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# AUSTRALIANA

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AUGUST 1997

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Vol 19 No. 3





## SIMPSON'S ANTIQUES

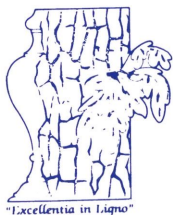
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Cover: Studio cabinet photograph of Kathleen Rouse, c.1886, Photograph by Freeman & Co, Sydney. Hamilton Collection, Rouse Hill (HR 94/49).

# THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



## — SOCIETY PROGRAMME —

### MEETINGS — 1997-98

Thursday  
6 November 1997

The Speaker on 6 November 1997 will be the former curator of Australian Decorative Arts at the Australian National Gallery and the former curator of Australian Art at the National Gallery of Victoria, John McPhee. His illustrated lecture topic will be '*Collecting the Uncollectable: An Aspect of Australian Popular Art*'.

Thursday  
26 January 1998

Dr James Broadbent, curator of the recently opened Francis Greenway exhibition at the Hyde Park Barracks, will be the speaker at the Society's Australia Day Function. His book, *The Australian Colonial House*, has recently been released by Hordern House.

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### SPECIAL ANNOUNCEMENT

Please note that Society meetings will be on the first Thursday of every alternate month:  
March, May, July, September, (A.G.M.), November.

They are held in the meeting room of the National Trust Centre, Observatory Hill.  
Ample parking available.

Drinks served 7.30-8.00pm, followed by Australiana showcase  
(bring your Australiana treasures along for general discussion).  
The lecture will commence at 8.00pm.



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# President's Report

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The quality of research that has been demonstrated by speakers to the Australiana Society meetings, and the quality of the contents and production of the Society's journal *Australiana* demonstrate that the Society has been well served during the year just past. It surprised me to find, when assisting with mailing the last journal, that almost half our members live outside of Sydney. Indeed many live interstate and overseas. This shows clearly how well regarded the journal is as those members have little opportunity to participate in other activities of our society.

In August, Robert Griffin, of the Historic Houses Trust, spoke on English Furniture Pattern Books and Australian Furniture design.

Louise Mitchell, Curator of Costume at the Powerhouse Museum, spoke on Colonial Costume & Fashion at the October meeting.

At our Christmas function, Dr Anna Rubbo gave a talk on Marion Mahony, the wife of Walter Burley Griffin who was an architect, artist and designer in her own right. Dr Rubbo is a senior

lecturer at the faculty of Architecture at the University of Sydney.

Old Government House, the National Trust property at Parramatta, was an appropriate setting for the Australia Day lunch this year and our stalwart Past-President and journal Editor, Kevin Fahy, who played a major role in furnishing the property, was a logical choice as speaker. I was unable to attend that function but I have read the transcript of Kevin's talk in the journal and I admire his erudition and tact.

This year we have benefited from the scholarship of the Historic Houses Trust in a very large measure. Scott Carlin spoke on Floor Covering in Australia, 1800-1850 at our March meeting. Scott is curator at Elizabeth Bay House.

Sally Webster spoke on Australian Photographic Portraiture in May and based much of her talk on the Trust's collection at Rouse Hill House.

And tonight our Hon. Secretary Michael Bogle will talk of his new publication *Design in Australia*. Michael is curator of Hyde Park Barracks and was previously at Rouse Hill House.

Our very hard working Hon. Treasurer, Andrew Simpson is working on a book on Australian Furniture and is not standing for re-election to the committee this year. He will be sorely missed and we thank him warmly for his work in the past. Not everybody is aware that in addition to maintaining membership records and the society's accounts, he has also been responsible for dispatch of the journal for some years.

Kevin Fahy has been Editor of the journal for many years and is responsible for its very high standard. He arranged for Johanna Cole (who some of you will perhaps remember as Johanna Fischbein) to take on the role of journal Editor. Kevin is also taking six months leave from the committee to work with Andy on the Furniture book. We thank him for towering support in the past and look forward to his return. We also thank Johanna for her assistance here.

I am pleased to say that several members have phoned me to suggest new names for the committee and they will be nominated tonight. We will welcome the additional support from members in this way.

## *Contributions Please ...*

We require articles urgently for our *Australiana* journal.

We would appreciate if our members doing research into aspects of *Australiana* "would put pen to paper and let us have the fruits of your labours for publication".

Please forward your submission to: The Editor, *Australiana*, PO Box 643 Woollahra NSW 2025.



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# The Australiana Society Inc.

## Income & Expenditure Statement for the Year Ended 30 June 1997

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### Journal Income

Sales to Members (as per portion of subscriptions)*	
201 @ 40.00	8,040.00
Other sales, back copies	492.50
Advertising	2,450.00
<b>Total</b>	<b>10,982.50</b>

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### Journal Expenditure

Production	11,210.30
Postage	632.70
Stationary	202.30
<b>Total</b>	<b>12,044.67</b>

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**Nett Surplus / (Deficit)** (1,062.17)

\* Based on 201 Financial Members as at 30 June 1997.

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### General Income

Subscriptions less proportion applied to journal	929.00
Annual dinner including raffle	6,025.00
Interest Received	81.58
<b>Total</b>	<b>7,035.58</b>

### General Expenditure

Corporate Affairs Fee	30.00
Subscriptions to R.H.A.S.	80.00
Stationary & Postage	79.20
Insurance	330.00
Annual Dinner Expenses	3,204.69
Government taxes & Bank charges	26.62
<b>Total</b>	<b>3,750.51</b>

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**Nett Surplus / (Deficit)** 3,285.07

**Total Surplus / (Deficit) for the year ending  
30 June 1997** 2,222.90

### Balance Sheet as at 30 June 1997

#### Accumulated Funds

Balance B/forward 1 July 1996	7,142.94
Plus Surplus	2,222.90
	<b>9,365.84</b>

These funds are represented by –

#### Current Assets

General Account	7,300.31
Investment Account	1,965.53
Deposit Glover Cottage (Bond)	100.00
	<b>9,365.84</b>

# Jeanettie Sheldon and her Galleries

Glenn R. Cooke

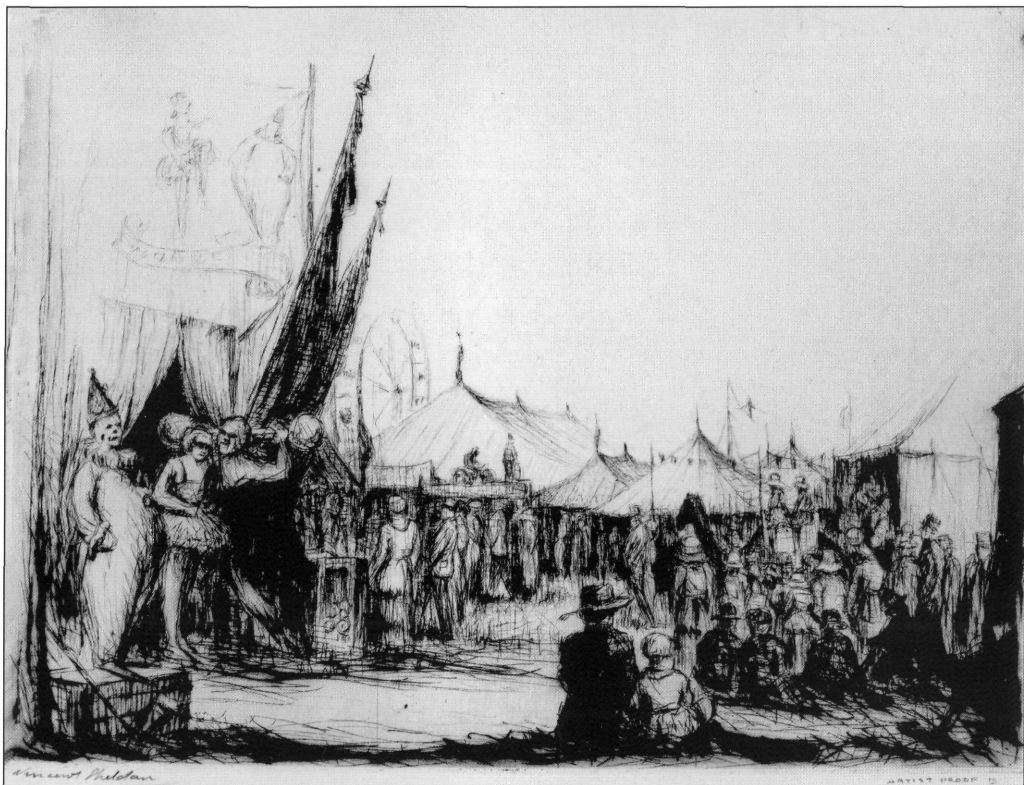
The history of art promotion and patronage in Australia is yet to be written but when it is the name of Jeanettie Sheldon will figure prominently in the section devoted to Queensland. Prior to the establishment of the Sheldon Gallery in 1921, the only venues in Brisbane for artists to display their works was at the annual exhibitions of the Queensland Art Society and the somewhat less prestigious displays at the Queensland National Agricultural and Industrial Association held in August each year. Individual artists arranged

their shows in rooms in the city and often took the opportunity to exhibit in August to tap the widest possible public including the visitors to the 'Ekka'. The Sheldon Gallery provided an alternate exhibition space for the most committed of Queensland Artists – Kenneth Mac-quen later wrote: "*It is a great boon I can tell you to have a gallery for the sale of pictures in Brisbane*"<sup>1</sup> and a space to see works by southern artists.

The type of art promoted by the Sheldon Gallery (and later Gainsborough Gallery) is important

as a document of taste and conformed largely with the conservative art being produced locally. It is possible to illustrate something of this through the works that have been acquired over the years in the Queensland Art Gallery – six of which are included with this article.

Jeanettie Sheldon (c. 1885-1974) also supported the Queensland Art Society (later Royal) by serving on the executive committee 1922-44, as Vice-President in 1922 and Honorary Secretary for a total of seventeen years. She was made a life mem-



Vincent Sheldon 1895-1945. Side show (7) 1935. Drypoint on off-white wove paper. Courtesy Queensland Art Gallery. Gift of Mrs Cynthia Sheldon, widow of artist 1981.

ber in 1932 in recognition of her services and she exhibited oils and watercolours with the Society 1923-60 and some examples of pottery in the 1920s. She lived in Melbourne from 1944, when she exhibited with the Victorian Artists Society, returning to Brisbane four years later. She sponsored several exhibitions after this but had essentially retired and later moved to Southport on the Gold Coast.

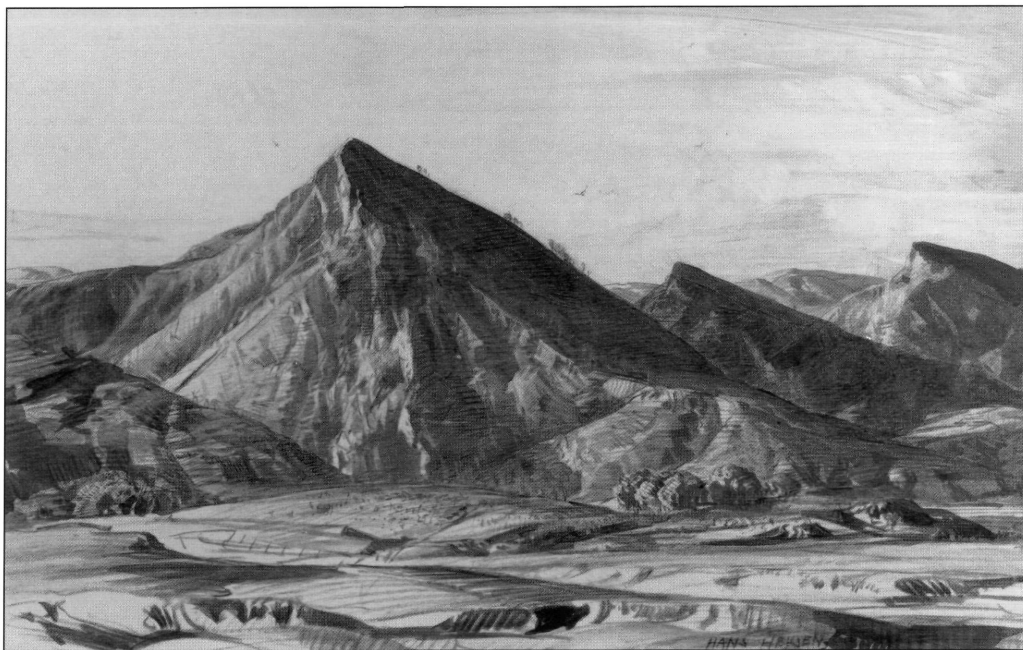
There was a generalised upswing in the production of art following the close of World War I, but what inspired her to open the gallery is conjectural. In May, 1921 the Sheldon Gallery opened to the public on the 1st floor of Preston House, Queen Street with a mixed offering of works from southern artists: Will Ashton, John D. Moore, David Barker, Laura Booth, Albert Collins, J. B. Watkins and Lloyd Rees (a notable young Queensland artist who had recently moved to Sydney). Lloyd Rees shared

the next main exhibition in August with a fellow Queensland who also had moved to Sydney, the book-binder, Walter Taylor. Sydney Ure Smith was their employer and his solo exhibition of etchings in November preceded the first (and only) exhibition by the Australian Painters and Etchers Society. Ure Smith was also included in this exhibition together with David Barker, Henry van Raalte, Eirene Mort, J. C. Goodchild, A. H. Fullwood, etc.

In April the following year, the gallery's premises were moved to the Bank of Australia Building (opposite the Courier Building) and on 17 May re-opened with a sketch exhibition by the Queensland Art Society. This exhibition was accorded a great success as the quality over earlier efforts by the Society was considerably improved and the works of Hubert Jarvis, William Bustard and Rubery Bennett among others were favourably mentioned. Southern artists such

as Jessie and Dora Wilson, however, were admonished "*... they must not have the idea that anything is good enough for Brisbane.*"<sup>2</sup> Watercolours by the Victorian artist J. McNally followed, while another exhibition of watercolours in August was by Albert Collins. Gwendolyn Grant, a prominent local artist, exhibited oils, watercolours and pottery in September. She was a capable portrait painter and her portrait of Mrs Josephine Muntz Adams (who had taught at the Central Technical College 1917-22) was singled out for particular comment.<sup>3</sup>

The Art and Crafts Society of Brisbane had largely ceased to function during the years of World War I as the members directed their energies to service and remedial teaching of the returned servicemen. Under the guidance of Mrs Frank Pearson the Society was re-activated and opened its first exhibition at the Sheldon Gallery on 23 October 1922. The pottery section received the



Hans Heysen 1877-1968. *The Three Sisters of Aroona* 1938. Charcoal, pencil, coloured chalks and ink wash on smooth cream wove paper. Courtesy Queensland Art Gallery. Purchased 1962





Vida Lahey 1882-1968. *The Cretonne Curtain* 1933. Watercolour and gouache over pencil on wove paper. Courtesy Queensland Art Gallery. Gift of Ann Gruen in memory of her mother, Margaret Dravall 1970

highest praise. Pottery also featured at Miss Jessie Woodroffe's exhibition which opened on 7 December which had the distinction of being the first, and only, solo exhibition of pottery in Brisbane for nearly thirty years.

The major event for 1923 (originally scheduled for December 1922), was an exhibition of *Southern artist's sketches*. Twenty two artists were represented including Lionel Lindsay, Will Ashton, James R. Jackson, W. B. McInnes, A. H. Fullwood, Thea Proctor etc, but this impressive showing of artists and modest prices (five to ten guineas) was not sufficient to tempt the buying public. A month earlier, in April, three prominent lo-

cal artists Rubery Bennett, Charles Lancaster and William Bustard held a sketch exhibition and were joined by Brisbane's most talented wood-carver and potter, L. J. Harvey. Miss Sheldon had to vacate these rooms in June as the owners wished to resume occupancy and, as she was unable to locate suitable premises, she decided she would deal from her residence 'Aloah', Bowley Street, Clayfield and manage exhibitions in rented rooms in the city.<sup>4</sup> She admitted "... the response to my efforts in keeping a gallery open for the display of good art work was so small that it did not warrant the continual expense of rent and upkeep."<sup>5</sup> In 1924, she arranged

individual exhibitions of works by Florence Lake, Gladys Owen, Lloyd Rees and Walter Taylor at Exton House and Vida Lahey at the Empire Chambers.

Records over the next few years are sparse but as the result of sales at the annual exhibitions of the Queensland Art Society were disheartening, one could assume Miss Sheldon's activities failed as poorly. In 1927, however, William Moore reported that Roy Parkinson's show sold paintings to the value of 226 guineas which, following the success of Vida Lahey's exhibition, suggested that a revival in the art market was at hand. It was the success of Lionel Lindsay's exhibition of watercolours, etchings, woodcuts and drypoints at the Public Library Building, William Street which finally persuaded Miss Sheldon to re-open her gallery. Sales of 500 pounds were made on the opening day of the exhibition, 31 July 1928 and sales by this popular artist (through the contact of Sydney's Macquarie Gallery) were one of the mainstays of her new gallery which she named the Gainsborough Gallery.

This new space was in the Colonial Mutual Building in Queen Street, next to the General Post Office and even though a division between two rooms had been removed to enlarge the space it was still not large. Sir John Longstaff, president of the Australian Art Society, visited Brisbane in 1931 and on viewing the gallery remarked "Miss Jeanette Sheldon's Gainsborough Gallery is good within limits but it is suitable only for small works, and it has no top light."<sup>6</sup>

An exhibition of etchings and monotypes, (the first produced in Brisbane), by her brother Vincent launched the premises on 18 August 1928. Exhibitions by Lloyd Rees and the British etcher Frank Brangwyn shortly followed. In December, she instituted an exhibition of small paintings by well known Australian artists, as well as art books and pottery and such exhibitions featured



every year at Christmas thereafter.

Prints appeared to (have sale) in Brisbane, as etchings by W. P. Robins, paintings and etchings of Central Australia by Jessie Traill, etchings and drypoints by Lionel Lindsay, etchings and coloured drawings by Sydney Ure Smith and etchings and watercolours by Vincent Sheldon were displayed during 1929. An exhibition by Brisbane born cartoonist Ian Gall, whose cartoons were featured in the Brisbane *Courier-Mail* and the Sydney *Bulletin*, were well received and twenty-five sold. Vida Lahey exhibited paintings she had produced in Europe in May-June. Although her works sold reasonably well it was not the success of her exhibition in 1927 but preferable to her exhibition one year later where her principal support was from her friend Daphne Mayo and two members of the Lahey family.

In October 1930, the Colonial

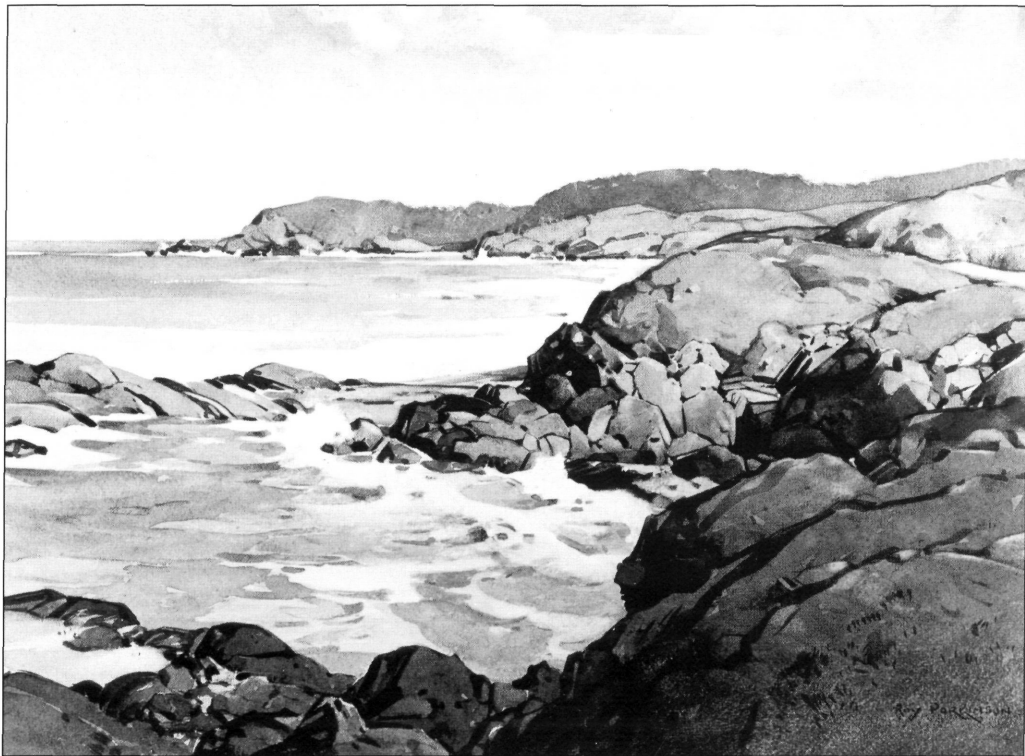
Mutual Building was partially destroyed by fire, so a change of premises was once more forced on Miss Sheldon. Her new premises where she was to remain for almost six years, (certainly her most stable period), was the top floor of the Bank of New South Wales Building on the corner of Queen and George Streets. She opened with an exhibition of graphic works by her brother Vincent. Works by her stable of artists were available but because of the worsening conditions of the depression it was no longer possible to offer constantly changing exhibitions. As an indication of the tightening financial situation, Gwendolyn Grant noted in the catalogue of her exhibition in July, 1931 that *"No prices have been fixed. Offers may be made which will be considered by the artist."*<sup>7</sup> As the gallery premises were quite small, larger scale exhibitions were held in the more commodious premises of Griffith Brothers Tea Rooms. Vida Lahey

exhibited fortytwo works there in August (with results more disappointing than previously) but William Bustard's exhibition of watercolours in October was a considerable success, no doubt owing to *"... his discriminating use of clear and luminous colours"*.<sup>8</sup>

The exhibition of paintings by Miles Evergood who began the program in 1932, would have been the most radical to be exhibited in Brisbane to date. Evergood, trained at the National Gallery School, Melbourne but had resided in the United States for some thirty years, as titles of four of his paintings indicated. He also spent a year in Brisbane as evidenced by titles of other paintings such as *Kalinga* and *Nudgee Waterhole*. Despite the urging in his catalogue that *"In view of the present financial conditions these prices are much lower than Mr Evergood charges"* his freely executed post impressionist style was too daring for Brisbane tastes as only



Vida Lahey 1882-1968. Beach Umbrellas 1933. Oil on canvas on composition board. Courtesy Queensland Art Gallery. Gift of Ann Gruen in memory of her mother, Margaret Dravall 1970



Roy Parkinson 1901-1945. The coast at Port Macquarie c. 1934. Watercolour and gouache over pencil on wove paper on cardboard. Courtesy Queensland Art Gallery. Gift of Miss Maria Therese Treweek 1934

one painting sold. However, when Evergood exhibited *Howard Smith's Wharf, Brisbane* in the 1932 Wynne Prize, the comments expressed in a review by Gavin Long indicates his work was advanced even in terms of Sydney audiences and it was further noted "... the controversy he started there on the question of modernism in art hasn't yet died down."

An exhibition of architectural drawings by R. G. Cummings (holder of the then Wattle Day scholarship) and oils and pastels by the Victorian artist Dora Wilson preceded the next successful exhibition of graphic works by her brother, Vincent.

An exhibition of *British Contemporary Art* was sponsored by Mrs Clarice Zander in Melbourne and Sydney and subsequently a selection of graphic media was featured at the

Gainsborough Gallery in October, 1932. The exhibition must have been appropriately supported by southern buyers as works by the British artists Sir Seymour Hayden, D. Y. Cameron, Frank Brangwyn, Norbertine Besslern-Roth, etc. had to be augmented with Lionel Lindsay etchings. An etching by Ernst Lumsden *The bazaar, grey day* was purchased by public subscription and presented to the Queensland Art Gallery in 1933. Miss Sheldon's sponsorship also aided the Gallery with the acquisition of another two prints—Hans Franck's *The Matherhon* and Agnes Miller Parker's *Fish* from an exhibition of modern colour prints later that year.

Blamire Young held his first exhibition in Brisbane in June, 1933 and Vida Lahey continued with her regular display of works. A watercolour by

Roy Parkinson, another Queensland artist, was selected for presentation to the Queensland Art Gallery but the fact that the public subscription of ten guineas was only completed in May the following year demonstrates forcefully the parlous state of the art industry in Brisbane during the 1930s. The year concluded with the second exhibition which showcased the work by students of the Central Technical College, (and which were to be an annual event until 1938), before the Christmas exhibition.

1934 saw another exhibition of Australian coloured prints in March, Vida Lahey in October and Vincent Sheldon in November. The Lahey exhibition is of interest to the collection of the Queensland Art gallery as two works, an oil *Beach Umbrellas* and a watercolour *The Cretonne Curtain*,

were purchased by Mrs Roy Darvall and later presented by her daughter in 1970, in her memory. The light filled *Beach Umbrellas* is one of the most delightful small works and *The Cretonne Curtain* with its strong, vibrant colours and daring emphasis of pattern, one of her most radical. One innovation was a thematic display by prominent local artists – the *Brisbane River* exhibition and a selection of these were illustrated in *The Queenslander* a local weekly magazine. Robert Campbell, later the first director of the Queensland Art Gallery (1949-51) held his first Brisbane exhibition, which also included a series of watercolours executed by him in North Queensland in 1933.

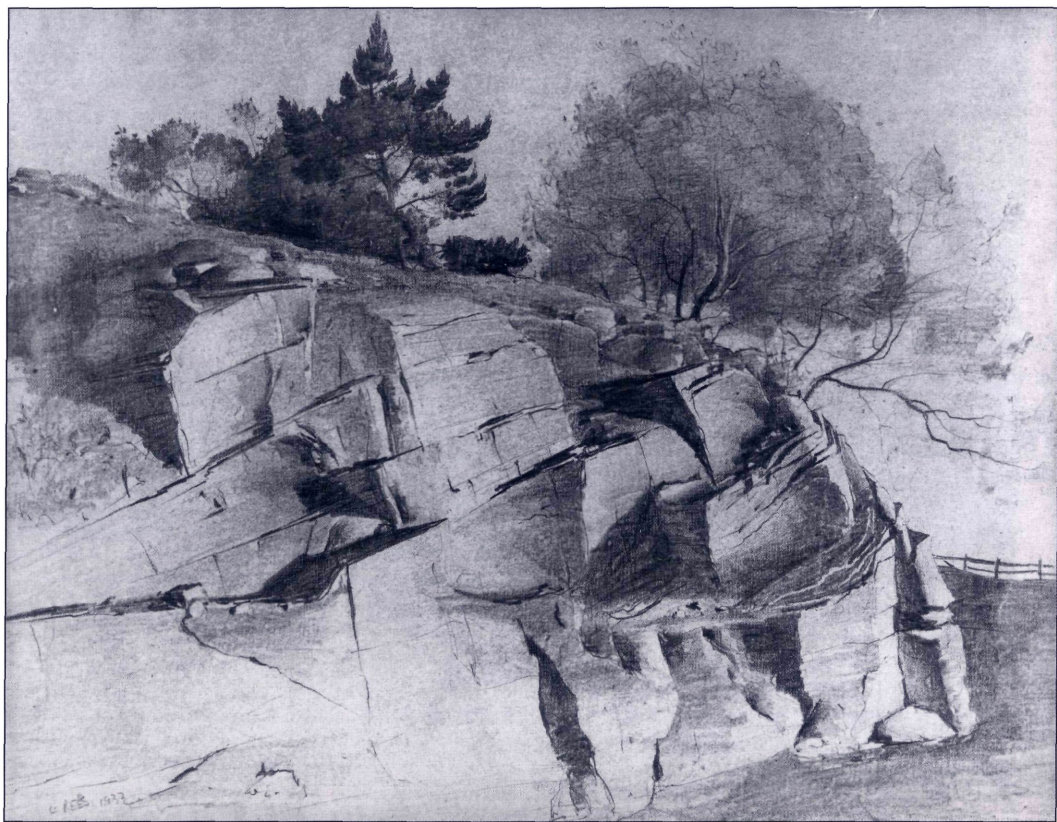
Monotypes by Melbournian Tom

Garret began the 1935 exhibition program on a high note. The evocatively blurred edges and undemanding imagery, made him one of the Gainsborough Gallery's most consistently popular artists. John Eldershaw held his first Brisbane exhibition and Roy Parkinson his second. Parkinson's catalogue explained "*These watercolours were gathered from a sketching trip through New South Wales and Victoria during which 5,000 miles were covered embracing both inland and costal districts. The collection affords some idea of the great diversity of scenery which Australia offers the traveller within her own boundaries.*"<sup>10</sup> Lloyd Rees' exhibition of pen and pencil drawings was well supported by local buyers especially Dr J. V. Duhig who purchased

three (one of which is now in the collection of the University Art Museum). An exhibition of bookplates later in the year, loaned by various collectors, attests to the strong local appreciation for graphic media.

Vida Lahey's 1936 exhibition, was held in the Union Trustees Chambers and although the catalogue quoted the opinion of the critic for the *Melbourne Herald*, Blamire Young, "*Miss Lahey is an assured artist with great resources both of subject and treatment and a sense of colour and gaiety that would bring her work to the fore in whatever company she was placed,*"<sup>11</sup> it did not inspire many purchases.

The expanding staff of the Bank of New South Wales required extra space so that the gallery secured new



Lloyd Rees 1895-1988. *The Cliff* 1932. Pencil on thin smooth cream wove paper. Purchased 1932. Courtesy Queensland Art Gallery



Jeanettie Sheldon from *The Steering Wheel and Society* and *Home Magazine* 1941. (Courtesy of John Oxley Library).

premises on the 3rd floor of the Kodak Building (Queen Street) and remained there until the outbreak of the Second World War. John Eldershaw's second exhibition of watercolours, largely of Tasmanian subjects, christened the new premises. The first Brisbane exhibition by newly arrived Tasmanian artists Margaret and Keith McNeil was "on modern lines" and their work was relatively radical. Stanhope Hobday's fair-minded introduction to the display, "one had to forget the conventions that had been binding for so long" but to a society in which Vida Lahey's flower paintings were regarded as 'modern' it naturally fell on deaf ears—no sales were made.<sup>12</sup>

Through the offices of Daphne Mayo and Vida Lahey, two local members of the Society of Artists, Sydney the first and only Brisbane exhibition of the Society was held at Parbury House in May, 1937, under the management of Jeanettie Sheldon. It brought to Brisbane an impressive array of works by some of Australia's most highly regarded artists but as only two watercolours were acquired by the Queensland Art Gallery Hans Heysen's *Three Sisters*, *Aroona*, *Sunrise* and Vida Lahey's *Hibiscus*, *Gerberas* and *Russelias* it was a missed opportunity. An exhibition of works by the students of Roy

Parkinson, another by the Adelaide artist Travis Webber and one by the Central Technical College students completed the year.

The financial tenor of these years is indicated by the first exhibition of 1938 which was *Nothing over three guineas*. Further the catalogue for both this and the succeeding exhibition of Vincent Scheldon's were typewritten

rather than printed. Kodak itself used the gallery space for an exhibition of photographs in which May and Dora Wilson exhibited oils and watercolours in June when watercolours, *Autumn in Collins Street* and *Polperro* were purchased for the Queensland Art Gallery. Bird studies by Neville Cayley and landscapes by John Salvana, (who had resided in Brisbane 1911-18), were amongst the last exhibitions.

After a display by local artists in Easter, 1939, Miss Sheldon decided to close the gallery. She records "By this time art interest had dropped below zero (it was never very high) and I could not afford to carry on indefinitely with war clouds gathering and consequent depression in the world."<sup>13</sup> She departed for Melbourne in 1944 and on her return in June, 1948 arranged a retrospective exhibition of Vincent's work, as he had died three years earlier. It was held in the premises of Finney's retail store in November. Jessie Traill's exhibition the following month was essentially her last commercial venture although she arranged her own retrospective exhibition at Finney's Gallery in March, 1950 and an exhibition of Australian artists, to support St Vincent's School at Southport in 1953.

It is apparent that Brisbane's art oriented public in this period between

the war was extremely conservative and emphasises the struggle Miss Sheldon had to face against a largely unsympathetic audience. Despite this it was quite a stimulating period in Queensland's art history and within this locale the exhibitions Miss Sheldon sponsored would have influenced Brisbane art appreciators. The need to support herself through these exhibitions ensured that her taste-making was of a conservative tenor. Apart from the support by the Catholic Archbishop Duhig, which has been documented in the published papers to the *Art Off Centre* conference, little is known of her role in Brisbane.<sup>14</sup>

Lloyd Rees speaks for the artists and the art public of the period as well as contemporary historians when he wrote to Miss Sheldon 1932. "I hope things are going well with you for heavens knows Brisbane artists and art lovers owe a big debt to you and if you find in one of the drawings I am sending you my own personal expression of appreciation and goodwill, I shall be very happy."<sup>15</sup>

Glen R. Cooke  
Curator, Decorative Arts  
Queensland Art Gallery  
**Endnotes**

1. Letter to Jeanettie Sheldon 8/7/1929
2. *The Society Magazine*, June, p.32
3. *Architecture and Building Journal of Queensland*, Oct, 1922, p.11
4. *Queensland Society Magazine*, July, 1923, p. 201
5. Sheldon Papers – Gallery Record, John Oxley Library
6. 'Art in Queensland, Useful criticism, views by Sir J. Longstaff, *Telegraph*, 13/10/1931.
7. *Brisbane Courier* 8/10/1927 p.22
8. Catalogue of exhibition at the Gainsborough Gallery 17/7-6/8/1931
9. *Telegraph*, 12/10/1931
10. *Art in Australia* 25/2/1933, pp. 17-19 and *The Bulletin* 15 Feb, 1933
11. Catalogue of an exhibition at the Gainsborough Gallery 21/5-11/6/1935
12. Quoted in catalogue 20/5-13/6/1936
13. *Courier Mail* 4/9/1936 p.20
14. Sheldon Papers – Gallery record, John Oxley Library
15. Published Queensland Studies Centre, Griffith University, 1997.
16. Letter from Lloyd Rees 30/10/1932



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# A Rare Early Tasmanian Desk Returns to its Place of Origin

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*Peter Mercer*

At a small ceremony at Hobart on 15 June 1995, a rare colonial cedar plan desk was returned to what was probably its place of origin: the office building that the Royal Engineers built and occupied in Hobart during the middle of the 19th century. (Fig. 1). The desk was handed over by the Tasmanian Museum and Art Gallery on long term loan to the Institution of Engineers Australia (Tasmanian Division).

Little is known about the desk's background except that it appears to have always been Government property. For many years it belonged to the Tasmanian Health Department and more recently it was used at the old Gore Street Maternity Hospital in Hobart. It finally came to the

Museum by purchase from St John's Park Hospital at New Town,

Its design dictates that it is no ordinary office desk but purpose-made for an engineer, surveyor or draughtsman. Cupboards largely take the place of drawers, to provide convenient space for the storage of rolled plans and maps when they were not in use.

Apart from its being an early colonial 19th century plan desk, a rare item in itself, the visual evidence that it was most probably made at the Hobart Royal Engineer's workshop makes the desk really interesting. It carries the impressed brand 'R. E. D.' [Royal Engineers Department] on it in several places. The letters 'R. E. D.' with a broad arrow under-

neath, or 'R. arrow E.', can be found on a wide variety of locally manufactured products that were considered essential to keep the colony moving. These included bricks, bolts, hinges, tools and agricultural equipment, as well as furniture.

When the desk was acquired, it showed the usual signs of wear and tear, and neglect resulting from being in storage. It had been modified on at least two occasions to adapt it to changing uses and fashions. The most noticeable of these changes was the replacement, probably in the 1950s, of the original doors on one side with drawers. Much earlier, in the 1880s, the original door knobs had been replaced in the top drawers and the original squared edges to



Fig. 1.





Fig. 2.

the desk top and pedestal had been curved to reflect the style of the day.

It was decided not to restore the desk to its original appearance but to retain the alterations that were made in the 1880s. These features are not displeasing. To restore them would be costly and can always be done at a later date if desired. On the other hand, to reinstate the doors on the altered side of the desk was considered a priority because the later alteration destroyed the desk's original use for holding plans. The reconstruction of the door, by very accurately copying from the original door on the other side of the desk, was expertly carried out by Hobart

furniture restored and antique dealer, Tony Coleman. They match very well. The cedar for them came from panelling Mr Coleman had in stock and which he had obtained from the old Bridge Hotel at Richmond, Tasmania. Apart from this major restoration work the rest of the treatment has been a few minor repairs, and a general clean up and a waxing.

During restoration it was found that a few early raised head screws with hand cut threads had been used in making the desk. They, of course, are only visible when the desk top is lifted off. 'R. E. D.', with the broad arrow impressed, has been found in twelve places. There are four on each

pedestal, one on each of the original doors and two under the desk top. There could well be more.

When the plan desk was made in Hobart, about 1840, the furniture industry in the Colony was well established with a flourishing inter-colonial trade. Cabinet-making was employing hundreds of people, both convict and free. Products ranged from plain functional Government office and store equipment to quality domestic furniture made to order for the houses of Government officials and the more affluent free settlers.

Furniture manufacturing ap-

appears to have started in Van Diemen's Land soon after European settlement. Crude functional pieces soon began to be made out of local hardwoods as a makeshift expedient. Good furniture would have been in short supply. Cargo space on the crowded little ships of the day was at a premium, with domestic furniture being low on the list of necessary chattels for the immigrant to take half way across the world.

Already well regarded as a fine wood-working timber, New South Wales, cedar was shipped to Sullivan's Cove as early as 1804 for cabinet-making and constructional work. By the 1820s, dozens of convicts were busily employed at a large cabinet-making workshop in Hobart Town, called the King's Yard. Where exactly this yard was, presents a problem. Perhaps there were two. A watercolour painting by Samuel Prout Hill titled *From the Paddock by the King's Yard*, about 1845, (TMAG collection) shows a low stone jetty, or slip as it is called, with timber stacked on it waiting to be moved up to the yard and put to use. This was just north of Hunter Island near Macquarie Point where the Royal Engineers had by this time established their offices, depot and workshop. The Royal Engineers, being responsible for Ordnance, took over the King's Yard. But, while a plan of Sullivan's Cove and the central part of Hobart Town in 1836 (GO/33/21) marks this area with the jetty, timber-yard and Engineer's Office, it shows the King's Timber Yard in front of the present Parliament House. Photographs show that a timber-yard was on the waterfront there until the early years of this century. Whichever yard was the King's Yard, the Royal Engineers took over the responsibility for the manufacture of furniture for Government use soon after their arrival. Some furniture

from the King's Yard, mostly made for office use but including a few outstanding items, has survived from this period and a few pieces are positively identified by having the brand 'K. Y.' impressed on them.

The late 1820s and the 1830s saw tremendous growth in Tasmania. There was an unprecedented boom in land and resource development that lasted until the early 1840s and has never been equalled. From a maritime threshold, free settlers, by the end of the 1830s, had occupied all of the good pastoral lands of the Northern and Southern Midlands, the Upper Derwent and that the settled, pastoral appearance we recognise today soon resulted from the sweat of thousands of convicts clearing land for their masters, building, in some cases, very substantial homesteads and developing in strategic locations rural villages, that it was believed, would one day become large, provincial market towns. Streets and boundaries extending well into the countryside and unused to this day bear witness to this faith in a future that did not eventuate. This land development boom in Tasmania and the settlement of Victoria by squatters from Tasmania and NSW in the late 1830s, created the great demand for furniture and other local manufactured products.

In this euphoric period of economic expansion, Captain Roger Kelsall of the Royal Engineers arrived in December 1835 to establish an Ordnance Office in Hobart Town. This marked the beginning of a Royal Engineers presence in Tasmania, which lasted until the withdrawal of the Imperial Garrisons in 1870.

Kelsall had the distinction of being the first serving officer of the Royal Engineers to arrive in Australia. Other men followed him with the much needed expertise to train

and manage the huge numbers of convicts employed in public works, particularly during the Probation Period of the 1840s.

On Castray Esplanade the imposing stores, which came under the Board of Ordnance and in turn the Royal Engineers, were built in 1834 to service the recently completed wharves on the southern side of Sullivan's Cove and largely replace the Commissariat. The Royal Engineers developed their yard and workshops at Macquarie Point as a headquarters from which to supervise the construction of public works by convicts. In 1848, in front of the yard, they built an attractive gothic revival style building for their office. (Fig. 2). It was conveniently well away from their comrades at Anglesea Barracks and imposingly sited at the eastern end of Macquarie Street.

No longer the centre of industrial enterprise, the building became, following the departure of the Royal Engineers, an adjunct to the Tasmanian Mainline Railway system after 1876. It was used variously as a Railway Institute, office and storage building until recent times. The years of being on the edge of a dirty, polluted industrial area next to the docks and the thick smoke of steam trains passing in close proximity to it several times a day blackened its sandstone walls. Neglect hastened the decay of its fabric.

With the termination of rail passenger services in the late 1970s and the removal of the station and railway yards its future was in doubt. Fortunately its great heritage value was recognised and restoration, commenced in the mid-1980s, was completed in the early 1990s.

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*Peter Mercer is Curator of History at the Tasmanian Museum and Art Gallery in Hobart.*

# The Poetics Of Play: Kathleen Rouse, Her Dolls and Mrs Cockram

*Andrew Montana*

The physicality of male outdoor sports championed from the last quarter of the 19th century in Australia has eclipsed some of the gentler activities women performed. Kathleen Rouse (1878-1932) possessed a rich interior life formed early in her childhood; it was often through her nurse Mrs Cockram or 'Nana' as she was affectionately called, that impressions were transmitted, subtly influencing models of 'feminine' character and behaviour.

Born in Devonshire, England, [1850?] Mrs Sarah Cockram came to Sydney around 1878, the year of Kathleen Rouse's birth and two years before being accepted as the young girl's nanny. Mrs Cockram possibly came either through an employment agency or through a Miss Fowler of Sydney who had provided Rouse Hill House with other staff. Prior to her arrival the newly wedded Mr Edwin Stephen Rouse and Mrs Bessie Rouse (née Buchanan) had difficulties with their Rouse Hill staff. Consequently Bessie was careful in the appointment of a nurse for her daughters, Nina and Kathleen. She made the right choice in selecting Mrs Cockram.

Already near thirty, Mrs Cockram had experienced distressed personal relationships in England. The fact that her death certificate records two deceased children and her marriage status is registered as unknown suggests experiences shaping her devotion to Kathleen and Nina. They became her welcomed charges as well as her surrogate children. According to contemporary Australian class conventions, Mrs Cockram's life in England was seemingly never discussed; little is recorded on the certificate indicating

that any detailed communication occurred between her entrusted self and the Rouse family.

In Kathleen Rouse's and Mrs Cockram's relationship, the doll's clothes and paraphernalia which Mrs Cockram made, were points of depar-

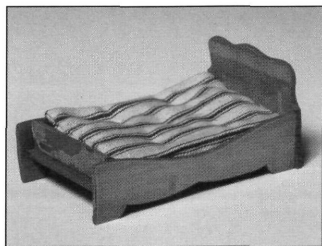
ture for the creative, questioning imagination of the independent Kathleen. Kathleen was a gifted, observant girl whose passion for reading and writing was a foil to her sister Nina's energies. In the cabinet studio photograph of Kathleen (Fig. 1),



Fig. 1. Studio cabinet photograph of Kathleen Rouse, c.1886, Photograph by Freeman & Co, Sydney. Hamilton Collection, Rouse Hill (HR 94/49).

the bond she felt towards her doll is evidenced by her ease in holding and guiding it. Kathleen, wistful, yet assured, protects her doll or offers it for admiration. The doll's clothes of honiton lace trimmed dark velvet fit over the cuirass form of its body, in imitation of 1880s adult female fashion. The head is bonneted and its feet booted, accessories denoting an excursion or formal visit. Kathleen is dressed in an embroidered cotton net outfit with a heavy silk waist sash, a style befitting her young years yet also adaptations of a woman's draped costume.

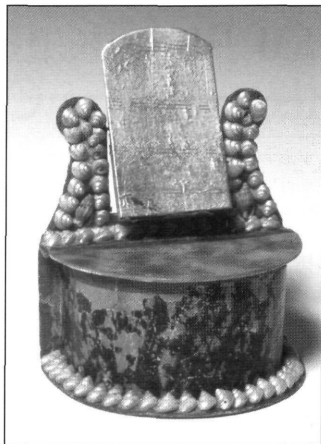
Family tradition suggests that Kathleen's dolls become characters



Bed.

for her plays. She created them through the story books she read – or that Mrs Cockram read to her – and from the ideas she absorbed from surrounding adults. The dolls became heroines or heroes of romance, courtship and adventure. Kathleen staged colourful pageants in which the dolls interacted together – for better or for worse. They were issued with invitations to parties, balls and weddings. Mrs Cockram's service was often called upon to modify or create costumes for these grand occasions. A miniature silk satin wedding ensemble with lace fronts, pearls and waxed blossom is one surviving costume made by Mrs Cockram for Kathleen's entourage.

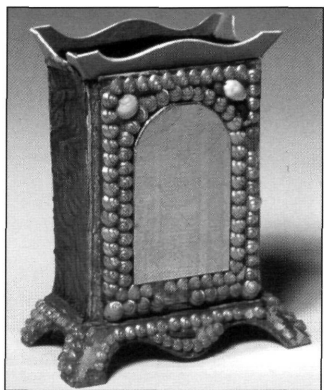
For Kathleen, the nursery was a poetic space where her dolls, their houses and furniture, the teeming bookcases and her creative scribbles



Dresser.



Infant's bed.



Wardrobe.

all participated in an universe with Mrs Cockram's 'big things'. A surviving children's book inscribed 'Kathleen B. Rouse' describes a little girl's affections for her favourite doll Angelina Seraphine. This suggests direct points of inspiration for Kathleen's poetic

childhood play:

*"I think the birds, and flowers, and dolls all talk and know what they say to each other. I dreamed about it one night, and sometimes I think I didn't dream it, but maybe Angelina told me all about it ... I wish I could be a doll, so I could have everything talk to me, instead of somebody else telling me what to say ..."*

Kathleen's meals were taken in the nursery. Before she was ten – the age at which children were given entrée to the adult dining-room, Mrs Cockram instructed Kathleen and her sister in table manners. Family excursions by rail into Sydney or the weekly ritual of church attendance at Rouse Hill Village always included Nana.

As Kathleen grew into a young woman, Mrs Cockram remained at Rouse Hill House. She sewed or mended the household linen and clothing and acted as a valued companion to Mrs Bessie Rouse. Mrs Cockram died in 1913 and was buried by the Rouse family at the Christ Church Rouse Hill Cemetery. A book gifted to her in 1885 bears an inscription marked Exodus 33.44 *"And he said, My presence shall go with thee, and I will give thee rest"*.

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# Island Encounters at Macleay Museum

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Susie Davies

*Island Encounters: artefacts from the Torres Strait and Pacific Islands, 1860-1891* is the latest exhibition on display at the Macleay Museum, a museum of the history of science within the University of Sydney.

Collecting indigenous artefacts was an outcome of European contact with indigenous peoples in the nineteenth century and this theme is explored in the exhibition, which fo-

cuses on artefacts from the Torres Strait and the Pacific Islands in William John Macleay's ethnographic collection and how they were acquired. Although the indigenous perspective in such encounters is regrettably absent, some clues are revealed through the accounts of collectors. On display are artefacts collected from the Torres Strait Islands, Papua New Guinea, Solomon Islands,

Caroline Islands, Kiribati and Samoa.

William John Macleay (1820-1891), a squatter and politician, amassed a collection of more than 1,000 artefacts from Australia and the Pacific region between c. 1874 and 1891. His collection was one of the major private collections of ethnographic material in colonial Australia. The core of Macleay's collection are those artefacts collected during the



Fig. 1. View of main gallery.





Fig. 2. Tapa dress from Samoa, 1880s.

Chevert expedition to Papua New Guinea (through Torres Strait) in 1875.

Funded and organised by Macleay, the primary aim of the expedition was to enlarge the Macleay family natural history collections. However, Macleay also acquired artefacts as a result of interaction with indigenous peoples. During such encounters, which were often brief, Macleay either gave or presented trade goods such as metal tools and glass beads, as gifts or in exchange for artefacts. Viewed in this context, Macleay's collection represents interaction between indigenous peoples and Europeans.

The exhibition displays many of these artefacts, and the remnants of the trade goods (metal machete blades and adze heads, glass beads, mirrors) that Macleay took with him on the expedition. Some of the artefacts illustrate the melding of cultures with the trade goods being incorporated into traditional items as part of their design. Other artefacts were made by the indigenous peoples spe-

cifically for trade. The artefacts represent the collecting activities of several people, including Macleay's cousin, Captain Arthur Onslow (1833-1882), a retired naval officer and politician. Onslow had previously visited Hammond Island, western Torres Strait, on the British surveying vessel *HMS Herald* in 1860. Some Torres Strait artefacts on display may have been collected during Onslow's earlier trip. The Torres Strait collection in the Macleay Museum is the oldest held by any museum in Australia.

A major part of Macleay's collection comprises masks, clothing, personal ornaments, clubs and spears from the Papuan Gulf region of Papua New Guinea. These items are directly associated with European scientific investigations and exploration of the south-eastern part of the island in the 1870s and 1880s. While some of these items were acquired during the Chevert expedition, others were collected by the British explorer Theodore Francis Bevan (1860-1907) in 1887. Bevan made five trips

to New Guinea between 1884 and 1887, the last of which was partly funded by Macleay.

Masks, rare chalk figures and ornaments from New Ireland on display, were collected by the natural history collector James Cockerell, who spent 12 months in the region from late 1875 with the Methodist missionary Rev. George Brown (1835-1917). Brown, who established a mission in the islands of New Ireland and New Britain, was also accompanied by a group of Fijian and Samoan converts. Cockerell made many visits to the islands of New Ireland and New Britain with Brown, who was an avid collector of artefacts.

Artefacts from the Solomon Islands on display include some collected by the shell-collector John William Brazier (1842-1930) during the voyages of *HMS Curacoa* in 1865 and *HMS Blanche* in 1872. Both vessels were among those which cruised the Pacific monitoring British interests in the islands. Brazier also collected artefacts from the Gilbert islands (now Kiribati) and the Caroline

Islands during the voyage of the *Blanche*, some of which are on display in the exhibition. Particularly striking are a helmet made from the skin of a porcupine fish and a woven suit of body armour from Kiribati, thought

to have been collected by Brazier.

But perhaps the most striking object on display is the dress featured above. This dress from Samoa, is sewn by machine in the European "Mother Hubbard" style, with 'leg-o-

mutton' sleeves and ruffles, yet is made of bark cloth (*tapa cloth*), plant dyes, hibiscus plaiting on sleeves with pandanus strips on the neck line and hem. It is an excellent illustration of how increased contact with Europeans, probably missionaries, led to changes in the clothing styles worn by Samoan women.

The deep red colour of this dress is unusual, as are the blue and yellow dyes used in the pandanus decoration. *Tapa* manufacture is the work of women in Samoa and is a very time consuming task. The motifs are either applied by hand, or with stencils or design tablets.

The story associated with the dress is also interesting. It was found inside a rolled up shaggy mat (*ie sina*) in the Museum in the early 1980s. An inscription written on the mat reads "from Mataafa to d'Alpuget". The mat is said to be of a type associated with the *taupo* or high born village virgin and was used to prove the virginity of the *taupo* when she was married. It is not known whether there is a connection between the dress and the mat in which it was wrapped, although given the interesting features of the dress, it is possible.

Mataafa Ioseffa was a Samoan chief who died in 1912. Jean Albert Gustave d'Alpuget, was a commercial customs agent operating throughout the Pacific region from the 1880s and who had copra interests in Samoa.

One of his six children, Blanche d'Alpuget, donated her father's collection of Pacific Islands artefacts to the University of Sydney's Anthropology department in 1936. Some of these collections including this dress were transferred to the Museum in the 1960s.

*Island Encounters* opened in March 1997 and will be on display until 1998. The exhibition was curated by Susie Davies, Curator of Ethnography.

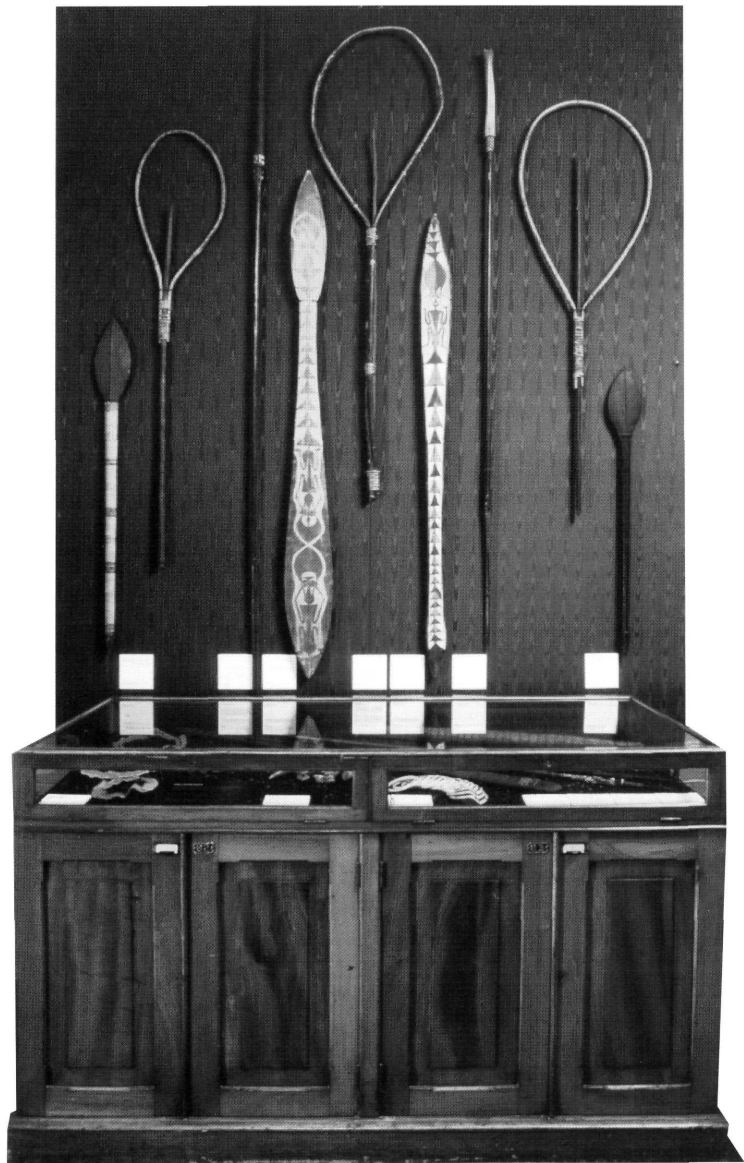


Fig. 3. Panel including 'man catchers' from New Guinea, 1870s.

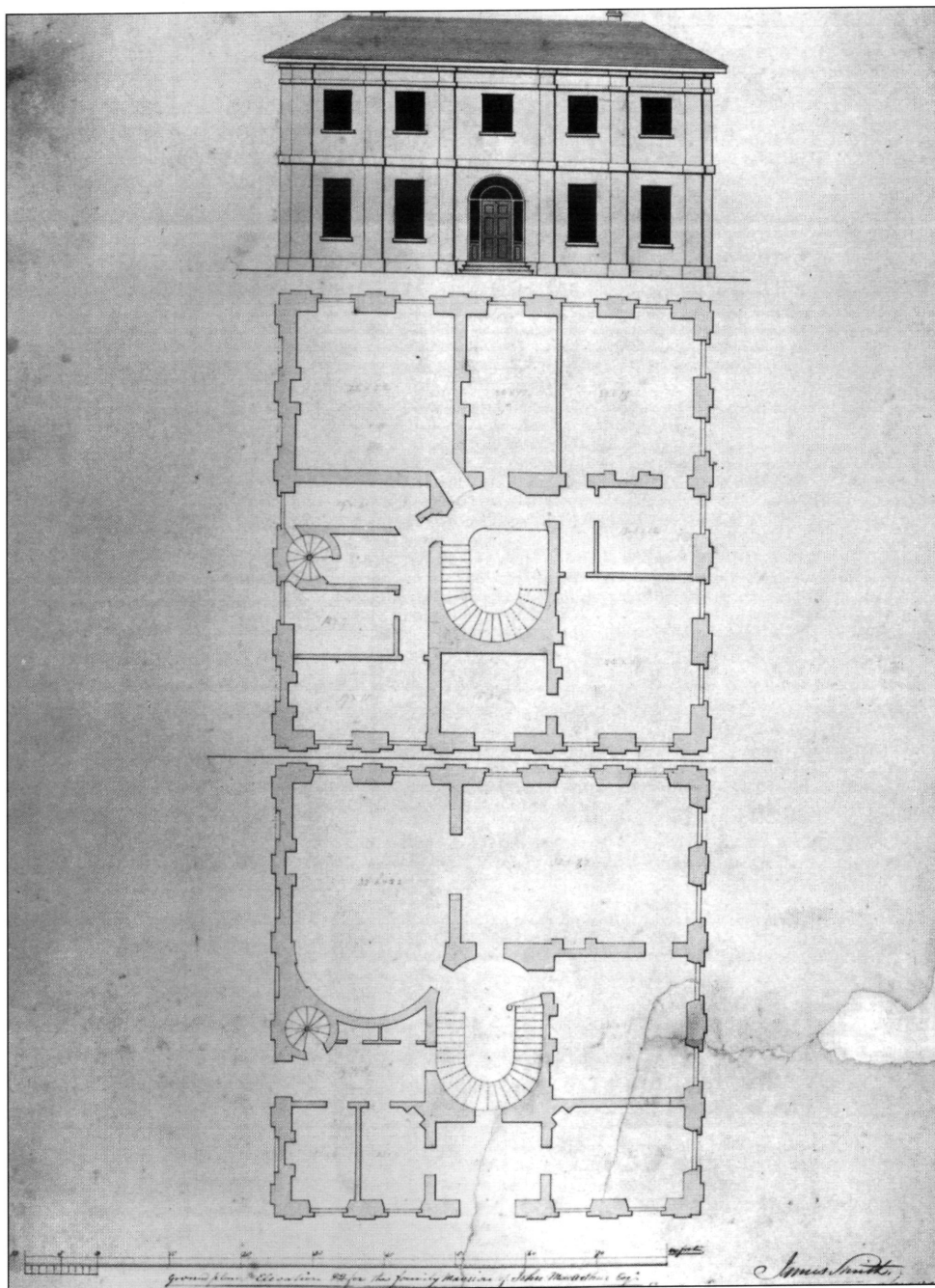


Fig. 1. James Smith 'Ground Plan Elevation Ec for the family mansion of John Macarthur Esq: Camden', 1822. MacArthur Papers, Mitchell Library, State Library of NSW.

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# The Australian Colonial House

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James Broadbent

James Broadbent's long awaited book, *The Australian Colonial House, Architecture and Society in New South Wales 1788 -1842*, has recently been published by Hordern House, Sydney in association with the Historic Houses Trust of New South Wales, with the support of the Friends of the Historic Houses Trust.

*The Australian Colonial House* is the first comprehensive history of domestic architecture in New South Wales during its first years. It contains contemporary

paintings, rare nineteenth century photographs and intriguing house plans, many of which have never before been published. As well, James' extensive commentary is supported by many contemporary accounts which shed light on the development of our architectural history.

James Broadbent is well known to members of the Society for his work as an historian, curator, conservationist and author of many publications exploring the history of nineteenth century New

South Wales.

On the following pages, we have published extracts of New South Wales architectural history. The first is John Macarthur's earliest plans for Camden Park, the second being Cumberland Place in the Rocks, Sydney.

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Editor

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## John Macarthur

John Macarthur's building activity culminated in the erection of Camden Park, although he died, insane, in 1834 shortly before its completion. During the last years of his life his enthusiasm for planning and building increased in proportion to his mental instability. Periods of frenzied building activity were followed by bouts of depression. It is necessary to trace the story of Macarthur's madness from at least 1822 in order to understand his work as an architect — his progression from the role of client to that of designer.

In the last twelve years of his life Macarthur considered designs from at least six different architectural pattern-books and consulted — or, more accurately, directed — at least five different architects and draughtsmen to prepare plans. Unlike other colonial amateur architects, Macarthur appears to have worked almost entirely through amanuenses. Only one

or two architectural drawings in Macarthur's hand are known, but there is ample evidence in the continuing themes of these various designs to show that it was his genius that determined the form and style of Camden Park up to its penultimate stage. Macarthur was not a patron of architects, rather, he was a grand amateur, who used the architects' basic draughting and constructional skills to interpret the ideas he presented to them, whether they were his own or taken from published sources.

Hambleton at Parramatta and the Home Farm, Camden, were built in the infancy of Macarthur's passion for house building and their designs are probably more attributable to Henry Kitchen than to Macarthur. They were simple and refined but unsuited both in size and style to major houses for the leading pastoral

family in the prospering colony. Macarthur planned a family seat at Camden, and an equally imposing house near the town, not a diverting marine villa, like Captain Piper's, but a house that would testify to its proprietor's position, wealth and power.

Macarthur appears to have made little or no distinction between the character of the house he planned for Pyrmont, overlooking the town, or that for Camden, overlooking his estate. For each site the house was intended to be impressive, modern and substantial. The severe, Greek Revival mansion that Kitchen drew would have fulfilled these roles admirably, either on the point of Pyrmont or on a hilltop at Camden.

After Kitchen's death it was necessary for Macarthur to find another architect to translate his ideas or the designs he selected from his pattern-books. It is interesting, considering



the number of architects, draughtsmen and builders he employed between 1820 and 1832, that he does not appear to have used Francis Greenway. Macarthur was possibly antagonistic to Greenway's connection with the government, but it may have been Greenway's pride and belief in the status of the artist that presented a bar to their association. Greenway was not averse to taking his inspiration from published sources, but even in the first dark months after his transportation to the colony, he found it 'painful [to his] mind as a professional man' to copy a building at the request of the governor. With his pride already bruised by his treatment by the government, it is likely that, if he had been approached by Macarthur, he would

have regarded working to Macarthur's directions an affront to his talent and a prostitution of his art. Sir John Jamison, and possibly William Howe, transferred their patronage from Kitchen to Greenway, but Macarthur employed as his clerk the government architect's old adversary, the builder-architect James Smith.

In 1822 Smith drew up the 'Ground plan Elevation Ec for the family Mansion of John MacArthur Esq.: Camden' (Fig.1). He signed the drawing 'James Smith Surveyor'. The design was for a large, square, two-storeyed house with four fronts of five bays, each 60 feet (18.3 metres) long. Each front was decorated with six ill-proportioned pilasters in two stages, divided by a string course at first-floor

level and another forming a frieze-like band beneath the eaves. The planning of the suite of principal ground-floor rooms is remarkably accomplished, but the first-floor plan shows the same inept designing as the elevations, suggesting that Smith was adapting a ground plan from a published source, almost certainly selected by Macarthur and was instructed to provide elevations for it.

Despite its lack of architectural finesse, this villa, with three regular fronts enclosing a suite of variously shaped rooms, would have contrasted with both the conservative Palladianism of Jamison's Regentville and the ordinariness of Juniper Hall and Cleveland House but, wisely, Macarthur set this crude scheme aside.



Fig. 2. Cumberland Place, Sydney. Undated photograph private collection.





Fig. 3. View of Cumberland Place by Lionel Lindsay c. 1912. Dixon Galleries, State Library of NSW.

## Cumberland Place

Cumberland Place (Fig.2) was essentially a large bungalow or verandah-cottage, bisected by an imposing pilastered and pedimented two-storeyed pavilion. Return wings on either side created a U-shape, with verandahs on the outer side and a continuous corridor on the inner side enclosing a small open-ended courtyard (Fig. 3 and 5). The verandah roofs were not continuous with the main roof of the house but were designed, originally, as light, curved canopies; by 1880 these had been replaced.

The central pavilion was ideally suited to the superior status of the house and its siting. It formed an im-

pressive entrance piece, with an arcade below and, it appears, a loggia above with screened or louvred openings and views over the quay, the town, the Government Domain — over the pedimented addition to Wharf House across to Government House.

As in Greenway's additions to Wharf House, and in his designs for the law courts in King Street and Liverpool Hospital, the staircase at the back of the central block was semi-circular in plan and expressed as an apse, projecting into the rear courtyard.

From a view drawn by Lionel

Lindsay in about 1912 (Fig. 4), shortly before the house's demolition, it appears that the interior was as carefully designed as the exterior and highly finished. Extending to either side of the apse was an arched transverse corridor terminating at either end in full-length niches as wide as the corridor and echoing the central apse. At the junction of the transverse corridor and side corridors, the ceilings were groin vaulted. In plan, this arrangement of entrance hall, stair-hall and cross corridor must have resembled the remodelling of Ultimo House (Figure 5.2) a decade earlier. From the detailing of the ends of the

treads, it appears the stair was of wood, as at Cleveland House, rather than stone. It is likely that the first-floor room to which the staircase led and which, in turn, opened into the upper loggia was a drawing room. If so, the spatial effects of the hall and stair would have been fully exploited.

In contrast to Juniper Hall and Cleveland House, Cumberland Place aimed not to impress by its size (although it was a substantial house seven bays wide) but by its sophisticated form and detailing. Altogether it was a far superior house. Robert Campbell, it seems, wished to show his taste; the two Coopers, their wealth.

Although Campbells' 'cottage orneé' was smaller in scale than Henrietta Villa, it appears to have been equal in architectural quality and similar to it in interior architectural detail, notably in the careful manipulation of space and in the minimal use of mouldings to articulate the surfaces. Cumberland Place may possibly have surpassed Henrietta Villa in the refinement with this detailing was executed.

Most of the hallmarks of Greenway's style are shown in the design of the central pavilion of Cumberland Place: in its three-bayed

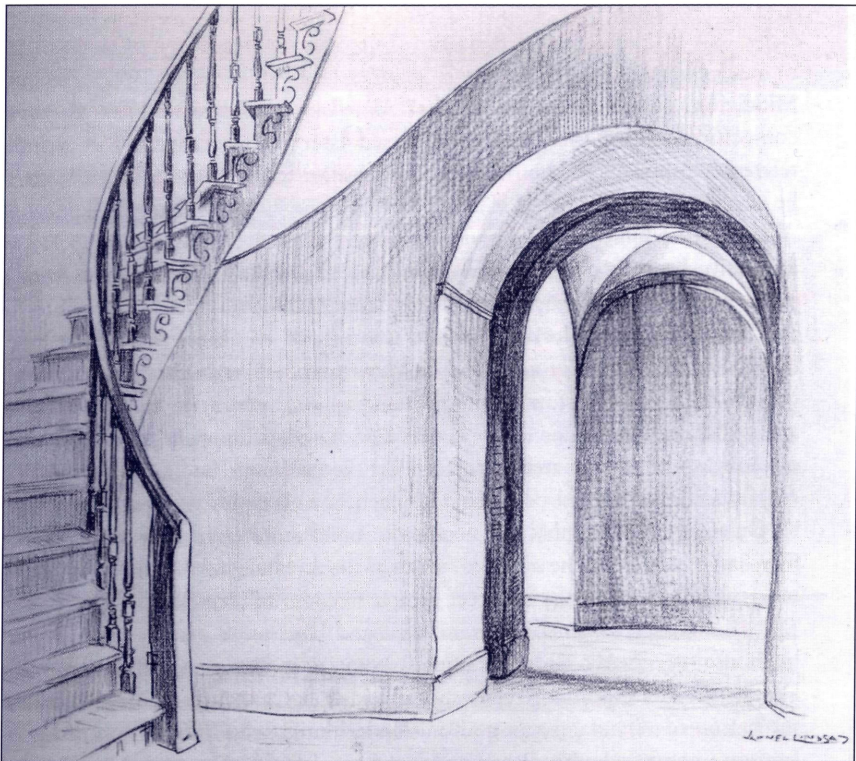


Fig. 4. Cumberland Place, Sydney, by Lionel Lindsay c. 1912. Dixon Galleries, State Library of NSW.

pedimented form; in the use of a blind or louvred lunette in the tympanum of the pediment; in the use of a ground-floor arcade; and in the configuration of the stair. The pedimented pavilion is closely related to those at Government House and Wharf House, but differs from them in having an opening to either side, a distinctive feature which it shares with the central section of Greenway's principal work in Bristol, the Clifton Hotel and Assembly Rooms of 1806. Possibly, it may also be related to a specific pattern-book source, a design for a villa in Charles Middleton's *The Architect and Builder's Miscellany*, published in 1799. Greenway's conjectured use of this book is discussed later in this chapter. The architect's reference to printed sources is illustrated however

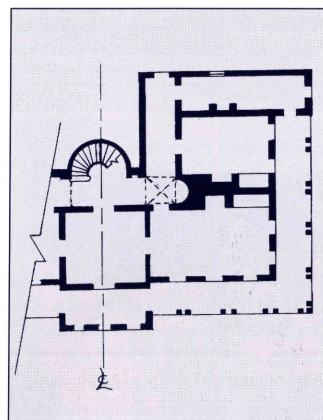


Fig. 5. Cumberland Place.

in the house in Bligh Street that he appears to have designed at about this time for Robert Campbell junior.





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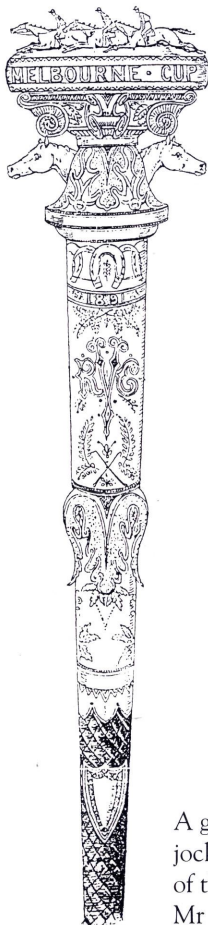
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A gold mounted whip, presented to the winning jockey of the Melbourne Cup for 1881 on behalf of the Victorian Racing Club and donated by Mr P H Reynolds of the Royal Mail Hotel.