem. Unfortunately, Jerusalem ceased being a British protectorate and the war between the Arabs and the Jews spread as soon as the British forces moved out, and Orpheus, who had experienced enough of the misery of war, decided to emigrate to Australia where he had friends.

Orpheus came to Sydney in 1949 and was fortunate to meet Reg O'Donnell, a shareholder in Modern Ceramics Products (M.C.P.), a

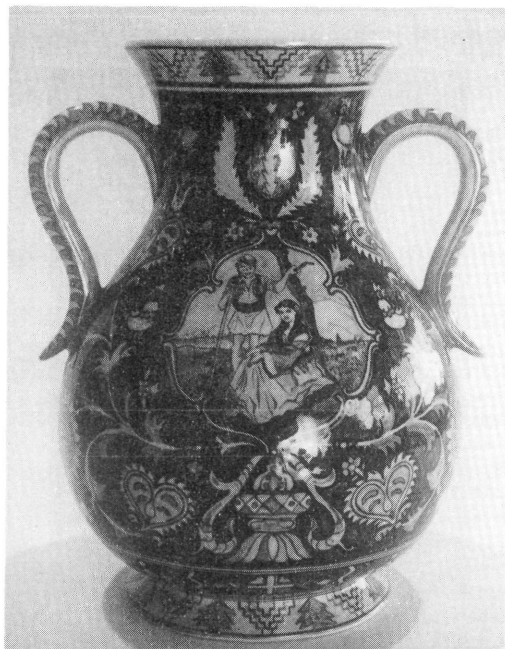
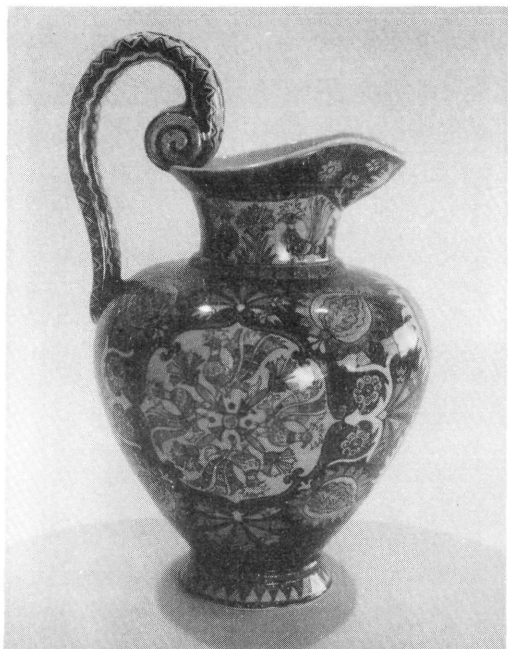
small firm making art pottery. O'Donnell recognised Orpheus' talent and skill and employed him to make hand decorated pottery vases and other items requested by clients. O'Donnell recognised his ability as a world authority on the use of gold glazes on ceramics and many articles were produced incorporating a gold glaze as decoration.

In May 1951, Orpheus was invited to submit examples of his pottery for an exhibition promoted as part of the Commonwealth Jubilee Celebrations of New Australian Arts and Crafts which toured Australia: "to demonstrate to the Australian people the variety and wealth of talent which new settlers from Europe were able to contribute to the cultural development of their new homeland"¹ and the adaptation of aboriginal motifs to ceramics produced by immigrant artists.

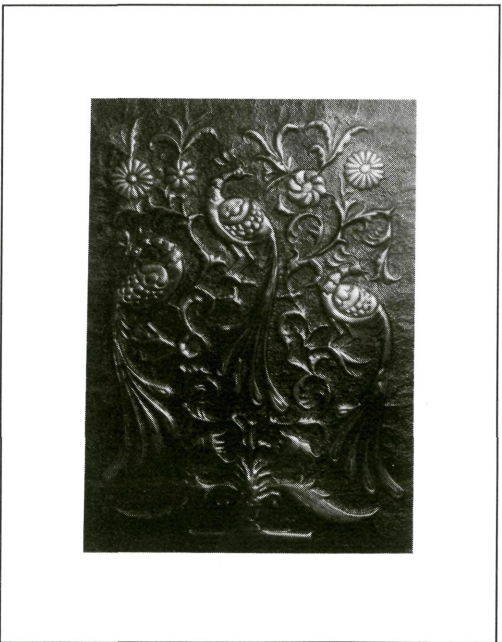
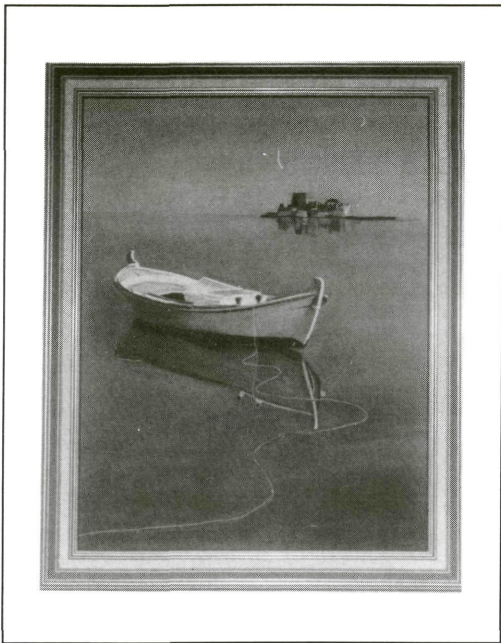
Orpheus married Daisy Arfaras (same surname, no relation) on 7th January 1951 and their son, Agapitos, was born on 27th June, 1952.

On Saturday 23rd February, 1952, at the Sydney Conservatorium of Music, to wide acclaim, Ratimir Antic performed original Spanish Flamenco dances, accompanied by Bela Dolesko on the piano and Orpheus Arfaras on guitar.

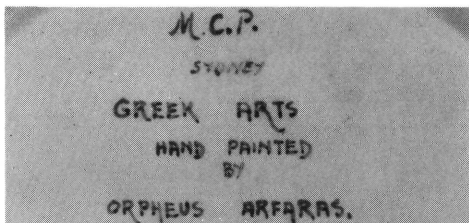
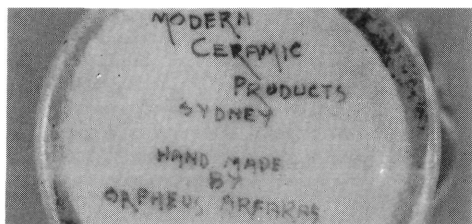
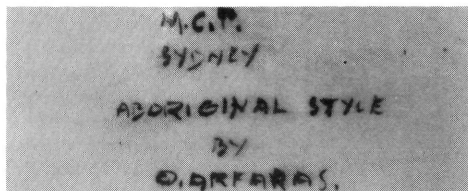
Life was looking very good for Orpheus in early 1952. However, one should never underestimate politicians in all their wisdom. In September 1951 the Menzies Government imposed a sales tax of 66.6% on Art Pottery and overnight decimated the handmade pottery industry in Australia. Modern Ceramic Products decided to mass produce ceramic bathroom fittings which, being for housing,



Plates 1-4: Pottery by Orpheus Arfaras.



Plates 5-8: Paintings and decorative copper panel by Orpheus Arfaras.



were not liable for sales tax. The Art Pottery (Mingay) section of the factory was closed and Orpheus Arfaras' talents were no longer required.

Orpheus became a small businessman and in 1952 was the proprietor of a fish and chips shop in Liverpool Street, Sydney. Both he and his wife worked in the shop, but it was not a financial success and he returned to Modern Ceramic Products, where he worked on routine factory processing until June 1956. Disillusioned with the lack of opportunity to utilise his skills, he terminated his employment. Then followed a short period of employment with Studio Anna, where some Australian motif items were produced. However from this time on regular employment was a more practical necessity.

He was employed as a process worker for Jeldi Manufacturing from 1958 to 1959, for R. Fowler Ltd from 1959 to 1962 and for Popolare Metal stamping from 1962 to 1973. All these firms had premises in Marrickville where Orpheus lived during this period.

Whilst not able to continue with his pottery due to lack of facilities, Orpheus continued to paint and to play and teach classical guitar.

Pieces of pottery still in existence were made during the period from 1949 to 1956 when Orpheus was at Modern Ceramic Products. Some were made in his own time for personal use and form the majority of the Arfaras Collection. Orpheus has continued to teach classical guitar and has only recently given up oil painting.

Orpheus considers that he has had a wonderful life in Australia but one wonders how much richer Australia's cultural heritage would have been if 66.6% sales tax on Art Pottery had not been imposed in 1951.

1. Certificate of commendation – Commonwealth Jubilee Celebrations, 1951.

Plates 9-13: Painted marks on pottery by Orpheus Arfaras.

Henry Parkes, James Barnet and The Italian Sculptors of Sydney

Roslyn Maguire

Sydney is the only Australian city to contain numerous examples of 19th century sculpture by Italians who came here to live and work, and who were able to enjoy a reasonably steady flow of private and official commissions. Crucial to those commissions were Sir Henry Parkes and his Colonial Architect James Barnet.

Dear Sir Henry, wrote recently retired Barnet on April 3, 1891 –

This morning at the request of Sr. Sani I visited his studio to see the figures he has made with the model of a "Footballer" to be cast in Bronze for the Centennial Park for which you were so kind to give him a commission. The figure which is six feet in height is nearly complete in plaster, and in my opinion suc-



Plate 1: The second Lady Parkes by T. Sani, 1891.

cessful and pleasing in its expression of Victory ...

Sani says he is in need of money which is doubtless true, if you could commit spare time from your very onerous duties to call at the studio as you are passing on your way to town, I feel sure you would be pleased to see Sani's work.¹

The timing is interesting, for not only was Barnet in the habit of whiling away some of his retirement hours as Tommaso Sani's nearby Annandale studio.² Sir Henry also gave him a commission for a marble bust of his new Lady Parkes. Signed T. Sani and dated 1891, exhibition of this work should allow a new understanding of someone who has been dismissed as 'a minor talent quite unexpected-

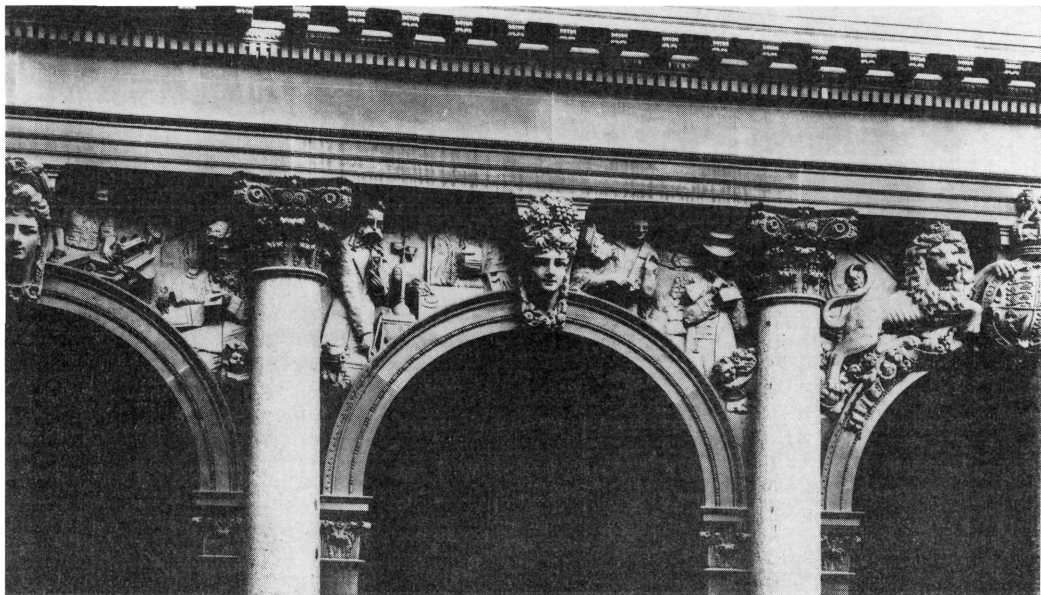


Plate 2: Sydney G.P.O. carvings by T. Sani 1883. (Photo courtesy Australia Post.)

edly involved in a major scandal'.³

The exceptional quality of Sani's Lady Parkes, still in a family collection, is without doubt. Contemporary, unsigned plaster busts of her children – son Henry and daughter Aurora – are in characteristic Sani style. Other unsigned attributions tend to be based on stylistic comparisons with the sharply defined and realistic, even caricaturish, features of his high relief GPO figures.

The critic J.G. De Libra acknowledged Sir Henry Parkes as "always an ardent and liberal (if not invariably critic-wise) encourager and patron of the Arts".⁴ Two years after Sani's completion of the first Lady Parkes, Sir Henry was able to commission a full-height, but never executed, statue of himself in a pose holding in one hand a scroll (probably a bundle of insolvency schedules) while the other arm will be out-stretched'. *The Bulletin* went on to remind readers of "Signor Sani, the hideously accomplished sculptor who perpetrated the Sydney Post Office carvings",⁵ then ten years after completion. Barnet protected Sani through the years of harsh public rebuke; it might be argued to protect his own reputation Barnet after all was the government architect and the question of his judgement was also on the line.

Sani had come to Sydney by 1881 with his Melbourne partner Luigi Del Vescova. An earlier arrival, better known and more highly regarded, was their contemporary Archille Simonetti, Rome born and trained, "possessed of a sound Italian training and saturated with the spirit of classical sculpture".⁶

In Sydney by 1873, with a few Queensland commissions already to his credit, Simonetti was appointed professor sculpture at the New South Wales Academy of Art and over the next 30 years sculpted a long list of marble and plaster busts of important 19th century political figures including William Charles Wentworth, Sir Alfred Stephen

and most members of Parkes' ministry. The appearance of Simonetti's bust of the first Lady Parkes on her death card in 1888, and with full acknowledgement, was a generous, if curious, gesture.⁷ A local sculptor could hardly have asked for more prominent recognition.

Simonetti's largest commission from Parkes and Barnet came in

Italian Court of the International Exhibition.⁹ A June 17 1880 letter signed by Parkes approved the purchase of many of these Fontana statues and La Sonambula (costing £42) became part of the Art Gallery of New South Wales collection.

It was a propitious visit for Fontana and an agreement with The Honorable Sir Henry Parkes signed



Plate 3: *The first Lady Parkes* by A. Simonetti 1888.

1889, for the Botanic Gardens Phillip Fountain, unveiled in 1897 to celebrate Queen Victoria's jubilee.⁸ It ensures his place among the best Sydney sculptors of the century.

A third Italian sculptor whose work is found in Sydney, Giovanni, Fontana 1821-1893, was also a particular favourite of Barnet and Parkes. Largely ignored by Australian art historians because of the short time spent here, in a context of 19th century Italian-Australian sculpture he must not be overlooked. At the height of the International Exhibition he was in Sydney, "here in propria persona" with nine groups of statuary pure Carrara marble displayed in the

in Sydney on 15 June 1880, commissioned, "three Statues in marble representing Her Majesty Queen Victoria, His Royal Highness the Prince of Wales and an Emblematical statue called New South Wales, the sketch models of which three statues designed by the said Giovanni Fontana have been approved of ..." The payment agreed upon was £3,000. Plaster models made at his Kings Road, Chelsea studio were approved by Agent General Saul Samuel and taken "to Florence where I can obtain better marble and assistance".¹⁰ Inspected by the Prince of Wales before being shipped to Sydney, the statues continue to stand inside the Macquarie,

Bridge and Phillip Street entrances of the Colonial Secretary's building.

Fontana's marble bust of Parkes is held in Parkes, NSW, and the Parkes family papers contain a number of letters from Fontana which express friendship and gratitude, with greetings to Lady Parkes. One of Fontana's last commissions came from Sir Saul Samuel, NSW Agent General in London. Dated 1893, the marble Samuel is now in NSW Parliament House vestibule.

James Barnett liked his work too and signed marble plaques, appear on the Rookwood grave of him and his wife. Other commissions to go Fontana's way during Barnett's long term as Colonial Architect include 1888, nine foot high, Wynyard Square memorial bronze statue of John Dunmore Lang,¹¹ and the fine white marble Queen Victoria group



Plate 4: Amy Barnett by G. Fontana, 1889.

in the Martin Place façade of the GPO. Fontana is well represented in the collection of Walker Art Gallery, Liverpool, England.¹²

When the International Exhibition excitement faded, "the ardent and liberal encourager of the Arts", Sir Henry Parkes, had no option but to offer for auction his personal and "Priceless collection of art treasures, culled from the New South Wales and Victorian Exhibitions ...



Plate 5: Queen Victoria and symbolical figures, Sydney GPO by G. Fontana 1887. (Photo courtesy Australia Post.)

and from the studios of the most distinguished men during a continental tour". Bradley Newton and Lamb's catalogue, August 1883, shows a clear Italian bias. Among the 377 lots were eight paintings by Picchi, with no less than 17 other Italian artists represented, plus an unsigned portrait of Garibaldi, Florentine mosaics, terracotta and marble figures by Italian craftsmen, and the final 20 lots comprising 1,500 Italian photographs of Italian scenes, monuments and statuary. Little wonder the Italian sculptors of Sydney found favour.

Notes

1. Parkes Family Papers, Mitchell Library, State Library of NSW.
2. Bridges, Peter and McDonald, Don James Barnett - Colonial Architect, Hale & Iremonger, 1988, p.125.
3. Scarlett, Ken - Australian Sculptors, Nelson, 1980, p.579.

4. De Libra, J.G., The Australasian Arts Review, July 1, 1899, p.17.
5. The Bulletin, May 6, 1893, p. 8.
6. De Libra, J.G., op cit.
7. Parkes Family papers, Mitchell Library, State Library NSW.
8. The Australasian Art Review, 1.7.1899, p.20.
9. The Town and Country Journal, Oct 18 1879, p.730.
10. CSIL 4/847.3 State Archives of NSW, letter 30.9.1881.
11. The Town and Country Journal, January 31, 1891.
12. Walker Art Gallery, Liverpool, Foreign Catalogue 1977, lists many plaster and marble busts, figures and reliefs by Giovanni Giuseppe Fontana, 1821-1893: one of the earliest is dated 1856, 11 Lower Belgrave Place, Pimlico London.

Sculpture by Tommaso Sani, Archille Simonetti and Giovanni Fontana will be exhibited at the S.H. Ervin Gallery's The Italian Connection - Italian artists in Australia during the 19th century from 23 September - 14 November 1993.

The Kone Chair

Michael Bogle

The documentation of Twentieth Century Australian-designed furniture has scarcely begun but researchers will find that despite the reservations of social critics, Australian acceptance of Modernism was surprisingly widespread. Roger McLay (born 1922), a Sydney-based designer, found that such retailers as Grace Bros, and Beard-Watson queued for the production, of his tensioned plywood "Kone" chair in the late '40s and '50s.

The circular-shaped Kone appeared as a prototype in 1947 and was put into limited production in the following year. Resting on a black-painted, 4-legged steel base,

the seat was formed by the joining of a single pre-cut plywood sheet. It was a chair that required a minimum of fittings. Kone represented a geometric form in silhouette and shape that complemented the new interiors of mid-century modern architecture. Kone's severe style still remains serviceable and there is a thriving secondhand market in McLay's furniture.

When Roger McLay developed the Kone chair, he harnessed the wartime technical innovations of aircraft grade timber laminates. The American furniture designer Charles Eames had done the same with his moulded plywood experiments for the US Navy. But unlike

Eames, McLay's design achievements used the natural resiliency of a laminated sheet to form the seat; an additional step of moulding was not necessary.

The final shape of Kone relies on the durable resiliency of a plywood sheet and the chairs relied on the strength of an Australian-made coachwood plywood produced by the Roseberry Veneer Company for the DeHaviland "Mosquito" aircraft during the 1939-45 war.

McLay's studio-based assembly of the Kone required an outside contractor to cut the plywood sheet into circular forms and drill holes for interscrew fasteners. Steel bases were welded, painted, stacked and



Plate 1: The trimmed-side version of the Kone chair. A studio-assembled model.



Plate 2: The circular Kone with its chenille upholstery cover serving as an area rug. The mushroom-shaped rubber feet identify it as a Descon product.

delivered to the studio for assembly. To assemble the chair, the plywood sheet is bent, lapped, then glued. Simple J-clips were first used to hold the cone-shaped seat to the 4-legged base; the legs were finished off with a rubber crutch tip foot. The original chairs used a tip manufactured in South Australia.

Potential collectors for the earliest McLay-assembled Kone should note the presence of a transfer on the back reading "Roger McLay" in black and "KONE" in green, the designer's original furniture manufacturers' registration number 1395, as well as rubber crutch tips on the legs. The earliest chairs, with rolled steel J-clips, had a tendency to rotate on the circular base and the designer later solved this problem by spot-welding two nipples on the

base to hold the J-clip in place and prevent sliding.

An Australian firm, Descon, sought a licence from the designer to produce the chair in the mid-1950s and the ink-stamped manufacturing number changed. Descon also used a mushroom-shaped rubber foot in place of the rubber crutch-tip. The Kone remained in production until 1960 when, according to Roger McLay, Descon struck financial difficulties.

During production from 1948-1960, Kone appeared in two forms: a round cone and a round form with the right and left sides trimmed away. Some experiments were also made in marketing painted versions in primary colours. Upholstery was also developed with the round Kone appearing in

a plain-woven wool and a cotton chenille cover. The trimmed Kone appeared in a "bikini" upholstery that provided a cover on the back and seat area.

During interviews for this Kone feature in December 1992, McLay regrets designing what he calls "sleigh legs" for the Kone. He considers that the chair's base required more visual stability. Perhaps; but measured by Modernist criteria, it is difficult to find a chair that does more with less than Roger McLay's Kone chair.

Michael Bogle is a curator with the Historic Houses Trust of New South Wales. He curated an exhibition of Australian mid-20th century furniture at the Rose Seidler House in February 1993.



Plate 3: Kone in its "bikini" cover.



Plate 4: An early Kone chair with its J-hook fastening and crutch-tip rubber feet. The J-hook was replaced by a smaller L-shaped fitting.

An Australian Silversmith's Craft – Aspects of Construction

R.J.L. Martin

Introduction

The methods used for the construction of the jug and tumbler set, Plate 1 will be described in some detail. The jug was designed to have continuous flowing curves in all dimensions especially involving the handle and the body of the jug. Broadly the jug has a baluster shape where the equator at the point of greatest diameter is low down giving a tear or dew drop shape. The tumblers also have a similar complimentary shape. The bases of these vessels are of relatively, thick metal and it is not necessary to reinforce and protect the base with a foot.

The main body of the jug consists entirely of one piece of silver with no soldered joints. The handle consists of two parts, each being a mirror image of the other. The two parts were soldered together with hard silver solder. The tumblers each consist of one piece of silver with no soldered joints.

To raise a jug of such a height by the traditional method of raising would require an enormous amount of time consuming hammering and many annealing operations. The other alternative is to form a cylinder from a rectangular sheet, solder the joint and hammer the joint to an even thickness of metal. After the base is soldered in place, the resulting cylinder is hammered to the desired shape using various stakes. This is also a labour intensive time consuming operation. To circumvent these lengthy hammering operations, deep drawing has been used and the sequence of operations is given in the flow sheets for both the jug, Figure 1, and the tumblers, Figure 2, where dimensions are given in mm.

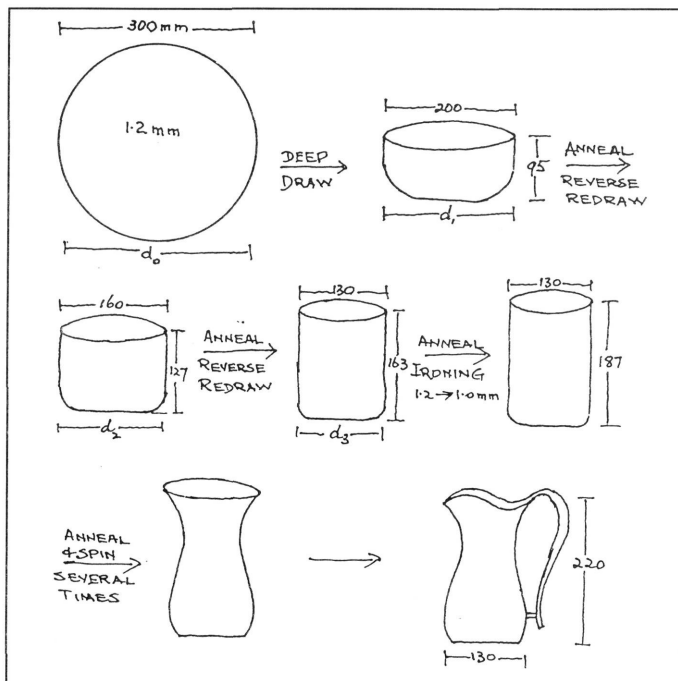


Figure 1.

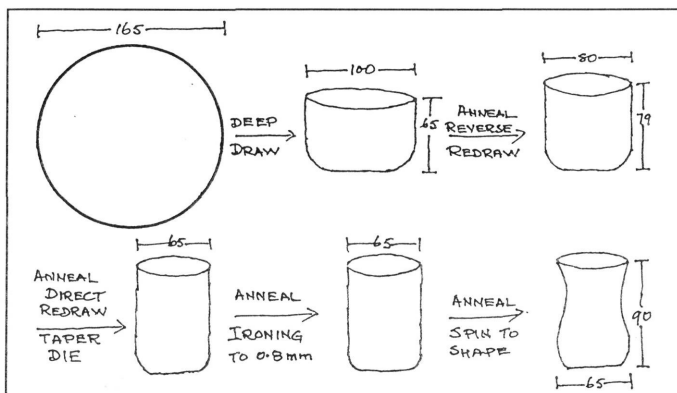


Figure 2.

Deep Drawing and Redrawing

In deep drawing, a flat disc is held securely between two plates, Figure 3, the top one of which is the die. All bolts are tightened evenly to the same tension using a torsion wrench. The disc is squeezed through the die with a punch to form a cup.

A measure of the extent of the deep drawing or redrawing is defined by the ration of the reduction in diameter to the larger diameter expressed as a percentage. Using the symbols given in the jug flow sheet, Figure 1, some percentage reductions are given in Table 1.

TABLE 1.

%Reduction
Deep draw, Disc 300mm, Cup 200mm 100[d0-d1]/d0 33
Copper, Disc 334mm, Cup 200mm 40
Danger zone, tendency to rupture 45
First redraw 100[d1-d2]/d1 20
Second redraw 10[d2-d3]/d2 19
Measurements from book photographs for redrawing 10 to 31

The main forces involved in forming a cup from a flat disc are shown in Figure 4. For a successful deep draw, the tensile strength of the cup wall must be greater than the combined frictional and compressive forces. As the diameter of the disc is increased, the tensile strength of the cup wall remains constant but the frictional and compressive forces increase and cup ruptures usually at the point where the arrow indicates tensile strength. Rupture usually occurs in the region of 45% reduction. Therefore to

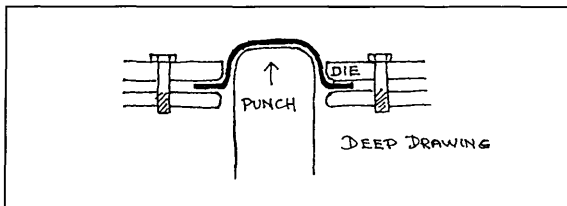


Figure 3.

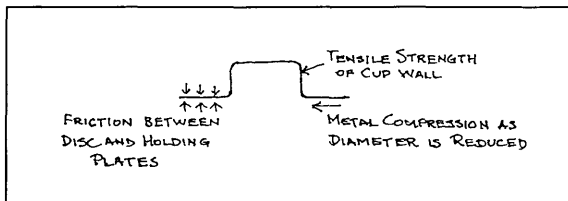


Figure 4.

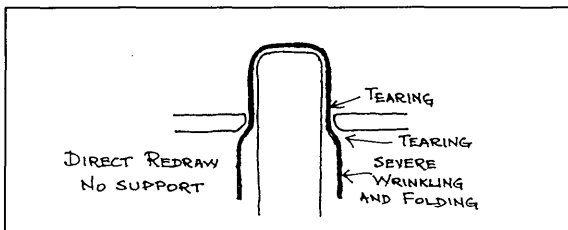


Figure 5.

produce a deep cup, the cup diameter must be rendered in stages, such a process is called redrawing.

Direct redrawing of a larger diameter cup through a smaller dia-

meter die without any support results in extensive wrinkling of that part of the cup which has yet to be reduced in diameter, Figure 5. As a result of this wrinkling, the metal is work hardened and a greater force is required to squeeze the cup through the die. The wrinkle, as it passes through the die may either fold over completely or tear.

To circumvent these difficulties, the cup is supported by a cylinder, the external diameter of which is approximately equal to the internal diameter of the cup. The use of a supporting cylinder is shown in Figure 6 for direct and reverse redrawing. With direct redrawing there is the practical difficulty of holding the support-

ing cylinder in place and at the same time allowing the punch to operate. Since the cylinder is situated within the machine, there is also a fiddling installation problem.

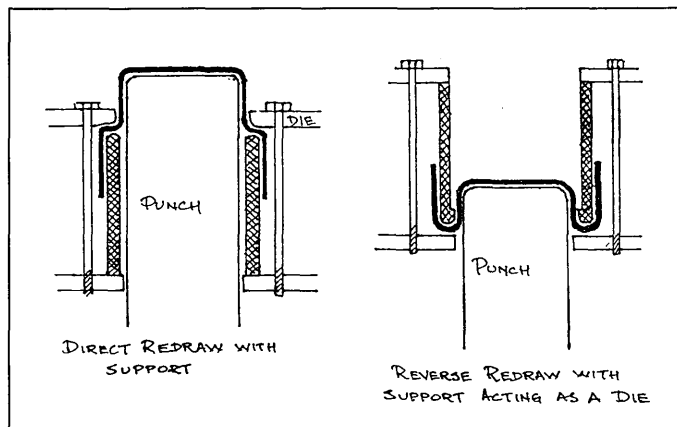


Figure 6.

For reverse redrawing the supporting cylinder is placed easily on top of the press and there are no problems securing the cylinder to the framework. In this case the supporting cylinder also incorporates the die.

In reverse redrawing the cup is turned inside out and at first sight this may appear to be a very drastic operation. In fact it proceeds readily and it is fascinating to observe the cup slide so easily down the supporting cylinder. During redrawing there are bending (B) and straightening (S) operations, all of which work harden the metal and increase the possibility of rupture. In reverse redrawing there are fewer bending (B) and straighten-

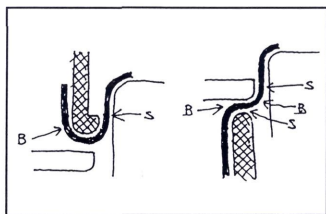


Figure 7.

ing (S) operations, two as against four for direct redrawing. These are shown in Figure 7 with labelled arrows. In reverse redrawing once the cup wall is bent, the metal merely slides around the curved surface of the die.

Ironing

The thickness of the original disc is 1.2mm and through the drawing and redrawing operations, the thickness is maintained at 1.2mm or slightly greater. After the final redraw, the cup is directly redrawn through a slightly smaller die so as to reduce the wall thickness to 1.0mm. Such an operation is referred to as ironing.

Spout Formation

The cup was then spun to the desired shape using a segmented wooden chuck and required several spinning and annealing operations.

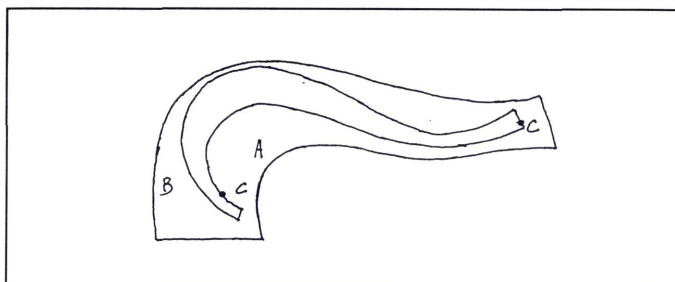


Figure 8.

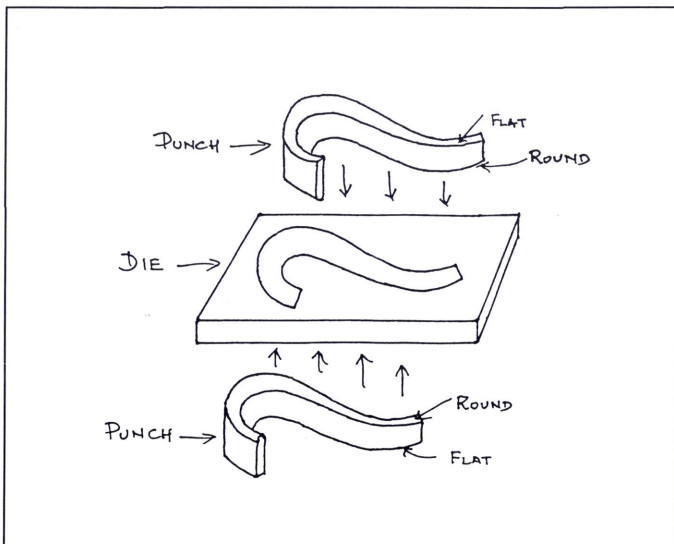


Figure 9.

The top of the cup was flared out during spinning so that it conformed roughly to the spout shape. The top of the cup was then hammered to the final desired shape.

Handle Formation

The two halves of the handle were shaped from a blank shown in Figure 8. It was found that a blank of this shape was required and that it was impractical to deep draw this shape using the punches and die shown in Figure 9. At the area marked A, a large expansion of metal was required in order to form the handle shape and the metal ruptures in this area. This difficulty

was overcome by hammering the blank roughly to shape using the handle shaped punches, Figure 9, when it was found that the area B automatically took the desired shape. The final shapes were achieved by squeezing the two halves through the die, Figure 9, aided by some hammering, thus ensuring that each had the same mirror image conformation. The two halves were ground flat with emery paper on a flat plate and soldered together with hard silver solder.

When soldering a hollow handle to the main body it is necessary to have a hole for the hot air to escape otherwise molten solder will

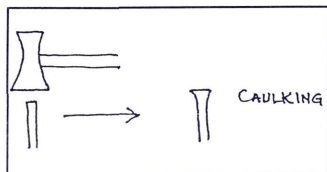


Figure 10.

be ejected. Two holes were formed at points C, Figure 8, and allowed easy access of water and complete drainage when flushing out the solder flux.

Caulking

The top edge of the jug was caulked which involved tapping the edge with a hammer, an operation which thickened the edge and at the same time hardened the metal, Figure 10.

Tumbler Formation

The flow sheet for the tumblers, Figure 2, shows a similar sequence of operations as for the jug. However redrawing the cup from 80 to 65mm diameter presented some problems. Previously in this range of cup diameters, the cup had been directly redrawn without a supporting cylinder and although the result was passable it was not entirely satisfactory. In view of the fact that great success had been achieved with the reverse redrawing of large diameter cups, the technique was extended to those of smaller diameter. It was successful for 100mm but failed for 80mm cups.

The possible reasons for failure are:-

1. With a thinner cup wall thickness of 0.8mm, the tensile strength of the wall is reduced by some 20% and this way may be sufficient to bring the system into the danger zone for rupture.
2. There is too small a clearance between the punch and the die incorporated in the supporting cylinder.
3. The curvature at the die mouth may be too great, 3.8mm as

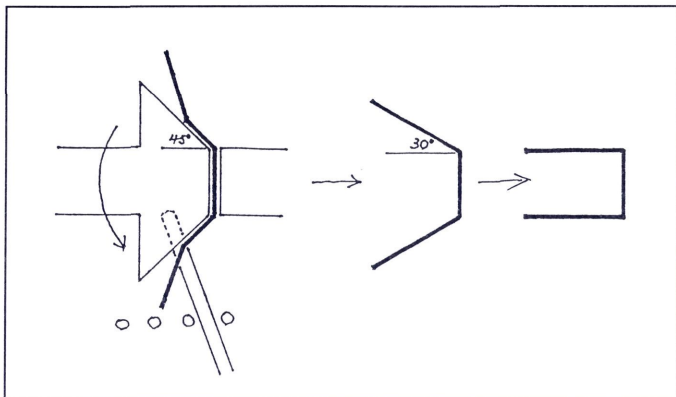


Figure 11.

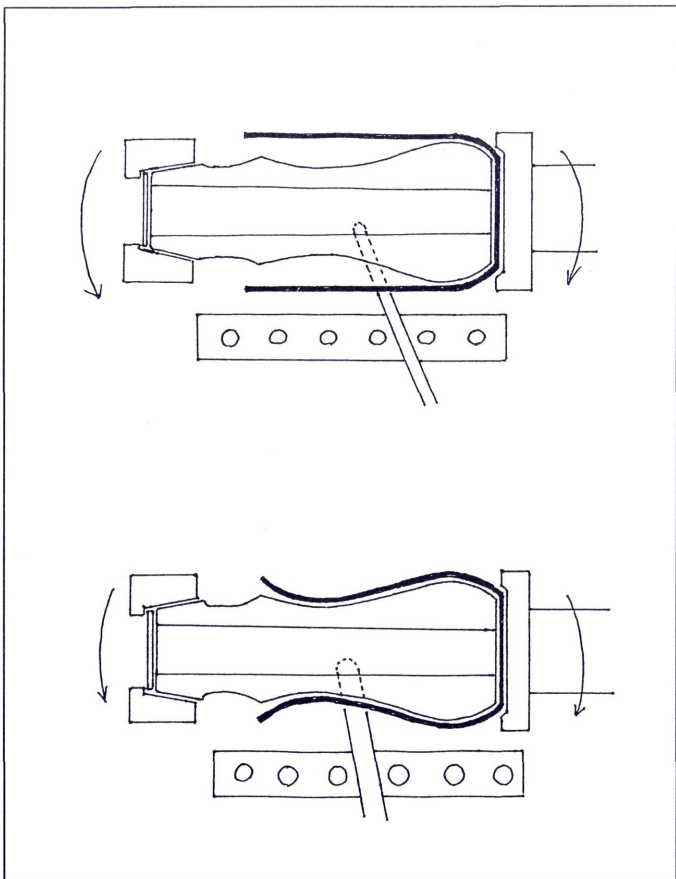


Figure 12.

compared with an experimentally determined 5-10mm.

4. There is too great a pressure or an uneven pressure on the metal between the supporting cylinder and the base.

No attempt was made to examine any of these propositions and a successful direct redraw was achieved using two dies in tandem, one of which was tapered.

In spinning, a lathe is used and a disc is clamped between a tail block and a chuck usually wood, Figure 11, and the metal sheet is spun down onto the wooden chuck with a polished iron bar. To produce a cylindrical cup, the flat disc is spun to shape in three stages with angles of 45, 30 and zero degrees, the cup being annealed between each stage.

Cups of low height are deep drawn in one stage, thus eliminating two of the three stages required by spinning. The maximum diameter disc which may be spun is restricted by the swing of the lathe which in the author's case is a 250mm diameter disc. On the other hand a 334mm disc of copper has been deep drawn successfully to form a 200mm cup. One further disadvantage of spinning directly from a flat disc is that it must be centred accurately and a large disc spinning possibly off centre poses a safety problem especially with the fingers.

When spinning baluster type and other shapes with a constriction, Figure 12, it is necessary to use a segmented chuck so that the chuck may be removed piecemeal from the vessel. The central member is tapered, lubricated with candle grease and is easily withdrawn, one of the outer members is tapered so that it is easily displaced to the central cavity and withdrawn. The remaining members are then withdrawn and the reverse procedure is used when assembling the chuck inside the vessel.

Historical Background

When spinning was first tried it was a dismal failure. In such circumstances, after an initial gnawing of the fingers, one retires from the scene to lick one's wounds, to think about the problem and thumb through all available books. It was decided that the failure probably was due to wrong annealing and that the information in the silversmithing manuals was inadequate. Many days were spent in the State Library of NSW seeking information. The library possessed four good books on spinning but none mentioned silver.

The chemist's main reference book, Chemical Abstracts, was then searched. Chemical Abstracts covers a multitude of disciplines, many of which may have only a marginal connection with chemistry in its broadest terms. During this literature survey an enormous amount of useful information was found but more importantly the process or deep drawing was uncovered.

Annelies Krekel-Aalberse in her book, *Art Nouveau and Art Deco Silver*, mentions the struggle between hand crafted silver and that more cheaply produced by mechanical methods. In many cases the latter method gave poor products but this was considered to be the fault of the manufacturer rather than the method. Krekel-Aalberse mentions by name the many manufacturers who from the late nineteenth century onward used some mechanical method as part of their production procedure but gives few details apart from the following. Some manufacturers, produced their wares by pressing and spinning and achieved a hand crafted appearance by hammering during the last stages of production. More specific details are given for Carel Begeer, director of the Dutch firm *Zilverfabriek Voorschoten*, who about 1926 acquired a modern deep drawing press to produce basic forms which were then finished by

spinning to the desired shape. From her comments, Begeer was the first or among the first to use deep drawing in the silver industry.

Deep Drawing in Industry

The use of deep drawing in the silver industry was suggested again by J. Dudley Jevons in 1951 at a symposium arranged by the Institute of Metals (UK) on *The Cold Working of Non-Ferrous Metals and Alloys*. Previously Jevons had published a monograph on *The Metallurgy of Deep Drawing and Pressing* with a strong practical bias. Another useful monograph is *Principles and Methods of Sheet Metal Fabricating* by Sachs revised and enlarged by Voegeli which has a stronger theoretical basis than the book by Jevons. Both these monographs appear to be the standard works on the subject and are complimentary to one another. The author was fortunate to acquire both these books in very good condition at the University of NSW Book Fair in 1990 at \$2.50 each.

Deep drawing is not mentioned in the many books on silversmithing which have been consulted nor has any equipment resembling that required for deep drawing been seen in the shops specialising in silversmithing supplies. However spinning is described in some details, References 5 to 10.

Deep drawing has been used on an industrial scale for many decades using such metals as brass, copper, nickel silver [an alloy of nickel, copper and zinc], monel metal [an alloy of nickel and copper], aluminium, steel and silver to produce domestic pots and pans, brass cartridge cases, aluminium cans, beer kegs, chemical plant and laboratory ware etc. The machines are large, designed for rapid mass production, are probably very expensive, and totally unsuited for the use of a small operator or craftsman such as the author. Therefore the author has had to design and make the necessary



Plate 1.



Plate 3.

equipment including dies and punches, but excluding jacks, to suit his needs. As experience is gained, modifications of the press are an ongoing process; the first presses used a 10 tonne bottle jack. Plate 2 shows the form to which it has developed at the present moment using a 50 tonne hydraulic cylinder.

Experimental Use of Copper

During the course of this work, the parameters for deep drawing have been determined by using scrap copper sheet purchased from Simsmetal at approximately \$3/kg as compared with \$12-15/kg for new copper sheet. The scrap resulting from the experiments is sold back to Simsmetal. To a first approximation copper behaves similarly to sterling silver but there are minor differences with silver being more prone to rupture than copper. If failure is encountered with copper then definitely silver will fail under the same conditions. On the other hand if the conditions are near the

failure limits for copper then these are not apparent and whether silver will fail or not can only be determined by trial and error.

Marks

The jug described in this article has the marks shown in Plate 3. The maker's serial number for the jug is 153. The internationally recognised designation for sterling silver is 925 and the outline of the map of Australia indicates the country of manufacture. RJLM is the registered trade mark of the maker (R..L. Martin, author of this article). S is the maker's date letter for 1992. The Tumblers have the same marks as for the jug with the serial numbers 154 to 159 inclusive.

This article should convey to the reader how their precious pieces of silver may have been very roughly handled before passing into their tender care.

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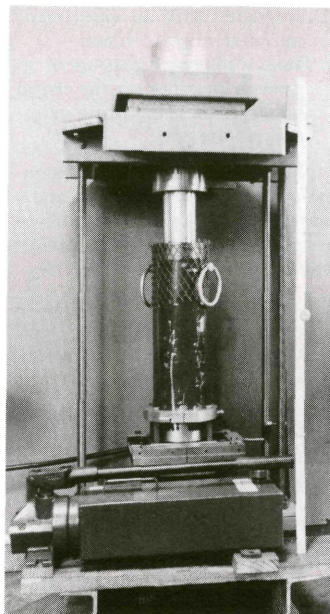


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Historic Shipwrecks Act Amnesty

Alan Roberts

Our earliest known shipwreck is the *Trial*, an English East Indiaman which sank off Western Australia in 1622. Since then an estimated 5,000 ships have foundered around the coast of Australia and its territories.

The remains of some of these are of international significance such as HMS *Pandora*, sent to capture the *Bounty* mutineers, whose hull is largely intact. Some have great heritage value to the nation such as First Fleet Flagship HMS *Sirius* at Norfolk Island, many others are important as examples of maritime technological development or because they assisted the exploration and economic development of various settlements, such as the *Gothenburg*, sunk when returning from Northern Territory to its colonial capital, Adelaide. Others, like the *Yongala* near Townsville, continue to contribute to local economic development by becoming major tourist attractions and the centre of a recreational diving industry. Some have become prominent in our folklore like the *Dunbar* and the *Loch Ard* from which only one or two people survived.

The introduction of scuba diving in the 1960s accelerated the discovery of wrecks and the removal of relics for commercial gain or souvenirs. The use of explosives to get at silver bullion on the old Dutch shipwrecks off Western Australia led the Western Australian Government to introduce the first legislation to protect shipwrecks. But because most of them lie in waters under Commonwealth rather than State jurisdiction, the Commonwealth was forced to step in with the Historic Shipwrecks Act 1976.

Since then, all States and the Northern Territory have enacted legislation to protect shipwrecks in State waters, i.e. on the landward wide of low water mark and includ-



A Bellarmine jug excavated from the Dutch East Indiaman "*Vergulde Draeck*" which sank in 1656, 80 kilometres north of Perth. [Photograph by courtesy of Mr Pat Baker, Western Australian Maritime Museum.]

ing rivers, bays and between some islands and the coast. The States and the Commonwealth now cooperate in a national historic shipwrecks programme for wrecks in Commonwealth waters. The principal objectives of this programme are to conserve and protect shipwreck sites and recovered relics, to foster research into our underwater heritage, to encourage community

appreciation of shipwrecks and to gain support for the protection of shipwrecks as a cultural resource of the nation.

Why protect shipwrecks? The remains of wrecks and the cargoes and personal effects they carried are an important part of Australia's heritage. They provide irreplaceable evidence about many aspects of Australian history which is not

available in the documentary record.

For example, excavation of the *Sydney Cove* at Preservation Island in Bass Strait, wrecked in 1797, is yielding examples of speculative trade goods brought to Australia for which there are no ship's manifests. The goods include footwear, rum and Chinese porcelain. They can be precisely dated because of the wreck event. In many cases they survive surprisingly well under water, sealed bottles of rum from the days of the Rum Corps, having escaped the thirst of early settlers, can now be subjected to scientific analysis!

Shipbuilding was for long a craft passed on orally, with only rudimentary plans which often do not survive. So the structure of the *Sydney Cove* itself, built in India, tells us about the construction and adaptation of merchant vessels. Through professional excavation of this shipwreck, a richer picture is being built up of Australia's economic development in the first decade of European settlement.

Material recovered from the site will be displayed in the local community and at Hobart, and may be lent for display elsewhere. The total assemblage and all excavation records will be conserved and available for study. What would the result be if it had been looted for profit or souvenirs, and dispersed?

The Historic Shipwrecks Act aims to protect wrecks for both their heritage and recreational values. Sports diving is a growing industry. The Act does not lock wrecks away - except for a mere ten sites of outstanding heritage value which are at particular risk of human damage, and even these may be visited by permit. The rest may be freely visited.

Over the years, 158 wrecks in Commonwealth waters were declared protected under the Act. But on 1st April 1993 all shipwrecks aged 75 years or more under control (i.e. on the seaward wide of the low water mark) became protected.

Protection under the Act means it is illegal to damage or disturb the

remains of the wreck or to take souvenirs. Bona fide archaeological work can only be done with a permit. The Commonwealth wants to protect them for the enjoyment of people now and in the future.

The Act also requires any person who finds a shipwreck or a relic of a ship in Commonwealth waters, or who has possession of a relic from a protected shipwreck, to report it to the Minister.

There is an amnesty from 1 May to 30 October 1993 in respect of due notifications that were not given prior to 1st April 1993 and where a person voluntarily submits the required notification within the period of the Amnesty. It does not apply in the case of an offence committed or detected after 1st April or where charges are current or pending.

For further information or to obtain reporting forms, contact the Department of Planning, GPO Box 3927, Sydney NSW 2001, tel (02) 391 2222, or telephone toll free 008 819 461.

Book Review

Kevin Fahy

Antique Furniture in Australia, by Anthony Hill, Penguin Books Australia Ltd, Victoria 1993, paperback (R.R.P. \$29.95).

First published in 1985 and again in 1988 this book was, and remains an important useful introduction to its subject. Its emphasis on Australian colonial furniture placed it in high regard with Australiana collectors.

This revised edition chronicles the more recent history of the Australian and Australiana antique market. Do not confuse the two. The euphoria of Australia's Bicentennial saw a price explosion in all areas of Australian decorative and fine arts and their subsequent col-

lapse. The demise of crass speculation returned the scene to the informed and dedicated collector to which it had originally belonged. Rarity, quality, condition and provenance will always guide the true collector's judgement, which, if sufficiently well-informed will be able to avoid the mediocrity of many of those items foisted on a gullible and unfortunately avaricious public.

My only criticism of this excellent publications is that its actual illustrations of furniture are almost entirely drawn from museum collections which must be something of a deterrent to collecting by the audience to which the book appears directed.

For Sale

Old printer's cabinet, oak, 8 typesetter's drawers with a quantity of old lead type. Cupboard to lower section of cabinet, with two oak doors. Packing case back and base.

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Furniture Polishing Techniques in New South Wales before 1840

R.A. Crosbie

Much ignorance is prevalent concerning our colonial furniture. Antique dealers and some writers have the curious idea that furniture made before 1840 was not polished. Vague statements citing oil or wax are common. In reality the majority of town manufactured furniture made after approximately 1820 was given a high finish, almost certainly "French polish". Cheaper furniture was oil or spirit varnished.

One means of establishing the polishing techniques in use in this period is to analyse the occupations of the convicts arriving in Sydney. By relating this information to the assignment of convicts to furniture producers it is evident that French polishing was in common use by the early 1830s and had been available from the early 1820s.

Firstly we need to briefly discuss polishing techniques. The earliest methods in use in NSW were probably combinations of oil and spirit varnishers. These were basically some form of natural resin dissolved or suspended in a matrix of oil or spirit. Such finishes were applied by brushing.¹ Wax finishing and oil finishing may also have been used. Friction polishing with linseed oil would have given a high finish to the various hardwoods used as substitutes for Mahogany, for example Sydney Blue Gum.

Most furniture was made of Cedar and this is too soft for wax or oil friction polishing. Varnishes obscure the fine grain figuring present in Cedar. Once French polishing was known it would have appeared to be the ideal finish for Cedar. As a polish it is clear and provides a hard wearing surface. Consider the Cedar furniture made after 1815 with She Oak bandings, Pine string

inlay and Cedar cross banding. These designs clearly are enhanced by being French polished.

The first reference to French Polishing is in the London 1818 edition of *The Cabinet-maker's Guide*.² Nicholsons refer to French polish as a new technique in 1826.³ The essential feature of the new method of polishing was the elimination of brushing. This resulted in a brilliance and hardness of finish previously unattainable. The superior qualities of this finish were quickly realised and it soon became the universal means of finishing quality furniture. For instance by 1818 all London made pianos were French polished.

Knowledge of the French polishing process could have reached Sydney by various means. Copies of *The Cabinet-maker's Guide* were probably available by 1820. Oral sources may have disseminated information well before this date. French polishing may have been practised in London well before 1818. Recipes would not have been published before the technique was in widespread trade use. The raw material, shellac, would have been available in Sydney within a ship's voyage of a merchant hearing of a demand.

Free settler cabinetmakers may have brought knowledge and materials with them from England. Edward Hunt and David Bell are possible candidates. Most likely the source lay with the unwilling emigrants to Sydney. On arrival in Sydney they were likely to be assigned to the Lumber Yard where their overseers would have eagerly devoured news from home. To illustrate the possible process of dissemination Henry Adcock was

overseer of carpenters, and a cabinetmaker in Sydney by 1821, John Temple was a Public Works convict who worked part time for Lawrence Butler, John Redman Chief Constable of Sydney was a cabinetmaker, to mention only the obvious examples.

A search of the convict indents reveals some intriguing possibilities. A pianoforte-maker and joiner arrived in Sydney in September 1815.⁴ This man's native place was London and he had been tried in Middlesex. As he was young, 21, and from the centre of the piano trade it is likely he was aware of the latest technology. Henry Adcock had a pianoforte-maker assigned to his workshop in 1821.⁵ In 1921 the occupation "polisher to a cabinet maker" occurs in the indents.⁶ This man may have been a French-polisher.

The next reference does not occur until 1830. It should be realised at this date, pre-1830, most cabinet makers probably did their own polishing. Specialist French-polishers would have been numerically small and hence few would have been transported. Among the transported cabinetmakers and upholsterers knowledge of French-polishing may have been common. However we can only rely on unambiguous evidence. Another complication is the possible unreliable occupation date in the indents for the 1820s. No Trades are listed for 1824 and 1825. The source probably understates the extent of French-polishing still available in Sydney.

After 1826 assignments in Sydney were discouraged. The practice did continue but by the 1830s the number of artisans assigned in Sydney had been significantly reduced. For example

Edward Hunt had over ten convicts in the 1828 Census, by 1830 his convict workforce had declined to two men. No doubt local cabinet-makers were beginning to rely on colonial-born apprentices, free mechanics and emancipists. Also the numbers of convicts reaching Sydney steadily declined through the 1830s. French-polishing being a new trade was likely to have been practised by colonial born workers or even by convicts retrained from other nominal occupations. The available statistics are simply too unreliable. The indents and assignments lists may lack precision.

In October 1830 a convict is listed as a "Furniture Polisher". This man was assigned to F.H. Greenway. In December 1830 the term French-polisher occurs. This man is listed as a cabinetmaker and French-polisher. It should be realised that these indent entries are a chronological list of occupation. Therefore this is possible a case of a cabinet-maker who subsequently became a specialist French polisher. This man was not assigned in Sydney. In February 1831 a furniture polisher arrived, he was not assigned in Sydney.⁹ In April 1831 a boy arrived listed as a French Varnisher. He was sent to the Carters' Barracks.¹⁰

After 1832 assignment lists are published in the *New South Wales Government Gazette*. It is possible to trace assignments to the furniture trade in Sydney. In January-March 1832 a French-polisher was assigned to a settler. In April 1833 a polisher was assigned to a settler at Petersham¹² and a French-polisher to a settler at Wollombi.¹³ In March 1833 a French-polisher was assigned to William Barrett at Lower Minto.¹⁴ This was the man who a month earlier had been sent to Wollombi.

After July 1832 trades and not convict names are enumerated in the assignment lists. In November 1833 a furniture polisher was assigned in Parramatta.¹⁵ In September 1834 a furniture polisher was

transferred to the Illawarra.¹⁶

In 1836 the first assignment to a Sydney cabinetmaker is recorded. In May 1836 Thomas Metcalfe, Bridge St received a furniture polisher.¹⁷ In September 1836 Metcalfe received a French-polisher.¹⁸ In October 1836 Joseph Sly, Pitt St received a French-polisher.¹⁹ In August 1837 William Stanaway, York St received a French-polisher.²⁰ In February 1838 B.A. Phillips, George St received a chair cutter and French polisher.²¹

What conclusions can be drawn from this evidence. Despite the limitations of these courses several deductions are possible.

1. French-polishing may have been known in NSW by 1820.
2. Ambiguous occupations, furniture polisher to a cabinetmaker, imply French-polishers arrived in Sydney in the 1820s.
3. In 1830 the term French-polisher is used. This implies the emergence of a specialised trade in the 1820s.
4. By 1836 a number of French polishers had arrived in NSW.
5. In 1836 Metcalfe and Sly are employing convict French-polishers.

At the very least we can say French-polishing was widespread by 1836. I believe it is safe to assume this polishing technique was in use in the 1820s. The emergence of large workshops and warehouses in the mid-1820s supports the notion of specialisation in the furniture trades.

NOTES

1. For a comprehensive discussion of early polishing techniques see: Mussey, R.D., *Early Varnishes. Fine Woodworking*. Jul-Aug 1982. No. 35 The Taunton Press. USA. pp54-60.
2. cited by Mussey *ibid*.
3. Nicholson, P. & M.A. *The Practical Cabinet-maker*. Facsimile of the 1826 Edition. The Scolar Press Ltd, Menston, Yorkshire. EP Publishing Ltd, 1973. p7.
4. PRO. Reel 393: Convict Transport Indents. Baring, England. Sydney 7 Sept 1815. Pearson, Thomas - Piano-forte-maker and Joiner. Native Place:

London. Trial: Middlesex. 7 yrs. Age 21.

5. NSW A.O. X53: Mechanic Bond Accounts.
6. PRO Reel 393: Indents. Minerva, England. Sydney 16 Dec 1821. Brown, George - Polisher to a cabinet-maker. N.P. Dunbar. Tr. Middlesex. 14 yrs. Age 23.
7. NSW A.O. 414016 Convict Transport Indents. Hercules, Ireland. Sydney 31 Oct 1830. Bonfield, George - Furniture Polisher, age 21, literate, Catholic, Single. N.P. Wexford. Tr. City Dublin. Stealing - 7 yrs. Former convictions. 1 yr to F.H. Greenway.
8. NSW A.O. 4/4016: Florentia, England. Sydney 15 Dec 1830. Sligo, Simon - Cabinetmaker and French Polisher, age 30, reads, Protestant, Married. N.P. England. Tr. London. Stealing Key and Seal - Life. Former convictions. 1 month to C.L. Brown, Terry's Plains.
9. NSW A.O. 4/4016: York, England. Sydney 7 Feb 1831. Lucy, Michael - Furniture Polisher and Soldier, age 23, reads, Protestant, Widower - 1 child. N.P. Cork. Stealing clothes from house. 7 yrs to George Plummer, Richmond.
10. NSW A.O. 4/4016: Waterloo, Ireland. Sydney 30 April 1831. Hanlon, John or Kelly - French Varnisher, age 13, reads, Protestant, Single. N.P. Dublin. Tr. Dublin. Picking Pockets. 7 yrs to Carters' Barrack.
11. NSW Government Gazette, 4 July 1832. Assignment Return 1 Jan-31 Mar 1832. Tapp, Charles per Adrian French Polisher. to J. Wait, Argyle.
12. NSW G.G. 10 April 1833. Return 1-28 Feb 1833. Rhodes, George. Camden. Polisher to Abraham Hern, Petersham.
13. *ibid*. Sullivan, Daniel. Roslyn Castle French Polisher to Henry Grounds, Wollombi.
14. NSW G.G. 5 June 1833. Return Mar 1833. Sullivan, Daniel to William Barrett, Lower Minto.
15. NSW G.G. 15 Jan 1834. Return. Nov 1833. A furniture polisher to William Burgin, Parramatta.
16. NSW G.G. 31 Dec 1834. Transfers. Aug & Sept 1834. Robins, John. Illawarra - furniture polisher James Alpen.
17. NSW G.G. Return May 1836.
18. NSW G.G. 21 Sept 1836. Return 3 Sept 1836
19. NSW G.G. 30 Nov 1836. Return 12 Oct-9 Nov 1836.
20. NSW G.G. 27 Sept 1837. Return 2-31 Aug 1837.
21. NSW G.G. 28 Mar 1838. Return 21 Feb-15 Mar 1838.



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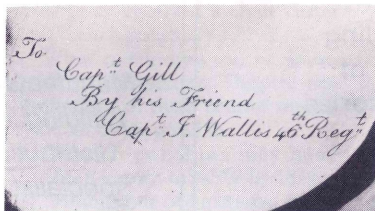
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A George III salver, hallmarked for Sheffield 1817, with an inscription verso as above.



The 46th Regt arrived in Sydney in 1814 and in 1816 Capt. James Wallis was appointed Commandant of Kingstown (now Newcastle). Here, with the help of Joseph Lycett, he embarked on a building programme which included Christ Church and several other brick establishments. Capt. Gill is recorded as being the regimental assistant engineer and artillery officer which would have involved him in Wallis' plans for the fortification of the port.

The 46th left Sydney for India in late 1817 but two officers remained: Wallis to continue his work in Newcastle and Gill to take back to England, Macquarie's dispatches. He left the colony in the Harriet on December 22, 1817.

In November of that year a private vessel called into Sydney and it is most likely that Wallis obtained the salver then for his departing assistant, Gill. The inscription was probably engraved by John Austin and as such, makes it one of the earliest Australian inscriptions on a piece of plate.