
AUSTRALIANA

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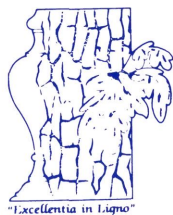


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Cover: The Glengallan chiffonier cabinet (photo A. Simpson).

THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



— SOCIETY PROGRAMME —

MEETINGS — 1995

THURSDAY

3 AUGUST 1995

Annual General Meeting

After the AGM Kevin Fahy, our Editor and author of numerous Australiana publications will speak on Early Australian Furniture.

THURSDAY

5 OCTOBER 1995

Illustrated talk by Paul Donnelly – Tarnished Silver: the depiction of Aborigines on colonial silver. Paul Donnelly is a curator of decorative arts and design at the Powerhouse Museum, Sydney and a catalogue contributor to the current exhibition at the Mint.

THURSDAY

7 DECEMBER 1995

Christmas Party

Bring along a plate for general sustenance

Preceded by an illustrated talk by Dr Noris Ioannou on his recent publication – “The Barossa Folk: Germanic Furniture and Craft in Australia”.

IMPORTANT NOTICE TO MEMBERS

Kevin Skelsey has announced his retirement from the Committee of the Australiana Society and as its Honorary Secretary. Our Society is greatly indebted to him and would like to record its appreciation for all his efforts on our behalf.

The Australiana Society URGENTLY SEEKS a volunteer, from its committee as well as members, to accept the role of Honorary Secretary. If we fail to find support from our members in this important administrative matter it is likely that after nearly 20 years successful existence the Australiana Society will close down. Not from any lack of outside support but entirely from its members own inertia. Unlike Lazarus once dead the corpse will be hard to resuscitate!

Society meeting are held at 7.30pm at the Glover Cottage Hall,
124 Kent Street, Sydney. Convenient Street parking.

Drinks served 7.30-8.00pm, followed by Australiana Showcase
(bring your Australian treasures for general discussion).

Lectures will commence at 8.30pm.

President's Report

It is pleasing to report that the Society has made further progress in the past year. Our Australia Day dinner was held in the historic William Wardell design Gothic setting of St John's College at Sydney University. An interesting illustrated address "The Great Gothic Revival – A personal View" by Terrence Measham, Director of the Powerhouse Museum was delivered on this occasion. The dinner was an outstanding success both financially and socially enabling members to celebrate Australia Day in an historic and architectural appropriate venue – thanks to the special efforts of Kevin Skelsey and Andrew Simpson. Terrence Measham announced the Society's literary award to our immediate past President, Kenneth Cavill of Sydney.

The Society's meeting at Glover

Cottage in Kent Street, Sydney, were well attended during the year. The guest speakers, Ian Stephenson, Elizabeth Ellis and Joan Kerr spoke on Australian topics of broad and special interest to members.

The February and June meetings this year were particularly well attended with over 40 members and friends in attendance the subject being Conrad Martens and Australian Women Artists. These topics reflected the widespread interest in Australian pictures and artists. Once again I must thank all our guest speakers for not only their interesting and well-researched lectures but for giving up their valuable time to share their knowledge with members and friends. Thanks also to those committee members who once again organised these guest speak-

ers during the year without whose commitment such events would not take place.

I must reinforce the remarks of my immediately past President on our financial position. We are not out of the woods yet. With the enthusiastic support of Caressa Crouch the committee is on a membership drive which hopefully will see our membership exceed 250 members each year, the level at which we need to keep the Society at to be financially viable in order to pay for the journal.

In conclusion I would like to thank all members of the committee for their support and contribution to the society's work during this year. Especially thanks to Kevin Skelsey who is retiring as our secretary this year, Andrew Simpson and Kevin Fahy.

Secretary's Report

This Society is dependent for its continuance, focus, style, and reputation on its members. The Committee consists of willing persons who, through their affiliations inside and outside the Society, make decisions to serve these purposes. Your support and advice is welcome, and your current ideas will be the building blocks of the future Society. I thank those who help.

I am ever mindful of the membership at large. Each time I assemble and mail out the local, statewide, interstate, and overseas 'Australiana' journal it reminds me of the range of diverse interests of our membership. It is inspiring to hear of the impressive research, conservation work, collections, and contributions to the cultural life of Australia of many of our members. "Australiana" should carry news of such things. Please contribute and share the news.

I would like to thank those of you who by personal approach or correspondence with me have chosen to join the

Society. Membership has marginally increased this year, and the Committee has taken the decision **not** to increase membership fees in 1996. Therefore I encourage you to resubscribe early, and to recommend to others that they join, and to consider 1996 gift subscriptions at December 1995 for friends and colleagues.

The Journal reaches us all. It needs recording here that due to the contributors, the skill of Kevin Fahy as Editor supported by Graham Cocks, and the quality printing by GeoGraphics, 'Australiana' is always eagerly received. I thank the advertisers for their faithful support of each issue without which production costs could not be met. I commend their businesses and services to you all.

A number of members belong to other like minded groups. I have been pleased with the generous interchange of information and ideas and hope this will continue to provide substance for the benefit of all.

The Australia Day Celebration Din-

ner has been a highlight, the excursion educational, the lectures enlightening, and the social contacts entertaining for those who could attend. Thank you for your support.

I have indicated to the President that I will not be nominating for a position on the incoming Committee. My time as Secretary has allowed me to appreciate the value of the Society, to learn about and enjoy 'Australiana', and to understand the historical context of preserved and conserved relics with which I have come in contact.

I thank my wife Wendy for her help and constant support at all of the meetings and events, I wish the incoming Committee every success, and I hope that 'The Australiana Society Inc.' will continue to be an interesting and topical forum for all members, and a leading public body that promotes the study and appreciation of items of Australian significance.

Financial Statement

Income & Expenditure Statement for the year ended 30th June 1995

JOURNAL INCOME

Sales to Members (as pro portion of subscriptions)*

241 @ 30.00	7,230.00
Other sales, back copies	394.60
Advertising	2,400.00
Total	10,024.60

JOURNAL EXPENDTURE

Production	10,527.75
Postage	565.85
Stationary	94.00
Total	11,191.60

Nett Surplus / Deficit

– 1,167.00

* Based on 241 Financial Members at 30th June 1995

GENERAL INCOME

Subscriptions less proportion applied to journal	1,965.00
Annual dinner including raffle	3,595.00
Excursion, Experiment Farm	270.00
Interest Received	126.83
Donations	285.00
Total	6,241.83

GENERAL EXPENDITURE

Corporate Affair fee	30.00
Insurance	143.00

Subscriptions to R.H.A.S.	75.00
Postage	148.65
Stationary	433.95
Rent – Glover Cottage	810.00
Annual Dinner Expenses	2,579.73
Excursion expenses	107.85
Meeting Costs & Presentations to Speakers	154.56
Government taxes & Bank charges	25.42
Total	4,508.16

Nett Surplus / Deficit

1,733.67

Total Surplus / Deficit for the year ending 30th June 1995

566.67

Balance Sheet as at 30th June 1995

ACCUMULATED FUNDS

Balance B/forward 1st July 1994	7,463.80
Plus surplus	566.67

8,030.47

These funds are represented by –

CURRENT ASSETS

Cash at Bank	General Account	5,635.26
	Investment Account	2,295.21
Deposit	Glover Cottage (Bond)	100.00
		8,030.45

The Australiana Society meeting, 1st June 1995

Glover Cottage Hall saw a very large attendance on the night of 1st June 1995, to hear Professor Joan Kerr's talk on Women's Art from Colonial Times to 1995.

As editor of the recently published "Heritage The National Women's Art Book" the lecture was based on the information and photographs found in this book, but all those who attended had the added advantage of expert descriptions of the slides, as well as very interesting snippets of information.

Professor Joan Kerr's premise when compiling such a listing of women artists, was that all art was and is not just "paintings", but encompasses a wide range of decorative arts from sculpture, furniture, pottery to embroidery and crochet and even to taxidermy. The work was to show how substantial and significant women's contribution to the visual arts of Australia has always been, although unfortunately forgotten with each generation, and the dictionary is now one way to improve this situation.

The importance during the period 1840 to 1940 that the many women played in producing works of art in the various mediums gave this evening its greatest interest, as a wide display of articles were covered, following the format of the book, by dividing the work up into thematic groups.

These thematic groups were Exhibitions and Competitions, Gender and Identity, Happy Families, Home Sweet Studio, Learning and Earning, Social Life and Travel, Flora and Fauna, Town and Country, Grand

Themes, Myths and Legends, War Work, and finally Nationalism and Heritage.

Therefore, for example in Exhibitions and Competitions, we saw a wax medallion of a South Australian aboriginal called Mocatta, by Theresa Snell Walker (1807-1876). This medallion one of two which were exhibited in the 1841 Royal Academy Summer Show in the sculpture section. As Joan pointed out, Theresa was the first person as a resident Australian artist, to exhibit in London, as the 1838 Augustus Earle painting was sent from and probably done in England.

As well, we were shown a photograph of a "lost" and major sculptural work by Eleonore Lange (1893-1990) called Seraph of Light, a plaster cubist figure, produced as a study for a larger work which was to have been cast in glass, as a memorial to the Australian astronomer Dr Duffield. Commissioned for Canberra the sculpture was to have been set into a wall of an enclosed garden, where the cubist planes of the sculpture was never completed, and the whereabouts of the study exhibited at the 1934 Women Artists of Australia exhibition in Sydney is unknown, although Professor Joan Kerr hopes that it now may resurface if it has not been destroyed.

In Gender and Identity we were shown the figural sculptures carved in clay by Kalboori Youngi (b. c. 1904) before 1936, who was a member of the Pitta Pitta tribe near Boulia in Queensland, producing a large body of work in both clay and stone of

figural works all about 15 cm high. These works were hailed in the 1930's as solely the product of the artistic traditions of the Pitta Pitta and the work of creative genius.

However, the small stone figure sculpture by Linda Craigie which along with similar work by Nora Nathan had also been presented to Art Gallery of NSW by Margaret Preston in 1948, as Joan explained, widens the mystery surrounding such carvings. These were produced on an aboriginal mission outside Cloncurry, Queensland and research is now being undertaken to find how such a distinctive body of artist work developed.

In Home Sweet Studio, we were shown a slide of the Rajah Quilt 1841, which had been produced by convict women on board the ship Rajah while being transported to Van Diemen's Land. The only known, and possibly only remaining quilt to have been produced as a result of Elizabeth Fry's organising of the British ladies Society for the Reformation of Female Prisoners, which supplied two pounds of patches, thread, pins, and needles to female convicts, to produce a quilt on their way to Australia, in an effort to improve the women's moral standards while on board ship and could be sold on arrival. A beautifully designed and worked piece of art, which although produced on route to Australia, most of the women would have stayed living out both their sentences and lives in Tasmania.

In Flora and Fauna, Elizabeth Gould's (1804-1841) importance was emphasised as the artist who pro-

duced approximately 600 drawing for her husband John's *Birds of Australia* between 1838 and her death in 1841, and as well in this three years, with a baby either beside or inside her, went on her husbands field trips! Even then her lithographs were titled J. & E. Gould, although Joan pointed out that any contribution from her husband to the drawing and lithography is debatable and certainly minor. So the meeting became clearly aware that when describing the prints in *Birds of Australia* they are "Gould prints" not "John Gould prints".

In *Nationalism and Heritage* we saw a lace collar made by Margaret Ann Field (1842-1936) who designed a completely new form of crochet which she called "Australian lace-crochet" and published her work in 1909 in her book *Australian Lace-Crochet* (Easy and Artistic). The design attempted to look like bobbin lace without the eyesight straining that bobbin lace is renowned for causing.

Seventeen patterns were designed while Margaret Field lived on a station in the Northern Territory and other isolated homesteads in the south, and all the designs are named after stars which were to her such a delight in Australian evenings.

Also in this section we were briefly told of the strange and lonely life of Mary Edwards (1897-1988) whose painting *Heritage* (1932) a self portrait, is on the cover of Joan's book. A painting crammed with images of Australia such as wild flowers, a merino sheep, a kangaroo etc. and other symbols of the personal artists life up to that point, such as her cat and dog etc. Even the frame which was hand carved by Edwards with waratahs and cockatoos, emits the illusion of abundance, while the artists looks like a ghost staring eerily and emptily at the viewer. As Joan explained the conflicts in the images depicting the struggle between the different and competing roles which

a woman's life demands, also seemed to explain the lot of many Australian women artists struggle with Australian society and domestic pressures and their art.

Members and friends came away with the realisation that Australia had produced over the period from colonial times talented artistic women who for various reasons, mainly society driven were not given the credit due to their talent, in a male dominated artists environment. Even today we have denigrated their works to crafts instead of decorative arts, so I feel we may have come away from the lecture with the conviction that yes we do have to retrieve and reinstate these women artists from oblivion, and in doing so help to show the proud heritage that Australian women artists of today really have on both the maternal as well as paternal lines of there heritage.

Caressa Crouch

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Thomas Hussey Kelly (1830-1901) was one of Sydney's most prominent and popular businessmen involved in wool and produce broking and having extensive mining interests. He was an enthusiastic supporter of all branches of the Arts and was widely known in yachting circles. Kelly's Bush in Sydney is named after him.

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Connections in Queensland colonial furniture

Glenn R. Cooke

I would like to discuss the relationship between some examples of colonial furniture made in Queensland during the 1860s and 1870s. At this stage Brisbane was a remote colonial

settlement founded as a penal colony in 1824 and separated from New South Wales twenty five years later. Engravings such as J.C. Armytage's *Brisbane from South Brisbane* c. 1865-

67⁽¹⁾, which was published in England and probably based on a photograph by Richard Daintree, give an idea of the scope of the young city. It could almost be read as a story of civilisa-



[Fig. 1] The Glengallan chifonier cabinet (photo A. Simpson).

tion of the new colony from the primitive state of the group of Aborigines in the foreground, to the rural settlement of the mid ground in South Brisbane and then across the river to the developing city.

Several years later in 1868 Brisbane was still a city of less than fifteen thousand people when a report appeared in *The Brisbane Courier*:

It is satisfactory to know that our beautiful indigenous timber is fast coming into favour for cabinet work. We had the pleasure yesterday on inspecting, at Mr Ebenston's, Queen Street, a drawing and dining-room suite of furniture, of Queensland woods and Brisbane manufacture and made to order for Mr John Deschar [sic], Glengallan Station, Darling Downs. It is no exaggeration to say that the two suites surpassed in strength, beauty and substantiality, anything we have seen imported, and we understand the cost will not exceed the imported goods of the same class. The drawing room suite consisted of easy chairs, ordinary chairs, centre table, card tables, writing tables, chiffonier cabinet and "what-nots" in forest oak, with yellow wood mouldings and carvings and cypress pine panels. The upholstery of the chairs is green and gold. The combination of the different woods was excellent, and produced a very rich and tasteful effect. The cypress pine has the tint of the walnut, with finer grain and more delicate markings. The yellow wood mouldings show this up admirably, while the forest oak makes a good ground for two. A chiffonier cabinet in this suite of variegated yellow wood, forest oak, cypress pine, and tulip wood carvings, with patent half circular glass doors, and delicately cut fret panels, is a gem, and has



[Fig. 2] *The Glengallan Sideboard.*

been greatly admired. The dining-room suite is of choice cedar, and is equally good in manufacture, although not so elaborate or ornamental in appearance as the drawing room furniture. It is satisfactory to find that our leading colonists are at length becoming alive to the advantages which our local cabinet makers and upholsterers are able to offer them. We understand that Mr Ebenston has several other orders on hand for similar suites of furniture.⁽²⁾

The documentation of any items of Queensland furniture to this period is problematic but the notice describes quite closely the chiffonier which is now in the collection of the Warwick Historical Society and which is provenanced to the property 'Glengallan' just outside the town. The claim that this item was as fine as anything of an equivalent style produced in England seems to be justified. The Warwick provenance of this piece seems to be secure as it was donated to the Society in 1969 by a Mr J.D. Rowland, member of a promi-

nent local family, and the former owner of 'Pringle Cottage', the current premises of the Society. (Fig. 1)

Documented examples of Queensland Colonial furniture are of extreme rarity. A group of furniture made in Ipswich in the early 1850s, prior to separation, bear the label of the maker George Dowden but these items are of quite basic form and construction and only of interest because of their early date. More sophisticated examples of cabinetwork may be enumerated:

- 1865 – A library casket made for the Parliamentary Library by Sinel and Bryer.
- 1873 – A davenport in the collection of the Women's Historical Society, Brisbane made by John Wilson Carey.
- 1878 – A sideboard exhibited at the Sydney International Exhibition (1879-80) was also made by Carey.
- 1891 – A writing desk exhibited at the Queensland National Agricultural and Industrial Association was made by John Merten.

1895 – An inlaid dressing chest which was also exhibited which was also exhibited at the Queensland National Agricultural and Industrial Association was made by John Mason of Maryborough. (It is now in the collection of the Queensland Museum).

To this short list we may now add the chiffonier which was identified by Fiona Gardner in her article *Glengallan: the finest homestead in Queensland* in the National Trust Journal of October, 1991. As these pieces were made by special commission or as examples of the cabinetmaker's proficiency for display in exhibitions they share a common characteristic in that they are not marked and have been identified

from documentary sources.

The background then to the chiffonier from 'Glengallan'. John Deuchar (1822-72) was born in Scotland, arrived in Sydney in 1839 and after pastoral experience in New South Wales settled on the Darling Downs in 1844. In 1854 entered into partnership with Charles H. Marshall the owner of a property outside Warwick on the rich Darling Downs. He married the sister of Dr Lee of Warwick in Sydney in 1856 and after the birth of his daughter the family visited Scotland in 1858-60. He took over the management of the property in 1865 and under Deuchar the 'Glengallan Stud' became famous for both merino sheep and short-horn cattle. He continued improving the property and in 1867 began building,

at a cost of 12,000 pounds, an impressive two-storied home with stone quarried on the property. It is indicative of the paucity of information in researches into colonial Queensland history that the architect of such a prominent building is unknown.

The furniture supplied by Joshua Ebenston in August, 1868 was intended to complete the interiors of the two major rooms on the ground floor. The house and its interiors were launched to colonial society at a ball the following month. The house was, according to the local newspaper "the finest and best furnished in the colony" and soon become the social focus of the area.⁽³⁾

But how can one identify this chiffonier as being the one made by Joshua Ebenston? Documentation of

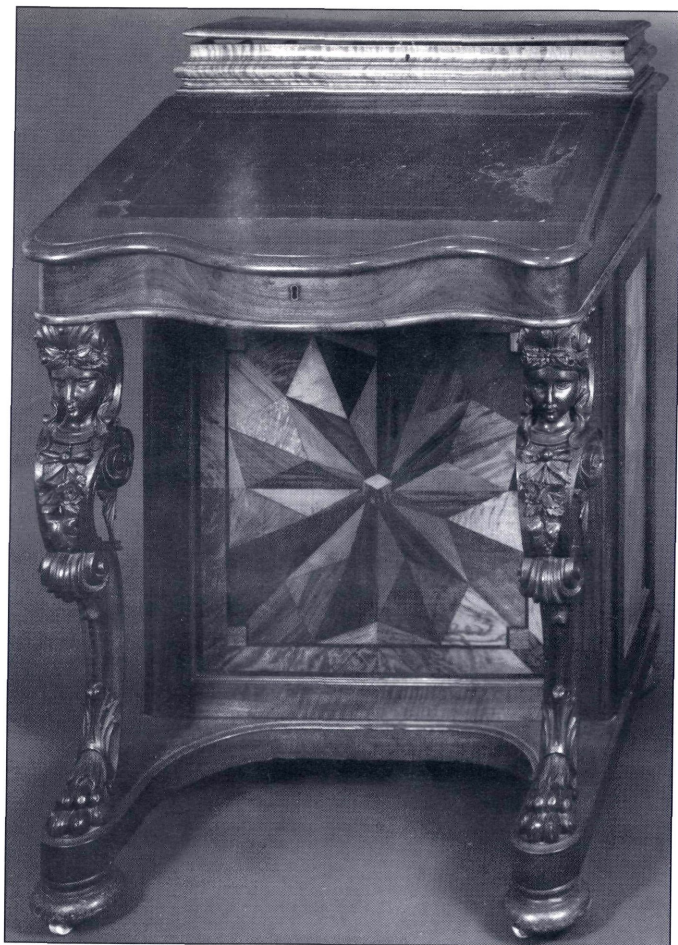


[Fig. 3] The *Glengallan* sideboard – detail.

Deuchar's tenancy is slight. Financial difficulties forced him to revert the partnership to Charles Marshall and his place was taken by William Ball Slade in 1873. It seems the property was transferred 'lock, stock and barrel'. Letters which Mrs Deuchar penned to the Slades requesting they sell her some of the silver from the property suggests she did not have the opportunity to take much. Further, an inventory of the Slades' personal effects at this time indicates they would have had insufficient furniture to furnish the principal rooms.⁽⁴⁾

Photographs of the interiors of Glengallan's drawing room during Slade's tenancy in the 1890s survive in an album now in the possession of the John Oxley Library and show the rooms were still comprehensively furnished. (These interior shots were probably taken by a Warwick photographer by the name of Roggenkamp as invoices survive for other work he performed for the Slades.) It is not surprising that the only surviving photographs of the interior of 'Glengallan' show these two views of the drawing room as the more public of the spaces. The light occasional furniture seems to be consistent with that described in 1868 but note that the chiffonier does not appear in either photograph! The interiors would seem to have remained intact during these years.

Between 1895 and 1904 the partnership dissolved as 'Glengallan' was broken in three separate lots as part of the government's re-settlement scheme. Slade retained 3,000 acres in his own name and repurchased 2,000 acres from the government. He built himself a new residence on the smaller estate which was called 'East Glengallan'. The homestead and 500 acres of land were sold to the Gillespie family in 1904 but was repurchased by the Slade family twenty years later. It would seem the interiors remained intact during the Gillespie's time as in the



[Fig. 4] Davenport by John Wilson Carey.

1930s William Slade built a house, called 'Slade', in town which used some of the furniture from 'Glengallan' together with newer silky oak pieces. On Slade's death the house became the property of the Slade Church of England Boy's School (of which he was the chief patron) and the furniture sold principally to his close associated and friend J.D. Rowland. In 1949 the Slade family donated the homestead to the Slade School in Warwick which intended to make the property a school of agriculture. This was not

effected and the land eventually leased as a farm. Certainly, by the early 1950s, the house was derelict and tenanted only by a transient sheep or two.⁽⁵⁾

Such were the vicissitudes of an important and architecturally significant colonial homestead. However, it is now undergoing restoration thanks to an enthusiastic group of locals. As was noted earlier, the chiffonier was donated to the Warwick Historical Society by the late Mrs Rowland which seems to established the provenance security. If it is difficult to es-

establish a provenance of a piece of furniture that had a clear description in the first instance how, do we manage for a piece of furniture that even lacks this?

This sideboard (Fig. 2) from the Warwick area has recently been acquired by the Queensland Art Gallery. The piece is monumental in scale (198 X 242 X 70cm) and of a remarkable quality that would presume a special commission. A 'Glengallan' provenance was cited but how can the connection to 'Glengallan' be established with the lack of documentation already mentioned? The Queensland origin of the piece is readily established as the locks are stamped with the name of a Brisbane based firm of ironmongers Brooks & Company which was active in Brisbane from the 1860s to the end of the century. More specifically the style 'W. & B. Brooks' was used in the period 1866-68 which is consistent with the presumed date of manufacture.

Of Joshua Ebenston's production, apart from the chiffonier discussed earlier, little is recorded. We only know he had premises in Albert Street in 1865 (one of the eleven cabinet makers recorded in *Pugh's Almanac* for that year) and in Queen Street in the years 1867-70.

The press review does not describe the dining room suite in any detail noting only "The dining room suite is of choice cedar, and is equally good in manufacture, although not so elaborate or ornamental in appearance as the drawing room furniture." As the description of the chiffonier focused on the colouristic potential of the various Queensland timbers, an appreciation of which was prevalent at the time, it is not surprising the reporter was not as enthused by a suite simply made out of cedar. However, if this is the sideboard under question, it is quite surprising the carving received no mention considering the symbolic detail of the pine-

apples, hibiscus and corn and the implied abundance of the floral swags and the obvious appeal of the parrot, kangaroo and emu motifs.

The use of these nationalistic motifs further date the sideboard to the period of the suggested date of manufacture. A sideboard which is illustrated on p. 364 in Fahy and Simpsons 1985 publication *Nineteenth century Australian furniture* and dated circa 1870 also has these animals flanking shield on the backboard. In comparison to the carving on the Glengallan sideboard the fruit carving on this piece, although quite striking and sculptural in effect, looks naive. Another sideboard, illustrated on p. 191, was made by the Melbourne cabinetmaker Peter McLean and exhibited there in 1867 also bears panels of these animals on the cupboard doors.⁽⁶⁾

In the burgeoning economy of the gold rush period such motifs of native birds and animals also appeared on colonial jewellery and silverware. An Australian gold bracelet which is in the Collection of the Queensland Art Gallery is engraved with the date 1864 which again reinforces the attribution of the sideboard's manufacture to the 1860s.

The carving of the kangaroo on the sideboards from Melbourne and New South Wales conforms with the standard means of representation of this animal during the nineteenth century as its head turned over one shoulder. This was documented by Terry Lane in his 1980 exhibition at the National Gallery of Victoria *The kangaroo in the decorative arts* to a painting by George Stubbs of London which was based on a skin sent to England. The 'Glengallan' kangaroo, on the other hand, is quite naturalistic.

The dimensions of the sideboard are such that it would fit into few residences which would suggest that it could have remained behind in the mansion. Further, the dealer men-

tioned that there was the "shadow" of the piece on Glengallan's dining room wall which would be highly likely considering several decades of polishing. Also the backboard was screwed to the wall to ensure stability. There are only two walls in the dining room which could accommodate such a piece and bear evidence of this use but this has not confirmed to date.

When documentary is sparse or physical evidence is inconclusive we have to consider if there are any stylistic links between the two pieces. Comparisons between the carvings on the backboards such as:

1. The central shell motif
2. The swelling fruit with four segments
3. The notched petals of the flowers
4. The spiralling curves of the scrolls
5. The swags of fruits and flowers pendant from a bow.

show similarities which are clear but not necessarily convincing in themselves. However, the details in the carved decoration establishes linkages with other surviving examples of Queensland colonial furniture. (Fig. 3)

The mask in the centre of the back board seems to be closely related to the mask faces on the legs of the davenport made by John Wilson Carey and now in the collection of the Women's Historical Society which I mentioned earlier as a documented example of Queensland furniture. *The Queenslander* of 23 August, 1873 describes the latter piece. (Fig. 4)

Mr J.W. Carey, cabinetmaker, William Street, has just completed one of the most beautiful and interesting specimens of Queensland workmanship which we have yet seen. This is a lady's davenport constructed wholly of Queensland woods, of which no less than thirty-seven kinds are distinctly shown. The

framing of the davenport, which is of the ordinary size, consists of deep-tinted yellow wood, which, being well polished present a beautiful appearance. The trusses are of plum-tree, and the manner in which they are carved reflects great credit on Mr Fern, George Street. The lid of the stationery case is lignum vitae and tulip wood inlaid in the form of cubes and triangles surrounded by a border of forest and muskwood.

This is the salient section of the description although the article then goes on to identify the "most striking part" of the davenport as the inlaid star panel. In this quotation we note the fact once more that the effect of the varied colours of the different timbers of which the davenport was made was mentioned but not the detail of the trusses carved by Matthew Fern – but at least he gets a mention on this occasion.

The davenport was apparently commissioned by William Pettigrew, a successful sawmiller and Member of the Legislative Council 1877-94 for presentation to his brother in Ayr, Scotland. The head depicted was that of Pettigrew's daughter Margaret who was fourteen years old at that time and who, eventually, acquired the piece. The features are generalised but the face does have the finesse we could expect of a pretty resemblance as Margaret Pettigrew's grandson recalled stroking her fine, straight nose and then stroking that on the davenport carving in turn.⁽⁷⁾

Apart from the broader face and projecting eyebrows on the sideboard there is considerable concordance with the details of the face on the davenport.

1. The swirling hair framing the face and kicking out at the ends.
2. The long straight nose.
3. The oval face with the small chin and mouth



[Fig. 5] John Wilson Carey and his wife Isabella.

4. The detailing of the eyes. The pupil a dot while the iris is framed with an incised line.
5. Ancillary details such as the half-opened rose and the striated petals of the hibiscus flower are also close.

We do have more information on Carey (1828-1902) who was born at Kilmarnock, Scotland c. 1828 and came to Brisbane with his wife Isabella in the early 1860s (Fig. 5). His occupation on his arrival is unknown but he was variously listed as a cabinetmaker, upholsterer and fret

cutter at three different addresses in Brisbane from 1873-87.

In the top left hand corner of a photograph in the John Oxley Library, Brisbane is the sideboard that was exhibited under Carey's name in the Queensland Court at the 1879-80 Sydney International Exhibition and we can see even in the small detail that it is another exceptional example of cabinemaker. This sideboard is now located in the Baddow House collection, Maryborough. The inlaid bands that decorate the sides of the davenport are very similar to the in-

laid frieze of this sideboard which reinforces the linkage. Although the backboard is quite different in appearance as the carved details are applied over a pale honey coloured base, it includes a floral swag, the segmented fruit motifs and the simplified, petalled flower that also appear in the decoration of both 'Glengallan' pieces.

The two items discussed here are not typical of the works produced by Carey as items of furniture in the collection of one of his descendants amply demonstrate. There is nothing to distinguish such pieces from hundreds of other pieces of standard and functional colonial manufacture.

The role of journeyman carver existed in Brisbane until the 1930s – Elvin Harvey who with his brother George established the firm of Harvey Brothers in 1934 recalled how, during the years of the depression, he would go around to the various Brisbane cabinetmakers and execute their specialised carving requirements. By this time carved details had all but vanished from commercially produced furniture. During the late nineteenth century carvers such as Matthew Fern would have performed a similar role. We have the record of his work on the Carey davenport in 1873 while eighteen years later it was recorded in *The Queenslander* that he was awarded first prize at the Queensland National Agricultural & Industrial Association for the carving he executed on a suite of bedroom furniture, made from bunya pine, for another local firm of cabinet makers, Foster & Kelk.⁽⁸⁾

Matthew Fern (1831-98) was born in Glasgow in 1831 and came to Queensland in 1864. He was listed as a wood carver in Brisbane directories at George Street 1874-76, Adelaide Street 1877-83, Albert Street, 1884-92 and finally Hope Street, South Brisbane 1893-95. Fern was active in Brisbane during the time of production of these four items of fur-

niture noted here so it is quite reasonable to suggest he was the carver involved in the fine detailing of these pieces. It is also unlikely that a city of the size of Brisbane was the home to more than one exceptional carver. So if we accept his authorship of the carvings of the 'Glengallan' pieces we have evidence of a career spanning nearly three decades.

Matthew Fern's skills were highly regarded locally. The first classes in woodcarving at the Brisbane Technical School began in 1894 but "ornament art form geometrical design" (chip carving) was not sophisticated enough for the skilled trade apprentices the College wished to attract and the following year Matthew Fern was appointed teacher of woodcarving. Unfortunately, the Technical School did not benefit largely from his experience as he died three years later.⁽⁹⁾

So where do we stand with this 'Glengallan' sideboard. The Queensland origin of the piece is certain, the date consistent and the quality and scale that could be expected of a commission for such a property. As the piece was acquired by the dealer in 1986 from a Miss Rita Rowland, grand-daughter of the aforementioned Mr & Mrs J.D. Rowland the provenance seems secure. I feel connection between the four pieces cited and the carver Matthew Fern is circumstantial but substantial.

But, even more importantly the style and sophistication of these pieces indicates we have to reassess our views of the level of cultivation in the remote colonial society of Brisbane. Certainly these pieces of furniture are considerably more advanced decorative terms than any Queensland paintings surviving from the period.

Two of the pieces discussed, the 'Glengallan' chiffonier and the Carey davenport, were selected for inclusion in the twenty colour illustrations to *Nineteenth century Australian fur-*

niture and were two of the eleven chosen for all page image. They are among the most complex pieces illustrated. Further, the elaborate Rococo revival carving of the sideboard makes the only other comparable piece in the book, a double pedestal sideboard from New South Wales (illustrated p. 360), seem endearingly modest. Even in comparison to models in English pattern books of the period, such as those illustrated in a *Pictorial dictionary of British 19th century furniture design* for it is an exceptional piece.⁽¹⁰⁾

The quotation from *The Brisbane Courier* inferred that Joshua Ebenston had orders to hand for similar suites of furniture. If these and other documented Queensland colonial exhibition and commissioned pieces appear in the future we may be able to construct an altogether different picture of Queensland's colonial past.

Glenn R. Cooke
Curator of Decorative Arts
Queensland Art Gallery

Endnotes

1. Susanna Evans, *Historic Brisbane and its early artists*, Boolarong, Brisbane 1982, p.59.
2. *The Brisbane Courier*, 22 August, 1868.
3. *Warwick Examiner and Times*, 19 September, 1868, p.2.
4. Discussions with Fiona Gardner, 10/9/94.
5. Fiona Gardner 'Glengallan: the finest homestead in Queensland', *National Trust Journal*, Brisbane, October, 1991, pp.12-13.
6. The sideboard was remade in 1873, Kevin Fahy et al, *Nineteenth century Australian furniture* and is illustrated in its new form on the opposite page.
7. Information from the Ms Carol Mullens, President, Queensland Women's Historical Society.
8. *The Queenslander*, 29/8/891.
9. 'McConnell Papers', John Oxley Library, Brisbane. OM64/15.
10. Edward Joy (intro.), *Pictorial Dictionary of British 19th century furniture design*, Antique Collectors Club, Woodbridge, Suffolk, 1977.

Art and Science: Early Australian Natural History Drawings and Engravings

Jane Lennon

In 1799 *The Naturalist's Pocket Magazine* observed that:

Such is the wonderful profusion of curious and beautiful plants in the fertile regions of New South Wales, that the spot first explored was im-

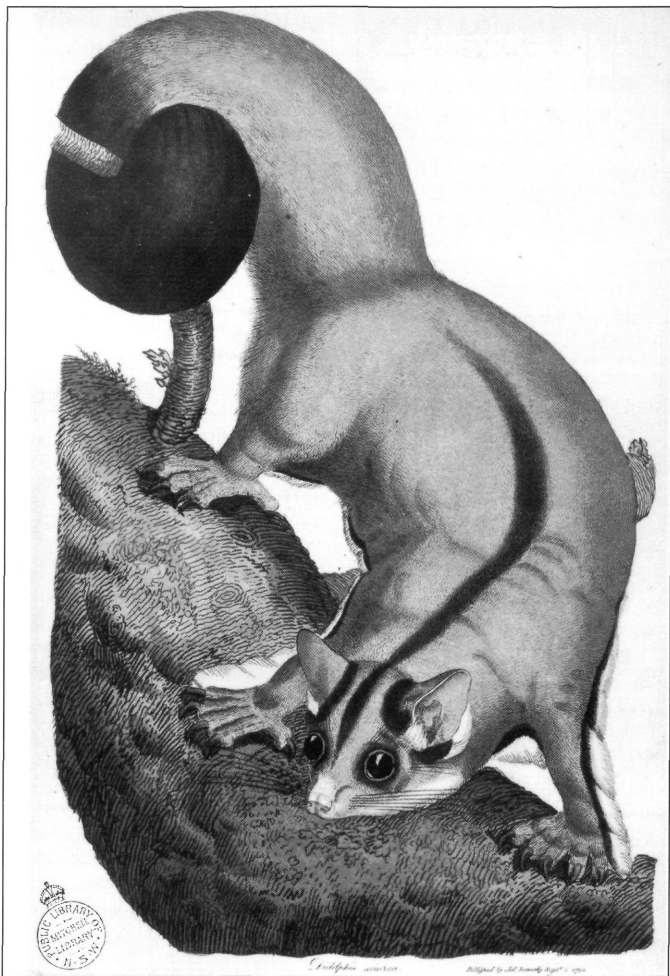
mediately denominated Botany Bay; a name which, by the vulgar, is still frequently, but most absurdly, used as the appellation of the whole of that very extensive country.¹

The name Botany Bay long re-

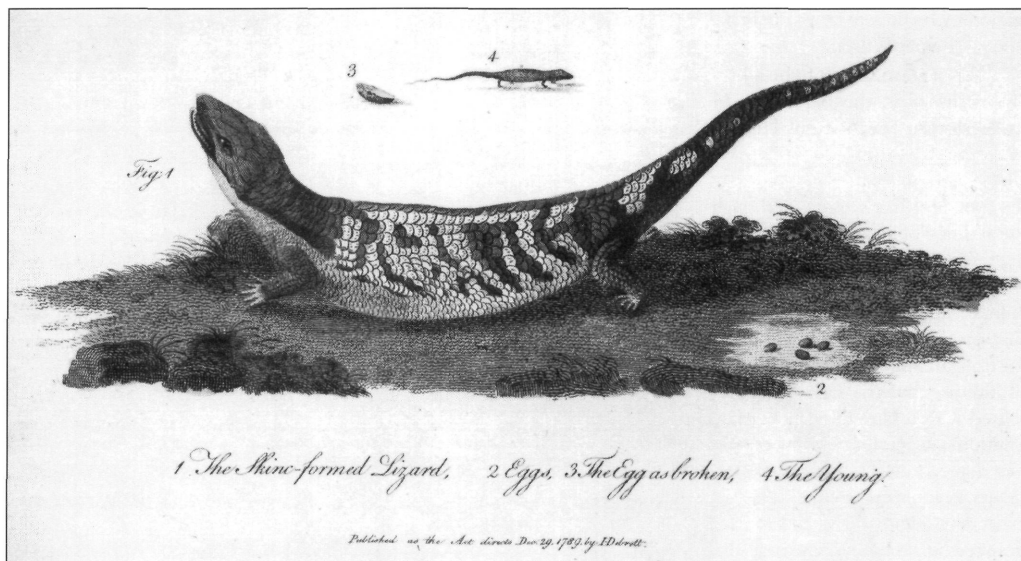
tained two distinct significations in Britain depending upon whether one was layman or scientist; for if to the general public it designated only a penal colony, to the natural historian it represented a paradise. This utopia, however, lacked a professional naturalist to delineate its marvels: Francis Masson, the King's botanist at the Cape of Good Hope, who was originally intended by Sir Joseph Banks to fill that role, refused it.² The British natural history industry was instead reliant upon drawings, specimens and descriptions, sent back from the young settlement at Port Jackson.

The illustrations for the first specialist publication on the flora and fauna of New South Wales, *Zoology and Botany of New Holland* by George Shaw and James Edward Smith (London, 1793), were the work of James Sowerby, whose own drawings were 'taken from coloured drawings, made on the spot' and sent by the colony's surgeon-general, John White, to the naturalist Thomas Wilson, 'along with a most copious and finely-preserved collection of dried specimens, with which the drawings have in every case been carefully compared.³ In the instance of the engraving of the squirrel Opossum in Shaw's *Zoology of New Holland* (London, 1794, plate 11) – an extended version of the zoological section of the *Zoology and Botany of New Holland* – the figure had been drawn by Sowerby from a living specimen sent as a gift from White to Wilson.⁴ [Plate 1] A letter from Shaw records details of the commission:

*Dr Shaws Comps. to Mr Sowerby
& informs him that the quadruped*



[Plate 1] James Sowerby, The Squirrel Opossum, engraving, in George Shaw, *Zoology of New Holland* (London, 1794). Mitchell Library.



[Plate 2] The Scinc-formed Lizard, engraving, in John White, *Journal of a Voyage to New South Wales*, London, 1790.

intended for the ensuing No. of [th]e New-Holland Zoology is now at Mr Wilson's & if Mr S. Will send a messenger for it he may have it at his own house for some days, which will be necessary, in order to study its several attitudes, & to give as elegant a figure of it as possible. It is an Opossum with the aspect of a Squirrel, & is a very beautiful animal. As soon as the drawing is made Dr S. will be glad to see it. Mr S. will take notice that the tail is strongly prehensile, & may therefore be represented in such a manner as to shew that particular, unless it shd. be thought to interfere with the elegance of the plate; But the best way will be to make several sketches in different attitudes. It is to be fed with bread & milk. It is nearly torpid by day, but very active by night. Care must be taken to express well & clearly that lateral membrane of the side & feet, as in the flying Squirrel.⁵

The tyranny of distance, however, meant that the doyens of the natural history community were more

likely to be recipients of preserved specimens from New South Wales than of live ones. An example of the difficulties which reliance upon these could present for both naturalists and their artists is seen in early representations of the common blue-tongue lizard. An engraving of the reptile, designated the Scincoid or the Skinc-formed Lizard, was first published in John White's *Journal of a Voyage to New South Wales* (London, 1790). It had apparently been drawn on the basis of two specimens sent to Wilson by White; the unnatural attitude of the engraved figure reflects the fact that the English artist had worked from a stuffed specimen. [Plate 2] In the accompanying text the reptile is stated to be 'a dark iron-grey colour, which is of different shades in different parts, forming a kind of stripes across the back and tail' and the figure in the hand-coloured edition is represented as a variegated grey and white.⁶ In George Shaw and E.P. Nodder's *The Naturalist's Miscellany* (Vol. 5, 1794, plate 179) the engraving of the Scincoid Lizard virtually

replicates, although it reverses, the plate in White's *Journal* and was presumably copied from it.⁷ While the patterning of the scales and their shading is also very close to that in the *Journal*, the creature is coloured brown and white. The supporting text states that an individual scincoid lizard varies in hue from a 'pale yellowish' to a deep brown.

The blue-tongue lizard, in fact, comes in both grey and brown varieties – although the white variegations represented in both engravings were inaccurate, being attributable to the loss of scales from preserved specimens during the voyage to England. An even more striking error is the fact that in neither engraving is the tongue represented as blue: in White's *Journal* it is pink, while in *The Naturalist's Miscellany*, it is merely shaded; nor is the colour stated in the accompanying texts. Such an oversight would have resulted from the tongue having been removed along with other soft tissue prior to the animal's being stuffed, as well as to an obvious deficiency in whatever infor-

mation had been sent by White to his editor, Thomas Wilson.⁸

The watercolour of the blue-tongue lizard in the Banks Ms 34 Collection in the Natural History Museum in London (Banks Ms 34:49) also appears to be a copy of the plate in White's *Journal*, although the addition of a brown patch adjoining the eye and the fact that the tail is darker and less variegated than the animal represented in the *Journal*, suggests that the artist was also working from an individual specimen. It is of interest that the figure is represented with a blue tongue. Bernard Smith has suggested that the copyist may have been Thomas Watling.⁹ However, it appears unlikely that the artist was ever at Port Jackson for, despite the superior knowledge displayed in the matter of tongue colour, the painter had obviously never seen either a live or a freshly-killed specimen. The pale aqua-blue tone of the tongue is inaccurate, as, even more notably, are the two similarly-coloured blue scales upon the head. The first error would seem attributable to the artist having worked from a description and the latter to him or her having observed a preserved animal, the scales of which had lifted. As in the engravings in White's *Journal* and *The Naturalist's Miscellany*, the error of representing patches of white scales is perpetuated; again, this is consistent with the artist having observed a preserved specimen the scales of which had flaked.

Drawing executed on the spot in the colony were no less liable inaccuracies than those taken from preserved specimens, due to the naive style and/or to the lack of natural history knowledge of resident artists. At times the main advantage of such drawings was considered to be in their truthful colouring. In *The Naturalist's Miscellany*, the engraving of the Southern Trachichthys, which was delineated by the artist who signs him



[Plate 3] Port Jackson Painter, *The black swan*, watercolour, 24.1 X 19.1 cm. Watling Collection, Natural History Museum, London.

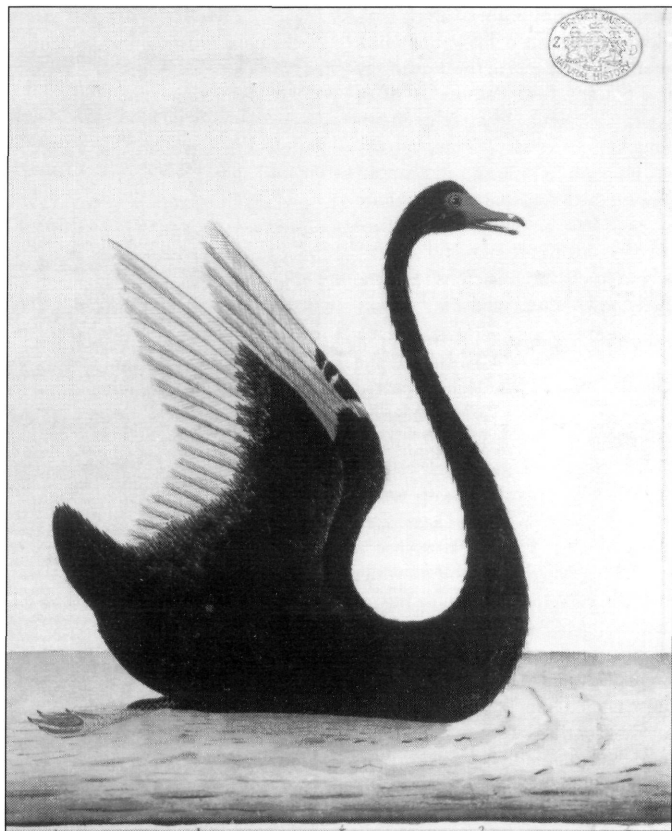
or herself 'S' (vol. 10, 1799, plate 378), was drawn from a specimen preserved in spirits in the collection of John White (who had left New South Wales in December 1794). White, it was noted, also owned a drawing of the same fish which, 'though not represented with minute precision as to some particulars, serves at least to identify the animal, as well as to shew the natural colour, which is a bright pink-ferruginous or fair reddish-brown, whereas in the preserved specimen the colour is faded into a dull brown'.

Despite their limitations, a

number of early colonial drawings were, necessarily, the primary source of the original scientific descriptions of various species and for the engravings which often accompanied these and subsequent descriptions in natural history publications in the late eighteenth and early nineteenth century.¹⁰ The engraving of the Black Swan in *The Naturalist's Miscellany*, (vol. 3, 1792, plate 108) was stated to have been copied from an original drawing 'accurately taken from the life' and sent to Wilson by White. The engraving is closely related to, although it reverses (due to the engraving

ing process), a watercolour by the Port Jackson Painter in the Watling Collection [Watling 351], the collection of 488 drawings in the Natural History Museum in London (previously the British Museum [Natural History]), which are believed to have been executed largely by Thomas Watling and the Port Jackson Painter and assembled by John White. [Plate 3]

The ensuing plate in *The Naturalist's Miscellany*, which depicts the porcupine Ant-Eater (vol. 3, 1792, plate 109), almost certainly was based on a drawing from the same source. Again, it is closely related to, but reverses, the watercolour attributed to the Port Jackson painter in the Watling Collection [Watling 93]. *The Naturalist's Miscellany* stated that the animal had been 'found in the midst of an ant-hill; for which reason it was named by its first discoverers the ant-eating porcupine' – an obvious paraphrase of the inscription on the drawing in the Watling Collection: 'This animal was taken on a large red Ant-hill, it seems to live on them, therefore we gave it the name of the Anteating Porcupine of N. S. Wales'. Other engravings in *The Naturalist's Miscellany* are also likely to have been derived from drawings supplied by Wilson. They include the plate of the Speckled Manakin, (vol. 4, 1792, plate 111), which, while it is signed 'N' in the lower left hand corner (designating the artist), is very close to the watercolour of the same bird in the Watling Collection (although the feet are differently posed), and the illustration of the Swallow Warbler (vol. 4, 1792, plate 114), which appears to be a reversed image of the drawing of that subject in the Watling Collection; the engravings of both birds vary from the watercolours in the treatment of the ground and the vegetation.¹¹ The engravings of the Striated Lophius, (vol. 5, 1794, plate 175) and the Marbled Lophius (vol. 5, 1794, plate 176) appear to be mir-



[Plate 4] Sydney Bird Painter, [Black Swan], watercolour, 46.3X39.4cm. Vizard Foundation.

ror images of drawings of fish in the Watling Collection.¹²

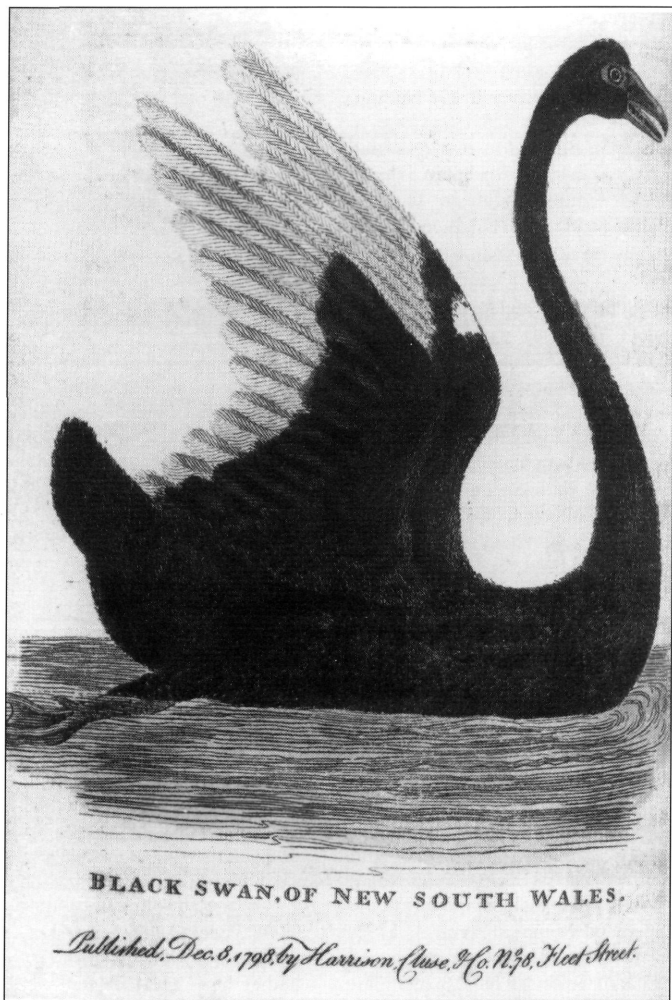
One question which arises is whether the watercolours from which these engravings were made were in fact identical with those now in the Watling Collection, for it is uncertain whether White had lent or given drawings to Thomas Wilson; if the latter, then it is likely that White retained duplicates. It is of interest that a number of the natural history drawings in the Watling Collection appear to be close, although less detailed copies of works by an artist who Richard Neville and I have designated the Sydney Bird Painter and whose known oeuvre is comprised of a collection of ornithological draw-

ings in the Mitchell Library and a collection of natural history drawings dispersed by Christie's in December 1994.¹³ Among the latter works was a watercolour of a black swan (now in the Vizard Foundation collection) which is almost identical to that in the Watling Collection. [Plate 4] Both the engraving in *The Naturalist's Miscellany* and the drawing by the Sydney Bird Painter include a clear reflection of the bird in the water, suggesting that the work in the Watling Collection, which has no such clearly-defined shadow, was not the source for the engraving. However, the definition of white feathers on the swan's wing in the engraving resembles the three bands of white in the

wing of the bird in the Watling Collection rather than the single white spot which appears in the drawing by the Sydney Bird Painter. It is, of course, hazardous to make comparisons between watercolours and engravings, but it seems likely that Wilson owned a separate copy of the work – by either the Sydney Bird Painter or the Port Jackson Painter – which conflated characteristics of the two known watercolours.

The engravings of the Black Swan of New South Wales and the Aculeated Ant-Eater which appeared in the *Naturalist's Pocket Magazine* (respectively in vol. 1, 1799, and in vol. 5, 1800), are also closely related to the above-mentioned two watercolours in the Watling Collection. [Plate 5] However, in this case it seems that neither of the drawings came from White. Of almost fifty illustrations of Australian natural history subjects, mostly plants, which were published in the magazine, most were copied from drawings executed in New South Wales for a 'gentlemen' who had reputedly spent ten years working 'in a highly respectable official capacity' in the colony before returning to England in 1798.¹⁴ The plate of the black swan was stated to have been copied from 'a very exact drawing' from this source. The engraved swan bears only one spot on its wing, suggesting that it was based either on the drawing in the Vizard Foundation collection, or, more probably, on a variant of it.

The unidentified official apparently had some knowledge of natural history which was left, by virtue of his longer residence, to exceed that of White: the engraving of the Cassowary of New South Wales in the *Naturalist's Pocket Magazine* (vol. 1, 1799), was accompanied by a description which corrected errors of fact in White's *Journal*: 'Our friends information seems to have been the result of farther and more minute enquiry



[Plate 5] *Black Swan of New South Wales*, engraving, *Naturalist's Pocket Magazine*, vol. 1, 1799.

[than that of White]; not confined to a single subject as was first necessarily the case; but sanctioned and supported in all probability by repeated proofs, during a long residence'. Over the years, however, the editor's enthusiasm for the superior scientific knowledge of his colonial 'friend' waned as, increasingly the official supplied the journal with drawings of New South Wales plants which were without any accompany-

ing information.

Of course, the natural historians associated with White, frequently experienced similar frustration due to lack of information, as the above-mentioned case of the blue-tongue lizard makes clear. However, expert naturalists long remained in short supply in New South Wales and, by necessity, drawings collected by White – whatever their limitations – and the descriptions which some-

times accompanied them – however slight – remained a source upon which great dependence was placed. Thus, for example, the annotated drawing of the Radiated Falcon by the Port Jackson Painter in the Watling Collection [Watling 103] was the source for the original scientific description of the species by John Latham in 1802.¹⁵ While Latham's engraving bears only a slight resemblance to the drawing by the Port Jackson Painter, his statement that the bird was twenty-two inches long with a wing span of four feet duplicates the measurements written beneath the drawings. Latham states of the falcon that: 'This inhabits *New Holland*, but is probably a scarce species, only one having been met with which was found nailed to the side of a barn'. On a label pasted on the folio beside the Watling Collection drawing is written: 'The Skin of this Bird I found nail'd up to a Settler's Hut, it is the only one of the kind ever seen'. Thus it seems that Latham's major reference was the drawing and its attached information – as well as, perhaps, the original skin – which had presumably been gathered by White over seven years previously and were likely to have been superseded by knowledge then available in the colony.

The scientific documentation – both verbal and visual – of new species in late eighteenth and early nineteenth century Britain thus originated in disparate, and by no means always wholly satisfactory, sources. Most of the drawings, specimens and

information forwarded from New South Wales were sent by men who had no specialist natural knowledge; their information was usually perfunctory and, at times, inaccurate and the drawings were often by naive painters who had no knowledge of the finer points of natural history. Meanwhile, drawings produced in England from preserved specimens tended to be imprecise in colour and attitude. It is little wonder that, as Bernard Smith has recorded, the early classifications of Australian flora and fauna were marked by error and confusion.¹⁶ Nonetheless, in view of what now seems a somewhat haphazard methodology, the achievements in the formal documenting of Australian flora and fauna during this period can only be regarded as remarkable.

Acknowledgments: I am grateful to Glenn Shea and to staff of the Search and Discover Scientific Resource Centre at the Australian Museum for information which assisted the writing of this article.

Photographs appear by courtesy of the Mitchell Library, the Vizard Foundation and the Natural History Museum, London.

- 1 *The Naturalist's Pocket Magazine, or Compleat Cabinet of the Curiosities and Beauties of Nature*, vol. 1, London, 1799, n.p.
- 2 Banks, letter to Masson, 3 June 1787, cited Kenneth Lemmon, *The Golden Age of Plant Hunters*, London, 1968, p.69.
- 3 George Shaw and James Edward Smith, *Zoology and Botany of New Holland and*

the Isles Adjacent, London, 1793, Preface.

- 4 George Shaw, *General Zoology or Systematic Natural History*, vol. 1, part 2, *Mammalia*, London, 1800, p. 499.
- 5 Shaw, letter to Sowerby, n.d. [1794], quoted by K.A. Hindwood, 'Three Early Natural History Book's, *Australian Zoologist*, vol. 14, part 3, 1968, pp. 253-54.
- 6 John White, *Journal of a Voyage to new [sic] South Wales*, London, 1790, Appendix, p. 242.
- 7 George Shaw and F.P. Nodder, *The Naturalist's Miscellany*, 24 vols., London, 1789-1913.
- 8 I am grateful to Glenn Shea for information regarding the preservation of blue-tongue lizards, which assisted in the writing of this section.
- 9 See Bernard Smith, 'The Artwork', in Bernard Smith & Alwyne Wheeler (eds), *The Art of the First Fleet*, Melbourne, 1988, pp. 231-32.
- 10 For information about drawings in the Watling Collection which were used as sources for the original scientific descriptions of species, see J.H. Calaby, 'The Natural History Drawings' in *ibid.*, pp. 140-79.
- 11 See Mitchell Library FM 4/3151, ff. 211, 204.
- 12 See *ibid.*, ff. 319, 318.
- 13 See Jane Lennon, *Port Jackson Painters: Art, Text and Mythology*, Museum of Sydney, 1995 (forthcoming). Christie's Australia, *Australian and European Paintings, Prints and Photographs*, Melbourne, 6-7 December 1994, cat. nos. 62-71, pp. 26-29.
- 14 *Naturalist's Pocket Magazine*, vol. 1, 1799, Preface, n.p. *ibid.*, vol. 2, 1799, n.p.
- 15 John Latham, *Supplement II, to the General Synopsis of Birds*, 2 vols, London, 1802, vol. 1, p.53. There is a second drawing of the Radiated Falcon in the Watling Collection. See Mitchell Library FM 4/3151, f. 11.
- 16 Bernard Smith, *European Vision and the South Pacific*, 2nd edn, Sydney, 1984, pp. 166-67.

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Miniature Tea and Coffee Sets

R. J. L. Martin

The fabrication of these sets resulted from an investigation into the problems associated with the deep drawing of thin metal sheet, 0.5mm in this case and at the same time the

opportunity was used to investigate some design problems. The first experiments with scrap copper resulted in the coffee set, Plate 1, which was given as Christmas present to Laura

White, aged 3 and niece of our daughter-in-law. The set in sterling silver, Plates 2, 3, 4, 5, and 6, is more extensive and is intended for big girls.



Plate 1

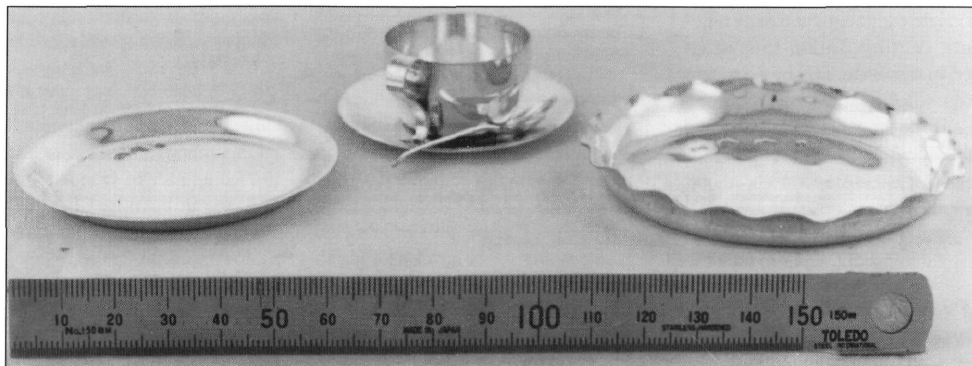


Plate 2



Plate 3

Previously it has been pointed out, *Australiana*, Vol 15, No. 3, p73, 1993, that the success of deep drawing is only possible if the tensile strength of the cup wall is greater than the combined frictional forces which arise when the disc is held down to prevent buckling and compressive forces which force the disc into a cup, Figure 1. If the thickness of the disc is reduced then the tensile strength of the cup wall is reduced in the same proportion and may become less than the combined frictional and compressive forces thus leading to rupture.

Previously it was found that reverse redrawing of small diameter cups was not successful and redrawing could be achieved directly with taper dies. However in this latter case thin metal cups buckled very easily and in many cases the buckles folded over completely. With thicker metal buckling although present to a small degree was no problem to producing a sound cup. It was customary to use punches which had shaped ends as shown in Figure 2. Usually the diam-



Plate 4

eter of the base was about the same as that of the final finished product. With thin metal it was found that the cup ruptured at the edge marked by the arrow, Figure 2. Successful deep draws were achieved if the tensile strength was increased by increasing the diameter of the punch base almost to that of the punch, Figure 2. However sharp edges must be eliminated because they cause rupture so a rounded edge to the base of the punch is required with a radius of 2-

5mm depending on the diameter of the punch.

With reverse redrawing the cup slides smoothly down the side of the cylindrical die, Figure 3, and there is no sign of any wrinkling. As the re-draw approaches its conclusion and the end of the cup approaches the rounded end of the cylindrical die the remaining part of the cup flattens out with some wrinkling. Holding the cylindrical die down under pressure to prevent wrinkling usually results in



Plate 5

rupture partly because of the uneven pressure being exerted. However a successful redraw is achieved if the cylindrical redraw die is left free floating and no attempt is made to prevent wrinkling by exerting pressure

on the remnant still to be redrawn. The disadvantage is that the last few mm of the cup show wrinkle marks.

Deep drawing and redrawing was used in preparing the miniatures shown in the Plates so that the main

bodies of each vessel are one piece of silver with no solder joints except where the handles, hinges and the rings at the top of the coffee and teapots are attached. The plates, saucers and tray were formed by deep drawing only to the depth required.

These miniatures have been used in an attempt to solve some design problems. The coffee set has a tall narrow motif, Plates 3 and 6, and the jugs are an exact scale reduction of the coffee jug. In the case of the teapot the exact scale reduction of the vertical dimensions of the coffee jug leads to the squat shape customarily associated with teapots, Plate 4. The tall jugs do not fit well with a squat teapot, Plate 5, but the helmet jug with its squat shape is a much better match, Plates 4 and 5. On the



Plate 6

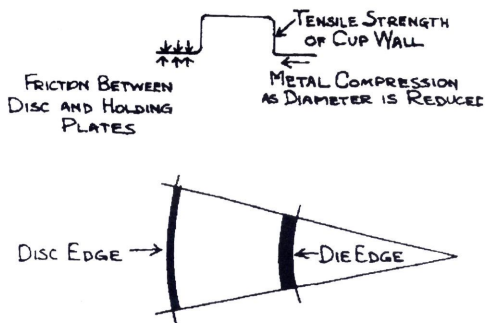


Figure 1

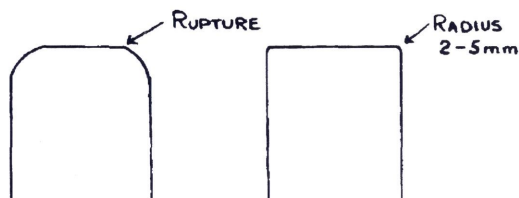


Figure 2

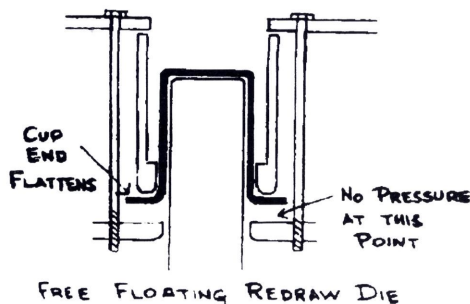


Figure 3



Figure 4



Figure 5

other hand the helmet jug does not fit well the tall jugs and coffee jug. The taller teapot is an attempt at a design which may fit well with the tall jugs and coffee jug so as to maintain a uniformity of design.

Previously handles to jugs have been soldered to the main body using butt joints which usually are weak joints. In the three jugs of the miniature set the joint has been strengthened by overlapping the two components which then are soldered together. The edges of the overlapping joint in two of the jugs have been filed to remove the abrupt edges and the joint titivated by hammering. In another case the end of the handle has been shaped before soldering and a smooth joint is formed on the inside by filing and hammering so that a cut card effect is produced on the inside of the handle.

The handles and knobs of the coffee jug and teapots are made of brushbox and have been treated with polyurethane lacquer. Solid wooden handles were not used because the grain of the wood would be oriented vertically and the handles would fracture easily along the wood grain where the handles are attached to the vessels. To prevent this happening and at the same time strengthening the handle, a three ply laminate has been used with the grain running vertically for the two outer layers and horizontally for the inner layer.

With a base diameter of the cylindrical cup greater than that of the finished article it was found during spinning that a reinforcing ring was formed automatically at the base of the vessel, Figure 5, and advantage has been taken of this unexpected development.

Spoons and ladle were forged from blanks of the required shape.

Reference

R. J. L. Martin, 'An Australian Silversmith's Craft - Aspects of Construction', *Australiana*, Vol 15, No. 3, p73, 1993.

Letter to the Editor

In the Tasmanian Historical Research Association Papers and Proceedings, Volume Two, Number One November 1952, Clive Turnbull did a book review on "Stones of a Century" by Michael Sharland, (Hobart, Oldham, Beddome and Meredith, 1952.)

As the reviewer wrote over 43 years ago, the author's aim was to help towards the creation of a public conscience for the preservation of structures which are of general and particular aesthetic significance. How well this was done!

In this book full of black and white photographs of magnificent stone mansions, stone bridges, stone and brick schools, guard houses, churches, barns, stables, watermills, drinking troughs, a castle-like dovecot, I personally have poured over and compared how they have fared today. The chapter on 'Lurking Place of Ghosts' led to a search for the building "Garth" in the Fingal valley which unfortunately, was only a small pile of rubble and not the substantial ruin full of ghosts, of the photograph.

However, when reading this book review recently, I was interested to see how much influence a book reviewer can have, and the results that may arise from his or her comments. Whether Clive Turnbull was just putting his original ideas on paper or repeating comments made by others, his comments seemed to have an influence on the conception of such works as "Early Houses of North-

ern Tasmania" (1964) and "Early Buildings of Southern Tasmania" (1970) and "Colonial Furniture of New South Wales and Van Diemen's Land" (1974).

Forty three years ago he wrote, "Mr Sharland's book, with its pictures of stone road-rollers and so on emphasises the lack of any authoritative work on Australian craftsmen. Are there, for instance, any colonial cabinetmakers known by name? Or silversmiths? Or glassblowers? Only the painters and their allied craftsmen seem to have been investigated and little enough is known about most of them ...".

I return to Mr Sharland's book with pleasure and nostalgia. We are in his debt for these records of the fast-vanishing past, much of which has gone in the lifetime of those of us who are in middle age. Nor can we expect, much longer, an oral transmission of the lore concerning these things. Some of us know the tales of the Tasmanian grandfathers, but they will be hardly passed on or remembered in the same fashion. The time has come for a scholarly examination, the more meticulous the better. Mr Sharland's book suggests many lines of enquiry. For instance:

- 1 Biographies of the colonial architects (or engineers or surveyors, for they were usually one and the same) and the relation of their Tasmanian works to their early training and environment.
- 2 Biographies of the builders (owners) of the notable

houses. Where did they come from, how were their properties financed? It would be interesting to know the times at which these houses and estates passed out of the hands of the original owners and the place of those dates in the economic history of the island. In the rare cases in which the estates have remained in the continuous ownership of one family, what is the exceptional reason for it?

- 3 The mechanics of colonial building and the achievements of known craftsmen.

Not only is the built environment now preserved and appreciated thanks to this work but the ideas for future research as described by the book reviewer did not fall on deaf ears.

Caressa Crouch

The Melbourne based author and historian Clive Turnbull played an important role in the arousal of public interest in Tasmania's colonial heritage.

*In 1949 he wrote **The Charm of Hobart**, with sketches and watercolours by Kenneth Jack (Ure Smith Miniature Series 4, Sydney 1949). Still eminently readable, this significant publication introduced a wider mainland audience to the architectural and historical qualities of colonial Hobart.*

Editor



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