

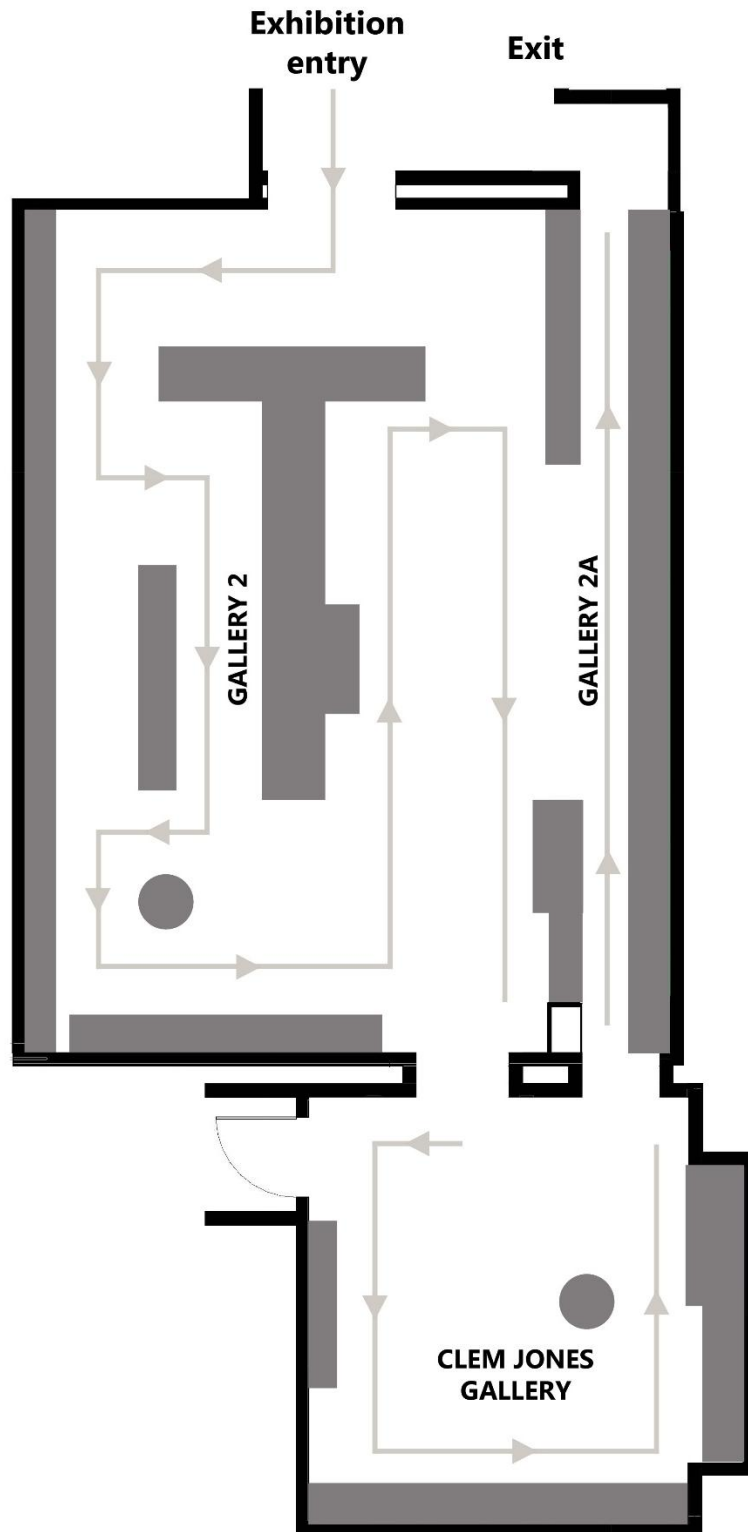
# Precious



LARGE PRINT  
EXHIBITION TEXT



# Exhibition layout



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## **Title Wall**

At night, Brisbane's offices and suburban houses take on a mysterious character. Walking through the city's streets, passing windows illuminated like theatre stages, many of us tend to speculate about what lies inside: furniture, objects, people and their activities. We might wonder what sets these places apart from others.

*Precious* responds to our curiosity with dozens of collections transported to the Museum from Brisbane's suburbs and surrounds. It reveals that sometimes, hidden from view within a home in Greenbank, Gumdale or Graceville, or concealed behind the seemingly bland façade of an office building in Fortitude Valley, West End or Bowen Hills, are thousands of carefully collected objects that are fascinating... amazing... astounding.

*Precious* affirms that amongst current and former residents of our city, there are experts, connoisseurs, fanatics: people with deep knowledge of subjects we may not even have known existed. These individuals are treasures of the city themselves. With great generosity, they have lent their precious items to

Museum of Brisbane for the wonder and enjoyment of us all.

The collections in *Precious* have never been brought together before and few have ever been on public view.

## Gallery 2

### Introduction

*Precious* introduces the stories of many remarkable collections and collectors. It may remind you of collections you once had or objects you once desired. While some of the items displayed are not related to Brisbane in themselves, they have landed in homes and offices in or near Brisbane by way of the collectors' energy and enthusiasm. Most have remained in their own cabinet, box or case since they were acquired. For many, *Precious* is their first outing for decades.

More than 3,000 objects are displayed in *Precious*. Some collections, fractionally represented here, are amongst the fullest of their kind in Australia, the southern hemisphere or the world. A small number are drawn from public holdings, but most are kept in ordinary local homes. Passers-by would never guess they were there.

For several of the collectors, their treasured objects are integral to their sense of self, community, and being in the world. The objects are imbued with strong cultural meanings and are



everyday touchstones for an authentic life.

Private collectors, along with many museums, large and small, are future-focused, always anticipating their next find. Some individuals come to feel responsible for preserving history for generations to come – the fundamental mission of museums. Others feel compelled to rescue an object or a whole category of object from oblivion. Most private collectors reflect on the ultimate fate of their collections.

Each collection showcased in *Precious* has a unique origin story: with a group of inherited things; with a gift; with a chance find. A few began in the owner's childhood, others in a vividly remembered moment in adulthood. There are collectors who purchase online, and those who insist on real-life dealings and serendipity. Some regularly buy and sell objects, refining and reshaping their collections; others choose to keep every single item.

Nearly all the private collectors lending to *Precious* can point to the object that awakened their passion. Each can tell stories

about countless items they own and love. Their objects have led them to research Australian and international history, industry, trade and geography. Each collector is deeply knowledgeable, as are the volunteers who document and care for objects in institutional and corporate collections.

Many objects in *Precious* are very rare. Others are not so hard to find. But each item has its place in a group gathered purposely and joyfully around it. All stand amongst their companion items in collections shaped by the personalities of their creators, together unique... beguiling... precious.

### **Short read**

*Precious* tells stories of many groups of objects, collected by people who live or have lived in Brisbane. Personal collections are created in many ways and for different reasons. Most of the objects shown here are usually kept in ordinary suburban homes or regular buildings. *Precious* is the first public display of many of these collections.

## **Tins and advertising signage: Chris Delanoue**

### **Collection home: Gold Coast**

Chris Delanoue collects household tins and shop advertising signage, mainly dating from the 1880s to the 1950s. Chris grew up in Sydney and headed for Brisbane as a school-leaver in the 1970s. By then, Sydney was undergoing radical redevelopment, but Brisbane retained many of its old stores, factories and houses. Its junk shops and antique stores were full of fascinating curiosities, many from the 19th century. Chris began buying household items that he remembered from the homes of people of his grandparents' generation.

While he made his career in event management in Brisbane and elsewhere, privately, Chris continued to amass tins. Now, they occupy a purpose-built 'shed'. Over decades, he has learned much about the physical properties of his tins, and about the trade histories of the goods they contained. He has adopted new ways of buying, selling and sharing his collection and has made many friends with similar interests in Australia and overseas.

Many of Chris's tins and much of his advertising collection relate to tea. These include superbly decorated large tins, the contents of which would be weighed into bags for customers at point of sale, and hundreds of tiny 'sample tins' carried by travelling salesmen and distributed to shop owners. Other products such as cocoa, confectionery and tobacco were also packaged in attractive small tins, either as samples or novelties.

### **Short read**

Chris Delanoue has a large collection of tins and advertising signs, mainly dating from the 1880s to the 1950s. Many of the tins he has collected were used for tea and lollies. They now reside in his purpose-built 'shed', which is full of fascinating curiosities.

### **Object labels**

Tins are early examples of sustainable packaging, with even novelty and sample-sized tins able to store pins or screws. The Billy Tea billies were sold full of tea; but could be used when empty as vessels in which to heat water over a fire. Billies such as these are rare, as usage destroyed the printed surface of the

tin. Another example of tins destined for extended use are the Griffiths tins, which, while sold full of tea, were decoratively printed with the names of pantry staples that they could later be used to store, such as sago, tapioca and dried peel.

The establishment of the Billy Tea Company by Sydney-based Scot, James Inglis, in the early 1890s coincided with the beginnings of a distinct Australian nationalism. James Inglis is substantially responsible for the popularisation of the song *Waltzing Matilda* by buying the rights to it and asking an acquaintance to turn it into an advertising jingle. Billy Tea was imported, like almost all tea sold in Australia, but was marketed through bush-themed iconography into the middle of the 20th century.

Alfred Bushell, a British merchant, emigrated to Brisbane and opened a grocery and tea shop in the city in 1883. In the mid to late 1890s two of his sons extended his operations, opening branches of Bushell and Co, The Tea Men in Sydney and Melbourne. Bushell's Ltd was listed as a public company in 1912. Alfred's grey- bearded face continued to appear on Bushell's

packaging for some years. Messrs CC Warren and Co were tea wholesalers with premises at 356-358 Queen Street, Brisbane. They distributed their Rabbit Brand calendars and tape measures to clients at Christmas.

From the 1890s, most tea destined for British colonies was grown in Sri Lanka (then called Ceylon). Some tea companies, notably Bushell's, used packaging and point-of-sale advertising that depicted objectified female workers in the hot fields. Other tins featured views of the verdant island's landscape, or more respectful and realistic renderings of plantation personnel. Sometimes, the tea's origin was evoked in the product name, or a graphic element such as an elephant or a palmyra palm.

## **Objects from the Wonders of the Sea and Gemstone House:**

**Anonymous lenders**

**Collection home: Brisbane**

These objects represent the intertwined collections of three generations of one family.

Anis Queripel, born in Guernsey, Channel Islands, was a collector of shells and marine-themed objects from girlhood. Anis married a sea captain, Arthur Winterflood, and the couple emigrated to Australia in 1921, settling on the New South Wales Central Coast.

In the 1950s Anis purchased a block at 52 Grandview Street, Shelly Beach, on which she built a house, and behind it, a structure the size of a triple garage. Here, in 1962, she opened the Wonders of the Sea and Gemstone House. Mixing objects from Anis's collection, antique and vintage items sourced by her daughter Marion and a range of shell-based wares retailing at a broad range of price points, Wonders of the Sea was soon promoted as a key family tourist attraction of the area.

The museum closed in 1989. After Anis died in 1994, her collection passed into the care of Marion, in Glen Innes. After Marion died in 2010, her three daughters transported the women's combined collections to storage in Brisbane.

One of Marion's daughters is a sheller, a member of the Brisbane Shell Club and a volunteer with OzFish. While most of the objects in this display are relics of Anis's Wonders of the Sea and Gemstone House, the fan and several other items are from Marion's collections, and the specimen shells and coral branches are from her daughter's.

### **Short read**

This collection has been cared for by three generations of women. In 1950, Anis Winterflood opened a museum and shop for shell-based objects. In 1994, the collection was given to her daughter Marion, who had her own collection. In 2010, Marion's objects were passed down to her three daughters, who store them in Brisbane.



## **Object labels**

Anis Winterflood probably purchased these little shoes and boxes wholesale from Aboriginal craftspeople at La Perouse, Sydney in the 1960s. From at least the 1880s, shell-covered objects were a source of income for First Nations people of La Perouse, notably 'Queen' Emma Timberly and her family. Popular shellworked items from the 1930s onward included boomerangs, maps of Australia and models of the Sydney Harbour Bridge. In 2007-2008, 400 tiny shelled shoes were commissioned from Emma Timberly's great-granddaughter, Esme Timberly, for a large-scale artwork evoking Aboriginal dispossession. Called Shellworked slippers, it is now in the collection of the Museum of Contemporary Art, Sydney.

These objects pre-date the 1977 ban on tortoiseshell trade by the Convention on International Trade of Endangered Species. Globally, millions of hawksbill turtles were caught and processed for 'tortoiseshell', worked by expert craftsmen into boxes, dressing-table accoutrements and other luxury items. From the 1700s, Japanese artisans were particularly renowned for tortoiseshell products called 'bekko'. Solomon Islands was one

source of turtles for the bekko industry. Modern horn, celluloid, plastic and resin substitutes such as Tor-Tis and Tortoloid are almost indistinguishable from the real thing.

Anis Winterflood was a self-taught expert on shells and marine specimens. Prized shells in her Wonders of the Sea and Gemstone Museum were tagged with their scientific names and place of origin. Many of her customers would have been interested only in the beauty of the shells she sold, but her granddaughter knows their names and attributes.

Items in this case include an intricate construction from Papua New Guinea made from cowrie shells and fishing line; a set of tiger shark jaws; and a mid-20th century shell-encrusted cat made in the Philippines. There are objects made from gold-lipped pearl shells, nautilus and paua shell. The 'cameo' lamps are made from *Cassis rufus* shells, and the white lamp from a green turbo shell. The incised nautilus shells are vintage souvenirs from New Caledonia; the three glass fish are from Murano, Italy; and the 19th century mother-of-pearl and silk lace fan is French.

## **Owls: Judy Noble**

### **Collection home: New Farm**

Judy Noble may not identify as a collector. However, over time, without really intending to, she has built up a considerable group of figurines and objects in the form of, or featuring, owls.

Judy regards her 'first owl' as the Spanish wax candle given to her by a friend in the late 1960s. Yet her father had a wooden container in the shape of an owl in which he kept a cigar or two and her grandmother had a tiny wooden wall-mounted flying owl. She kept both, and as her owl collection grew they emerged to join her 'parliament' (the collective name for owls). All three objects are displayed here.

Few people catch sight of owls in the wild, but children see them in picture books very early in life. Owls are associated with wisdom in some countries and regarded as good or bad omens. The long and wide popularity of images and sculptures of owls may be explained by their large eyes, their feathery 'eyebrows' and their chunky rectangular form.

Judy has travelled widely and has purchased owls across Australia, Europe and Asia. Family and friends have come to look out for owl figurines as they travel and have given her owls from India, Africa, the Americas and Canada. Over the years, Judy's grandchildren have made drawings and sculptures of owls for her.

These owls — and a friend of theirs — are displayed at low level for the special enjoyment of small children.

### **Short read**

Judy Noble didn't plan to become a collector. A friend gifted her an owl-shaped candle and after this, her owl collection grew. She has travelled widely and has purchased owls from Australia, Europe and Asia. Her friends and family find owls for her too.

## **Dental equipment: Australian Dental Association (Queensland Branch)**

### **Collection home: Bowen Hills**

The Queensland branch of the Australian Dental Association (ADAQ), housed in an office building in Bowen Hills, displays items associated with dentistry of yesteryear, including chairs, cabinets, skulls, textbooks, foot-pedalled drills and x-ray apparatus. Open by appointment, the collection is invaluable to dental students and practitioners.

Many items in the collection reflect the widespread practice of wholesale removal of people's teeth before the advent of preventive dentistry in the 1970s.

On display is a selection of 'keys' that lock under the neck of the tooth for extraction. Various options for pain relief include the remarkable Wilcox-Jewett Obtunder, dated c1905, used to inject cocaine into the gum.

Colour wheels were used to match false teeth to those remaining in the patient's jaw. Dental plates often comprised real gold; an evolving range of impression compounds was used

to shape them to fit, and various fixatives kept them in place.

Amongst the highlights of the ADAQ collection are the 'Archimedean' or 'French' drill, made of ivory and steel, dated around 1840; and the set of monogrammed ivory and mother-of-pearl-handled gold foil pluggers, stoppers and scrapers from around the same period. The design of the Bonwill's Electro-Magnetic Mallet (1896), used for tamping fillings into cavities, was later adapted to create an early electric tattoo machine.

Like others in *Precious*, this collection contains items no longer manufactured in Australia. The locally manufactured plastic Coles Embassy Brand toothbrush sits alongside earlier examples, including those made of bone and pigs' bristles.

### **Short read**

The Queensland branch of the Australian Dental Association (ADAQ) is in Bowen Hills. The branch collects historical dental objects including chairs, cabinets, skulls, textbooks and drills. Many of the inventions may look intimidating and outdated. At the time they represented technological advancement.

## **Object labels**

The 'Archimedean' drill was powered by the dentist moving the ivory-handled slide swiftly back and forth with one hand – causing the gimbal to rotate – while using the other to hold the steel 'strawberry head' cutter hard against the tooth.

The Bonwill's Electro-Magnetic mallet, an American invention, was first demonstrated in Brisbane in 1883 by dentist Livingstone Mearns, who had a modern practice in Albert Street. Mearns had studied at the University of Aberdeen and at Philadelphia Dental College, and unusually, specialised in trying to save his patients' real teeth, rather than pulling them out. Though an early adopter of the latest dental technology, he invested unwisely in land, and died destitute, an inmate of the Dunwich Benevolent Asylum on Minjerribah (North Stradbroke Island).

This crockery, made for an exhibition on the gut at the Wellcome Museum, London, was purchased by Dr Gary Smith, Brisbane prosthodontist and ADAQ's past president and honorary curator. There were four different patterns produced.

One featured the lining of the stomach; another the villi in the small intestine; another the lining of the colon. Gary was thrilled by the appropriateness of the wares in the fourth pattern, featuring tooth crowns, for the ADAQ Museum of Dentistry.

Loo Loo Hazel Sanderson was a pioneering female dentist. Her mother, Eva Ethel Sanderson, was also a dentist, advertising her services in various Queensland locations from 1906. Loo Loo, born in 1905, joined her mother in practice at Caboolture in the 1930s, but was practising at 267 Brunswick Street, Brisbane by the 1940s. Still listed as a dentist in Nambour in 1977, Loo Loo died in 1995.

Many of these objects now appear frightful, yet in their time represented great advances in the practice of dentistry. The Mummifying Paste, applied to stiffen and dry out dental pulp that would otherwise rot the jaw, was devised by Professor Alfred Gysi, a pioneering Swiss prosthodontist and dental researcher.



Right up to the 1970s, many people had some, or all, of their teeth taken out, to save the pain, bother and expense of trying to look after them. A typical dentist's advertisement in Brisbane's Courier Mail in 1943 read 'Gas extractions 5/, extra tooth 2/6, sixteen or more £2/2.' The dentist used the colour wheels to match false teeth to those remaining in the patient's jaw (which were often grey, brown or yellow). Dental plates often comprised real gold. An evolving range of fixatives was used to hold the plates snugly in the mouth.

## **Shankar's Dolls: Logan Historical Museum**

### **Collection home: Logan**

The Logan Historical Museum, 21 kilometres south of the Brisbane CBD, displays delightfully diverse items pertaining to the area's history. These remarkable Indian dolls comprise an unexpected group within the Logan Historical Museum collection.

In 1980, Everton Park residents Marjory and Jim Fainges became founder-proprietors of Panaroo's Playthings Dolls and Toy Museum, in the former public library at Windsor. Jim, a glazier and professional model maker, was a model train enthusiast. Marjorie, an office administrator, had a collection of toys and dolls; she co-founded the Brisbane Doll Society in 1976.

Soon after opening Panaroo's, Marjory and Jim worked together to outfit 120 Barbie and Ken dolls in Australian costumes dating from 1788 to the early 1980s.

Word of the dolls at Panaroo's reached Shankar's International Doll Museum in Delhi, India. In the late 1980s, Marjory received

a letter from Shankar's Museum, asking for a doll in representative Australian dress. As there is no 'national costume' amongst post- colonial Australians, Marjorie and Jim dressed 40 specially made clay dolls in various styles from Australia's colonial period to the 1980s and sent them to Delhi.

In return, Shankar's Museum sent Marjory 40 magnificent dolls representing individuals from various regions of India.

Marjory donated all but a few of her beautiful Shankar's Dolls to the institution that has evolved into the Logan Historical Museum, where they have remained in their cabinet for some 30 years.

### **Short reads**

In 1980, Marjory and Jim Fainges opened a doll and toy museum. They created Australian costumes for 120 Barbie and Ken dolls. A museum in Delhi learned about this and asked Marjory to send them dolls in Australian dress. In return, Marjory received 40 dolls representing people from different parts of India. She donated them to Logan Historical Museum.

## **Object labels**

These dolls were once displayed at Panaroo's Playthings on Lutwyche Road, Windsor. Panaroo's was Australia's largest-ever museum of childhood. When Marjory and Jim Fainges developed health problems in the late 1980s, there were some moves to roll the contents into a new public collection, but these did not eventuate. The couple offered various Australian museums the choice of some 10,000 items. Queensland Museum acquired about 1,000 Australian-made dolls and toys; Museums Victoria also has a significant slice of the Fainges's collections. Most of the remaining collection went to auction.

The Republic of India is currently divided into 28 states and eight union territories. Each state and territory is pluricultural and multilingual; hundreds of languages are spoken in India. Its Adivasi (Indigenous people) comprise well over 700 different 'Scheduled Tribes', who make up nearly ten per cent of the total population. Only the Banjara, Naga and Santhal Tribes are represented here. Apart from the dancers, all the other dolls are labelled with a state or — in the case of Jammu and Kashmir — territory.

India has eight (or nine, depending on the authority) classical dance forms. Kathak originated in the north, encompassing Uttar Pradesh, Rajasthan and Madhya Pradesh, and the Union Territory of Delhi. Odissi began in Odisha (formerly Orissa) in northeast India; Kuchipudi, in Andhra Pradesh in southeast India. The Kathakali dance originating in Kerala in southwest India expresses stories of the Hindu epics, the Ramayana and the Mahabharata; Krishna is distinguished by the green face worn by heroes and deities, while Ravana has the red and black face traditionally indicating an evildoer.

## **International textiles: Jill Kinnear**

### **Collection home: Toowoomba**

This collection belongs to Jill Kinnear, an artist, researcher and former university lecturer in the field of textiles. A few of the extraordinary textile lengths and fragments in her collection have come to her as generous gifts. Others, she has set out purposefully to acquire.

Jill gained an undergraduate degree in textile design at Duncan of Jordanstone College of Art, Dundee, Scotland. Having taught for three years in the 1980s at the National Art School, Papua New Guinea, she emigrated to Queensland where she gained her master's and doctoral degrees. She has completed three major public art commissions in Brisbane: *Veil* at Suncorp Stadium and *Growth* and *Rhythm* in the Stanley/Vulture Street and Upper Mount Gravatt bus tunnels.

From 2009 to 2023, Jill was Professor of Fibers at Savannah College of Art and Design, Georgia, USA. While teaching textile history and techniques and expanding her own art practice, she learned of rare ways of making fabrics around the world. She

longed to see complex weaving and dyeing methods used only in particular areas. She wanted to see ways of dressing that had endured over centuries and study styles that had developed in response to historical conquest and trade.

Determined to meet the makers, Jill has travelled light to South America, Morocco, China, India, Papua New Guinea, Southeast Asia and elsewhere, sometimes taking days to reach the only village, valley or mountain settlement where she could find her treasure. One way or another, she has brought it all home. Now she lives amidst her precious cloths and garments in an apartment in Toowoomba.

### **Short read**

Jill Kinnear is an artist and retired university lecturer. Jill has travelled the world to collect rare fabrics and clothing items, sometimes taking days to find her treasures. She now lives surrounded by her precious textile collection.

## **Object labels**

Textiles in this cabinet are not grouped by place of origin. A grass skirt from Madang Province, Papua New Guinea, is next to three Peruvian hats, from Maras and Ollantaytambo in the Sacred Valley, and Colca Canyon. To the left of the hats is a folded double-sided block printed Indian shawl made by the renowned Dr Ismail Khatri of Dhamadka, India. Tie-dyed, embroidered and mirrored pieces from Gujarat, India are displayed above folded lengths of cloth from the Democratic Republic of Congo and Ivory Coast, Africa.

This skirt was made by a Hmong woman in northern Thailand. The cotton fabric is decorated before being very finely pleated. The pleats are fixed with many lines of running stitch before the skirt is wet through, rolled and steamed. This process is repeated once the pleats relax because of wear. The longer hanging length of fabric is an old Japanese stencilled Katazome piece, while the shorter is Hmong. The indigo- dyed, stacked small squares are from Japan. The circular piece is a Chinese scholar's rank badge, embroidered with motifs indicating the accomplishments and interests of the scholar.



Objects from Peru include knitted gauntlets from Chinchero, a ceremonial sling and Incan cross woven square from Pitumarca, a 500-year-old Chancay bag from the central coast, and a hat from Huacatinco in the Cusco Highlands. Above them on the right is a rare length of double-ikat weaving from Tenganan Pegringsingan, Bali. On the shelves below are Indian textiles: a wedding shawl made by Rabari people of northwest India, and two Telia Rumal squares from Andhra Pradesh in the country's southeast.

## **Beaded purses from the 1910s – 1930s: Irene Hill**

### **Collection home: Ipswich**

Irene Hill lived in Brisbane before moving overseas to work in 1973. In Paris, she saw an array of beaded purses on sale for less than \$10 each. She bought just one, made with cut steel beads; but by the time she returned to Australia in 1977, she found she had more than 50. In the course of owning two antique stores and presiding regularly over stalls at events such as Aladdin's Fair and Collectorville in Brisbane, she has sold some of them; yet she will never relinquish that first, exquisite purse.

Beaded purses have existed for centuries in cultures around the world and have fallen in and out of fashion in Europe, the UK and the USA since the 1850s.

By the beginning of the First World War, beads were knitted, crocheted and stitched onto net or canvas for personal use or commercial sale. A 'reticule' dangling from a drawstring complemented the clothes of the era to perfection; in 1916 it was reported that in Paris, 'tassels are swinging from every corner of the costume'. The 1920s — known as the 'Jazz Age' —

was the peak decade for the beaded purse.

Irene and her husband are members of a veteran and vintage car club. Having started out lending her purses for special car club events, she now makes full Edwardian and Roaring Twenties costumes for car club members to wear on motoring excursions.

### **Short read**

Irene Hill moved overseas in 1973 and purchased her first beaded bag in Paris. By 1977, she had purchased more than 50. She has owned two antique stores, sells vintage accessories at collectors' fairs and makes historical costumes for friends to wear on car trips.

### **Object labels**

By the mid-1800s, either finished purses, or materials to make them at home, were regularly imported into Australia from the UK and Europe. Amongst cargo unloaded in Sydney and Melbourne were purse mounts, purse slides, purse clasps, purse ornaments, silk bags, beads, tassels and buckles, collectively

described as 'purse furniture'. They were advertised alongside such little luxuries as smelling bottles, thimbles, fans, eau-de-Cologne, lavender water and French ribbons.

From the 1890s, many people travelled by ship from Australia to England and France, so ready-made purses could be brought back from overseas. Some of Irene's bags have labels inside indicating that they were commercially manufactured. Others may well have been home-made. From the 1920s, 'Hiawatha' instructional books for beaded and crocheted purses were published in the USA. Even in Australia, 'women's pages' in newspapers printed directions for creating them.

After the First World War, on-trend dresses were too slim-fitting to accommodate even a hanky. Handbags hinted at the independence and daring of the modern woman who might be carrying makeup, cigarettes, keys and money. Up to the early 1930s, a French beaded purse might be carried instead of a bouquet by a stylish bride.

## **Garments by Easton Pearson: Museum of Brisbane Easton Pearson Archive**

### **Collection home: Brisbane**

Museum of Brisbane's Easton Pearson Archive, comprising more than 3,300 signature garments, is the largest textile collection from a single Australian fashion house held by a museum. The Archive also includes accessories, original sketches, look books, ephemera and runway footage.

The label Easton Pearson was created by Pamela Easton and Lydia Pearson, who both live in Brisbane. Having met in 1977, each worked in various fashion enterprises until their design partnership began in 1989. Eight years later, Easton Pearson first showed in Paris; orders from international stores flooded in. Over its 27-year duration, the label flourished locally and overseas.

Throughout their collaboration Pamela and Lydia worked closely with artisans in Australia, India, Vietnam and Hong Kong to create the sumptuously embellished textiles and prints used in Easton Pearson garments. Together with their craftspeople, the designers created collection after collection of luxurious, richly

coloured and well-constructed clothing that evoked a sophisticated Australia for both overseas and local buyers.

Dr Paul Eliadis AM, a Brisbane-based philanthropist and patron of contemporary art and design, donated the garments in the Easton Pearson Archive to Museum of Brisbane through the Australian Government's Cultural Gifts Program in 2017. More than 5,000 accessories, specification sheets, range plans, look books, photographs and other supporting materials were donated by Pamela Easton and Lydia Pearson in 2018.

### **Short Read**

Pamela Easton and Lydia Pearson created the fashion label Easton Pearson in 1989. In 1997 they showed in Paris and received many international orders. They used very beautiful fabric, decorated by expert workers in India, Vietnam and Hong Kong. Easton Pearson closed after 27 years of success in 2016. Museum of Brisbane has thousands of their garments, in a special collection.

## **Object labels**

### ***Art Nouveau jacket***

L'Oreal Melbourne Fashion Festival 2009

Silk kinkhab (brocade) handwoven in Varanasi, hand-beaded and embellished in Mumbai

### ***Kulu top***

Cruise 2008

Chinese silk satin, ostrich feathers

### ***drawstring pant***

Cruise 2008

Chinese silk satin, hand-applique and embellished in Mumbai

### ***Wool shawl***

Winter 2008

Hand-woven jacquard Kashmiri shawl wool, hand-embellished in Mumbai

***Kyrie skirt***

Winter 2008

Hand-woven Kashmiri shawl wool, hand- embellished in Mumbai

***Alfina skirt***

Winter 2008

Silk and metallic thread jacquard

***Palan top***

Summer 2005

Hand-faggoted open work silk with rosette insertions, contrast machine stitch gathers, Hanoi

***Fantasia belt***

Spring Summer 2010

Hand-beaded with Zardoshi embroidery in Mumbai. Artwork design by Brisbane artist Stephen Mok

***Namoli cardi***

Export Spring Summer 2005

Silk metal tissue handwoven in Varanasi, embellished in Mumbai



***Twiggy shell top***

Spring Summer 2000 (remade 2009)

Hand-embellished in Mumbai, using Aari and Zardoshi techniques on silk fabric.

***Keita skirt***

Spring Summer 2005

Doria cotton hand-embroidered with Tepchi and Jaal stitches in Lucknow, decorative over-embroidery with hand-beaded Aari work in Mumbai

***Parachute skirt***

Spring Summer 1999

‘Sea Island’ shirting cotton (India), washed and air dried.

***Campaign belt***

Winter 2003

Leather with metal chain and pin closure, hand- made in Brisbane.

All garments hand-cut and assembled in the Easton Pearson  
workroom, Brisbane

Donated by Dr Paul Eliadis AM under the Australian  
Government's Cultural Gifts Program 2017

Easton Pearson Archive, Museum of Brisbane

## **Figurines from South India: Jaishree and Mandyam Srinivasan**

### **Collection home: South Brisbane**

Jaishree Srinivasan, a ceramic artist, lives with her husband Mandyam Veerambudi 'Srini' Srinivasan, a retired neuroscientist, in an apartment high above the river.

The couple's families belong to a small community with roots in 11th century present-day Karnataka in southern India. During their childhoods in Chennai (formerly Madras) and Bengaluru (formerly Bangalore) their families interacted during social activities and traditional celebrations.

One such celebration, Navaratri, is dedicated to the female goddesses of the Hindu Pantheon. It takes place over nine nights that lead up to Vijayadashami, celebrating the victory of knowledge over ignorance. In South India, Navaratri is celebrated in the form of Kolu or a Doll Festival, where secular dolls and religious figurines made from materials such as wood, clay, ivory and metal are placed on a series of steps that taper upwards to simulate the form of a temple tower (*Gopuram*).

The figurines in Jaishree and Srini's collections were inherited from their parents and grandparents, who acquired these statuettes and 'dolls' in the early to mid-1900s, primarily to display them during Navaratri Kolu.

Jaishree recalls that the wheel-thrown sets of miniature clay dishes that children used to play with in her childhood were replaced by bright plastic sets in the mid-1960s.

### **Short read**

Jaishree Srinivasan and her husband 'Srini' Srinivasan have many dolls and objects that come from southern India. They belonged to their parents and grandparents. Some of the objects are displayed at times of celebration, including the festival of Navaratri.

### **Object labels**

The ivory pieces here, including the clothed Brahmin couple, were made and brought to Australia long before international trading bans were introduced. Both the Brahmins and the bronze pair from Tanjore are 'Dampati' dolls, representing

married couples. Srini's mother would have been presented with these figures when she married in the 1930s. Some figures in the Srinivasans' collection wear gold jewellery made especially for them; they remember the goldsmith coming to the house to work, under the eagle eye of the senior female resident.

The small carved wooden figures painted with vegetable and synthetic paints are called Kondapalli dolls. The hand-painted earthenware figurines representing a military band from the period of English occupation of India are Lucknow dolls. The familiar neighbourhood figures, such as the *dhobi* (laundry) man, are also from Lucknow, as are the tiny birds.

## **Objects relating to Queensland Rugby League (QRL): Paul Hayes**

### **Collection home: Moreton Bay**

Paul Hayes is affectionately known as 'The Ferret' because of his ability to find things when others have given up. His passion for rugby league, and for collecting items relating to the game, is legendary in Brisbane. He has also built remarkable collections around other topics and figures, notably the bushranger Ned Kelly.

A student of St Flannan's Primary, Zillmere, Paul started to follow rugby league when his uncle, Tom Orr, took him to a Brisbane club match in 1973. A Wynnum-Manly Seagulls' cushion Tom gave him for his 11th birthday became the foundation piece of his unrivalled QRL collection.

Paul worked at the QUT Bookshop on the Gardens Point and Kelvin Grove campuses for nearly 33 years. He loved hearing stories from older people, particularly the many former footballers he met. Some came to the bookshop, but he often talked with others before and after games at Lang Park (now Suncorp Stadium) and Brisbane suburban grounds.

In 2008, Paul became an inaugural member of the QRL History Committee. Items from his collection have helped furnish a permanent display at QRL headquarters, Milton, as well as adding colour to a host of events. The Fraser Coast Art Gallery has shown part of his collections, and he loaned significant objects relating to Milton — location of the home of Rugby League, Lang Park — for Museum of Brisbane's *Storytellers* exhibition.

As well as his role as archivist on the QRL History Committee, Paul is a volunteer at the Samford District Historical Museum.

### **Short read**

Paul Hayes has loved rugby league since 1973 when he was 11. He is such an expert on the game, he is on the Queensland Rugby League (QRL) Historical Committee. Items from his collection are on display at QRL headquarters. They have also been loaned for inclusion in public exhibitions.

## **Object labels**

This Queensland jersey from the 1974 Inter-State Series belonged to centre, John Grant. Having played for Souths' Magpies, Queensland and Australia, John became a successful businessman. He was the inaugural Chairman of the Australian Rugby League Commission, serving from 2012 to 2018. John surprised Paul with the jersey at his workplace, the QUT bookshop, because he knew Paul would give it a good home.

Paul writes, 'As an eager young boy I would chase players for their signatures. Nowadays some of those players I chased around have become good friends. I thank these gentlemen for their friendship'.

These badges, released in 1974, were sold at Lang Park (now Suncorp Stadium). There were 130 badges in total: 13 for each of the eight Brisbane teams, 13 for the Queensland team and 13 for the Australian team. Paul soon obtained one of his favourite player, Mike Seary.



Devastating floods in 1974, 2011 and 2022 destroyed many QRL historic objects. Prominent amongst many doggedly saved, or painstakingly salvaged, by Paul is one of the wardrobe trunks assigned to players for the 1937-38 Kangaroo tour of Britain and France — in this instance, to Toowoomba's Harry Robison.

The photograph of a men's game was taken at the 1958 Brisbane Rugby League Grand Final between Brothers and Valleys, the first to be played at Lang Park (now Suncorp Stadium), not the Gabba. Valleys' winger, Don Lind has the ball; Brothers' lock, Barry O'Connor, looks to cut him down. Brothers won 22-7. Women's touch football teams began to form at the end of the 1970s, and proliferated through the 1980s, when this photograph was taken at an Ipswich vs Diehards game. The first inter-state women's rugby league match took place at QEII Stadium, Brisbane in 1999.

## **Weaving from Aurukun: Warunghu, Aunty Raelene Baker**

### **Collection home: Brisbane**

Warunghu, Aunty Raelene Baker is an Aboriginal Elder with connections to the Yuggera, Girrimay and Birri Nations of Queensland. She has spent her career working in First Nations health, arts and education, and as a professional hairstylist.

Raelene's dedication to healthy Indigenous communities began in childhood. Her mother, Eileen Rallah, was a founding Board Director with OPAL – the One People of Australia League. Teenage Raelene was a founding member of Alcheringa, the young OPAL group.

Raelene accompanied her mother to countless Equal Rights campaign events, the Tent Embassy and the setting-up of many community- run services in Brisbane. Employed as a health worker by Queensland Health, in 1971 Raelene was deployed to Aurukun Mission, high on the western side of Cape York Peninsula where the Archer and Watson rivers run into the Gulf of Carpentaria.

In Aurukun, she befriended artists and Aunty Nellie Taisman. She recalls sitting with Aunty Nellie by the Archer River, seeing her hand-roll pre-soaked pandanus and other fibres along her thighs to use in making baskets and string, and watching her prepare beads made from hollow grass stems to thread onto necklaces. These techniques have been passed down through generations. Raelene was taught the art of making string, weaving and threading. She walked the river's edges to collect the ghost nets to blend with the natural fibres.

Throughout her life, Aunty Raelene has acquired many fine art and craft objects. She continues to treasure this collection of rare items, created by Aunty Nellie.

### **Short read**

Warunghu, Aunty Raelene Baker is an Aboriginal Elder. In 1971 she went to in Aurukun in Far North Queensland, where she met Aunty Nellie Taisman. Aunty Nellie made these items from natural handwoven string and old plastic fishing nets.

## Object labels

Overlapping phases of Aboriginal people's histories and their personal and cultural resilience are expressed in this range of items. The Wik Mungkan people's dillybags (wa: ŋka) speak of cultural continuity over millennia. At Aurukun, string has always been made from the inner bark of the youngest cabbage fan palm (kuuy thuuth), or bark from wattle, fig (koi ŋa:tan), kurrajong and native hibiscus. For many years, unravelled fishing nets (ghost nets), have also been made into string. Wa: ŋka are used to collect the plentiful yams, corms, arrowroot, seeds, fruits and shells of the area.

The coiled mats and bowl are made from pandanus palm (yuk kunchan), dyed with burnt plantstuffs. Camp-fired clay pots were used as water carriers. Traditional weaving overlapped with European craft techniques developed during the missionaries' occupation of Weipa from 1904 to 1978.

Collecting and preparing fibre for string entails building trust with communities on Country and a community blessing to live on Custodial Country. Every step of an artist's process of

creation connects them by sacred right to the Ancestral spirit and the journey. Aunty Raelene also collected coloured clay near the wetlands of Aurukun. She collected coloured ochres for body painting and her traditional blessing on Country in Aurukun, and later in Kowanyama on Western Cape. Aurukun holds a special place in her history, and she has returned many times.

## **Artwork by Terry Murphy: Donat Tahiraj**

### **Collection home: Ipswich**

Donat 'Donnie' Tahiraj, who is one of Queensland's last professional heritage train painters, played drums, bass and guitar with some impressive and hilarious Brisbane bands in the 1990s and 2000s. Until 2020, he and his partner Julie Morrison were the proprietors of record stores at several Brisbane addresses, culminating in Phase 4 Records and Cassettes in Ann Street, Fortitude Valley. They own the record label LCMR (Late Century Modern Recordings).

Both Donnie and Julie are collectors, with overlapping and intersecting interests. They sell and buy together at markets throughout the Greater Brisbane area. Their long relationship notwithstanding, they live in separate houses because they are unable to fit their thousands of objects into a single dwelling.

Inside Donnie's 1940s home is an enormous, meticulously organised collection of LP records occupying purpose-built shelving that fills a room. He also has fastidiously displayed collections of original artwork for band posters, Harry and

Cootch Memmott ceramics, shop signage, record players, teatowels and other vintage textiles.

Donnie's collection of poster art and handbills did not begin with one or two he picked up while out on the town; he was too young to attend the events they advertise. Instead, he resolved to collect them when he read the catalogue for *Know Your Product*, an exhibition curated by Ross Harley and held at Brisbane's Institute of Modern Art in 1986. Art by Terry Murphy featured in this innovative reflection on art, music and performance in Brisbane ignited Donnie's interest.

### **Short read**

Donat 'Donnie' Tahiraj and his partner Julie Morrison have collections of records, ceramics, signs, record players, furniture, vintage textiles and accessories, and other objects. Donnie began collecting posters after he read a catalogue for an exhibition that was held at Brisbane's Institute of Modern Art in 1986. These posters by artist Terry Murphy are part of his collection.

## **Terry Murphy, artist**

Terry Murphy, a Brisbane artist, is best known for distinctive music posters spanning the progressive rock of the mid-1970s to the teenage abandon of punk and post-punk and the new wave of the 1980s.

While an architecture student at The University of Queensland, Terry began contributing illustrations to the university's paper, *Semper*; and to *Radio Times*, the subscriber newsletter of the pioneering on-campus FM radio station, 4ZZZ, which commenced broadcasting in late 1975. His collaboration with *Radio Times* continued into the 1980s.

Soon after its inception, 4ZZZ began hosting its own events on campus. Terry began drawing, designing and printing posters for their fundraisers. In 1978, 4ZZZ staffer David Darling began staging events at inner city pubs and clubs including the Queens Hotel on the corner of Creek and Charlotte Streets, the Exchange on the corner of Charlotte and Edward Streets, and later, the Silver Dollar at 249 Brunswick Street, Fortitude Valley. In an agreement of complete creative freedom, Darling used Terry's



work almost exclusively for the next five years across venues through South- East Queensland.

The posters and handbills on display represent the vigour of the independent music scene in Brisbane of their time and reflect its crossovers with art and performance.

Terry's illustrative work continued through the 1980s, and onward to the present. He retains his passion for creating music-related works, including a cluster of gig posters for Phase 4 Presents, reprising the strip poster style he used for the 279 Club in 1981.

### **Souvenir wares by Harry Memmott: Donat Tahiraj**

Donat 'Donnie' Tahiraj has a large collection of ceramics by Brisbane-born potter Harry Memmott (1921-91), including a large sub- collection of dishes in the shape of bare feet.

In the 1950s, working in Annerley with his wife Estelle 'Cootch' Memmott, their twin sons and their friend Milton Moon, Harry made thousands of cheerful ceramic tourist souvenirs, bearing the names of any town or motel from which he received an order. Later he concentrated on studio pottery. Donnie began collecting Harry Memmott wares under the influence of his partner Julie Morrison, who specialises in mid- 20th century furniture, textiles, accessories and homewares. Both Donnie and Julie also have substantial Cootch Memmott collections.

## **Matchbooks and matchboxes:**

### **Donat Tahiraj and Julie Morrison**

Before the ill effects of smoking were publicised, and before the wide availability of the disposable lighter, free matches could be picked up from counters and tables of pubs, hotels, restaurants, discos, cabarets, casinos, wine bars, garages, hair salons and banks. Even the Australian Army Careers Office offered matches. Having been carried home in pocket or purse, they often ended up in bowls and drawers, unused.

Donat and Julie do not identify as matchbox collectors, or ‘phillumenists’. However, without pursuing them, they have acquired odd matchboxes or matchbooks made to promote enterprises in Brisbane from the 1960s to the late 1980s.

Match production has a long history but small rectangular slide-out boxes of matches only began to be produced in the 1850s. They were commonplace by the 1890s — at the same time as matchbooks, or ‘skillets’ appeared, and the first promotional matchbox was created in the USA. People started collecting promotional matchboxes as soon as they were invented, often

as souvenirs of travel or special occasions.

For much of the 20th century, in many countries, a box of matches was a household necessity. Some matchbox collectors, interested mainly in graphic design, look for household matchboxes, which often bear beautiful paper labels. By contrast, promotional matchboxes are often ugly, but funny.

Collectors in both categories often throw the matches away, flatten the boxes and display them in albums. Now, bags of old mixed matchbooks are purchasable online. Inexpensive to buy, these little objects can still be valuable reminders of good and bad times in defunct venues, the names and addresses of which may otherwise be totally forgotten.

## **Maritime objects: Queensland Maritime Museum**

### **Collection home: South Brisbane**

Queensland Maritime Museum (QMM) lies on the riverside at the corner of Stanley and Sidon Streets, South Brisbane. It houses a huge collection of ships' parts, lamps, chests, life preservers, crockery, maps and flags, and the largest collection of lighthouse artifacts in Australia. The collection also comprises real seagoing vessels, including a Second World War frigate, HMAS *Diamantina*, and a pearl lugger, *Penguin*.

Volunteers, many of whom have experience of life at sea, have powered the growth and operation of QMM since its beginnings in the early 1970s. Their dedication and determination – especially after the 1974 flood – resulted in a boost after Expo 88, when the building that had been the Pavilion of Promise was gifted for museum purposes.

Currently, there are more than 150 active volunteers ranging in age from 18 to 91. Apart from those who work on physical restoration of objects, there is a group dedicated to auditing, recording and digitising the collection. Many items of which have been donated without provenance or documentation.

There are several hundred model ships in QMM's collection. Historically, such objects were made to test ship designs and materials; most major shipbuilding companies employed professional model makers. Spectacular models played a significant role in advertising sea trading and travel. They were often displayed in the windows of shipping agents' offices. Hobbyists have also enjoyed making models, learning many different crafts in their quest to get the details right.

### **Short read**

The Queensland Maritime Museum (QMM) lies on the riverside in South Brisbane. The Museum has a large collection of real seagoing vessels, model ships, lamps, chests, life rings, uniforms, suitcases and flags. There are currently 150 active volunteers at QMM, many of whom have worked at sea.

## Object labels

The real *Penguin*, built in 1907, was built on Waiben (Thursday Island) in the Torres Strait. One of many pearl luggers that operated in the area from the 1870s onward, it was acquired by QMM in 1985. Over the past four years, dedicated volunteers have worked to restore it.

The real *Denman*, built in Newcastle, New South Wales in the late 1940s, sailed frequently between Queensland and Tasmania, carrying fruit, sugar, wheat, timber and meat (in refrigerated holds).

Ray Rowe, a volunteer currently working on the QMM object database, started his long maritime career as a deck boy on the real *Denman*.

The real *Forceful*, a Scottish-built ocean-going steam tug, arrived in Brisbane in the mid-1920s. Outside its important war service, it operated mostly on the river, towing and rescuing vessels vastly larger than itself. At retirement in 1970 it was the last steam tug operating in Australia. The model, by Peter Mahoney, shows the *Forceful* as it was in the 1920s.

The real *Matthew Flinders* was a motorised pilot ship, operating in Moreton Bay. Built in Cowes, Isle of Wight by Messrs J Samuel White and Co in the early 1950s, it replaced a steamer also called *Matthew Flinders*, which had been the pilot vessel for the Port of Brisbane from 1914.

The real *Magdalene Vinnen*, launched from the Krupp Germania shipyard in Kiel, Germany in early 1921, was an enormous, fast, tall-masted barque that moved cargo all over the world. In March 1933, when the vessel was loading wool in Sydney Harbour, the flag of the German Republic was lowered from its masthead and replaced with the reinstated Imperial ensign, by order of the new Chancellor, Adolf Hitler. This model was made by renowned Brisbane maker John MacDonald, who often used blue velvet to represent the sea.

The real *Koopa* was an Australian steamship built by Ramage & Ferguson Ltd of Leith, Scotland, in 1911. Based in Brisbane from late that year, it was a passenger ferry in Moreton Bay until requisitioned for service in the Second World War. Having returned to the Bribie Island-Brisbane-Redcliffe- Bribie Island



run, it was acquired by the Moreton Bay Development Company, which went into liquidation in 1953. The *Koopa* was retired in 1960.

Traditionally, bells have sounded on vessels to mark the time, to warn of a ship's presence in rain and fog and to raise alarms. Usually, a bell is engraved with the name of the ship that carries it. (A heavy ship's bell has often served to identify an otherwise-mysterious wreck on the ocean floor.) The *Atinuke Abiola*, built in Germany in 1986, was a Nigerian-owned container ship. The *Culcairn* started life as the *Anshun*, built in Greenock, Scotland in 1930. Refitted and renamed after the Second World War, it carried goods along Australia's east coast until 1962.

Life rings, made of cork and canvas and surprisingly heavy, were carried on vessels of all kinds, ranging from the P&O passenger line *Arcadia* to the barge *Essex* of the Sand and Gravel Company, West End, Brisbane. The *Cherry Venture* ring is from a Singaporean vessel that beached at Teewah near Noosa, Queensland in mid-1973 and remained there, rusting, until 2007. Lights on ships convey information to others on the water. Red

lights are positioned on the left (port) side, green on the right (starboard) side. One white light shines atop the mast at the front of the vessel, and another is positioned at the rear of the vessel (stern).

## **Pharmaceutical material: Pharmaceutical Society of Australia, Queensland**

### **Collection home: West End**

The Queensland branch of the Pharmaceutical Society of Australia (PSAQ) has been housed in a modern office building on Montague Road, West End since 2017. It was formerly located in Woolloongabba, then Spring Hill.

Over decades, miscellaneous items from closed-down pharmacies have been given to the Society. Many bottles and packets, some with potent contents intact, have been boxed up and left after hours in its doorways. In the course of several relocations, much of this material ended up in a shed. Some years ago, a small team of pharmacy historians, including former PSAQ President Peter Mayne (whose self-pouring teapots are also in *Precious*) volunteered to sort through it, to create a small pharmaceutical museum.

In this selection there are many calming preparations, such as the 'sedative and hypnotic' Sedormid, and bowel treatments, like the cathartic Mother Seigel's Syrup. Other products such as Mixed Glands (Male), Ovendosin, Thyroid-Ovarian Emplets and

oestradiol implant target hormonal problems. Tricalcine was used to stave off rickets; Mandecal for urinary tract infections; Clarke's Pills for the angry liver; Luminal for seizures; and Gonoton for venereal disease. There is a range of products to alleviate colds.

The purpose and efficacy of some of these preparations, such as Grasshopper Pills, were left vague by the manufacturer.

Ferozone, by contrast, purported to address 'debility', sleeplessness, nervousness, indigestion, headache and 'weariness of the brain'.

### **Short read**

The Queensland branch of the Pharmaceutical Society of Australia (PSAQ) has a collection of bottles, jars, books and packets of old treatments. These were used to help with injuries, diseases and other ailments.

## **Object labels**

Some items in this cabinet date from the second half of the 20th century, including the snake bite kit, instructing actions that are no longer recommended, and the Vincent's aspirin powders (not to be confused with the more addictive Bex). In Australia, into the early 1970s, olive oil was purchased in small bottles from chemists, to be used for a range of medicinal purposes including softening ear wax.

Pharmacists hand-wrote details of every prescription they dispensed until the 1980s. The PSAQ collection contains many examples of pharmacists' ledgers, some more than 100 years old. It is fascinating to cross-track the treatment history of patients who died long ago through these tall books, which contained 'sensitive information' long before the term was invented.

This pill roller belongs to a time when pharmacists mostly made-up prescriptions from scratch. They would make a paste from carefully measured active ingredients, mixed with thickeners and stabilisers. They would roll the paste into logs, place them at

right angles to the grooves of the base plate of the machine, take up the roller and press it down and along the length of the plate. This would cut the logs into pill-sized pieces. Once the pills dried, they would be ready for bottling and dispensation to the customer.

The size of this Poulticine tin indicates the regularity with which poultices – cloths spread with thick pastes of various substances – were applied on ailing patients, for problems as various as dog- bites, headaches, ingrown toenails and pneumonia.

The painkillers here include Antikamnia, an American preparation marketed aggressively from 1890 to 1930 and available in variant forms, including 'Antikamnia and Heroin'.

## **Glass and stoneware: Barry Walker**

### **Collection home: Graceville**

Barry Walker is a leading collector, dealer and restorer of glass and stoneware bottles. Formerly an accountant and a professional tennis coach, he is an office bearer in the Queensland Historical Bottle Club.

Barry began collecting cobalt blue bottles in the bush during his childhood in Rockhampton. Over decades, he has become interested in all aspects of bottles that have come his way: not only the makers' marks, labels, seals, bubbles and seamlines in the bottle itself, but the manufacturing history of its original contents. For Barry, an Australian bottle often represents the establishment, heyday and decline of businesses in cities and small towns.

No glass bottles were made in Australia until the early 1860s, when a factory opened in Camperdown, Sydney. In Melbourne a bottle works opened at Spotswood in 1872. The Brisbane Bottle Works at Bayswater, Milton opened in late 1884.

Barry has a shed in his back garden, in which he operates his own cleaning machine. Once his bottles meet his very high standards, he sells them at markets. Often, he is approached by people who seek a particular bottle – sometimes because the imprint on the bottle bears a family name. Sometimes it takes him years to fulfil a request for a bottle, but he is very excited when he can do so.

Barry has often lent objects from his collection for film and television productions, including *Boy Swallows Universe* and Baz Luhrmann's *The Great Gatsby*. It annoys him, when he is watching a historical drama, to spot a bottle that does not belong to the period. In turn, his close attention to the accuracy of the props in the production irritates his wife.

### **Short read**

Barry Walker collects, restores and sells bottles. He enjoys learning about their history and physical condition. He has lent objects from his collection for films and TV shows including *Boy Swallows Universe* and Baz Luhrmann's *The Great Gatsby*.



## **Object labels**

Purple bottles contain the ingredient manganese oxide. Glass containing manganese oxide starts out colourless; it only turns purple when exposed to UV light from the sun. Historically, Germany was the source of most manganese oxide, but from the beginning of the First World War, supply of the compound was cut off. Therefore, it is a safe guess that purple (or 'sun glass') bottles pre- date 1914.

Palms Chutney was a Brisbane condiment, first sold in the late 1800s. It was a product of the Bengal Chutney Company, founded by brothers Arthur and James McDonald, who lived in a home named The Palms at Wellington Point. From 1927 to the 1970s, Palms Chutney was packed at Wellington Road, East Brisbane. Tristram's Ltd was an aerated water and cordial business formed in Brisbane in 1875. Between 1930 and 1979 Tristram's occupied an architecturally designed factory, which still stands in Boundary Street, West End. Tristram's stoneware bottles were made in Glasgow, Scotland and in Bendigo, Victoria.

From late 1951 to 1973, under Commonwealth government direction, children in Australian primary schools were provided with a small bottle of milk each day. In Queensland, there were concerns about the logistics of the free milk scheme, because of the hot climate and great distances between towns, but milk was offered to Brisbane children from March 1953. The milk usually sat unrefrigerated upon delivery to schools in the morning. The lids were very hard to remove, and tepid milk often spurted over the uniform of the child trying to open the bottle.

John Hicks Ltd, established in the late 1800s, was a large store on the corner of George and Ann Streets that sold furniture, home furnishings and household items well into the 1960s. Barry's research indicates that this preserving jar – which he would class as not quite 'rare', but 'desirable' – was made by Midson Glass Works, located in Nundah from 1909 to 1913 and Hubert Street, Woolloongabba from 1913 to 1920.

## **Decorative eggs: Anonymous collector**

### **Collection home: Brisbane**

The owner of this collection, a medical specialist, purchased his first two decorative eggs – made of alabaster – from a department store while he and his wife were young doctors living in the UK. He thought no more of buying eggs until they moved to Australia and spotted some Wedgwood eggs decorated with Australian flowers. From that moment, his collection was underway.

There are two well-known categories of decorative eggs. The first, Easter eggs – also called *pysanky*, *perthikes* or *Ostereier* and made of wood, clay, papier-mâché or real eggshells – are especially associated with household celebrations in Central, Eastern and Southern Europe. The second, Fabergé eggs – opulent novelty items made of precious metals, enamel and gemstones – were made by the company of Peter Carl Fabergé between 1885 and 1916 for the Russian Imperial family. Often featuring jewelled metal bands and elaborate stands, they were usually hinged, so they could be opened to reveal a costly trinket within.

The thousands of eggs in this collection range from Fabergé-inspired examples to more rustic kinds. Some are by independent craftspeople from many different countries, while others are from manufacturers of high-end household ceramics and crystal: Royal Copenhagen, Iittala, Moorcroft, Coalport, Royal Crown Derby, Lalique, Orrefors and Poole. Such firms often issue series of objects, tempting collectors to build up full sets.

The collector finds his eggs delightful to look at and to hold in the hand. He is currently compiling a catalogue of his collection, including stories of how some of his fine specimens were acquired.

### **Short read**

This collection belongs to a medical specialist who collects decorative eggs. The first two eggs he bought were made of alabaster. Now he has thousands of decorative eggs from all over the world. They are made of wood, clay, papier-mâché, ceramics, crystal and other materials.

## **International dolls: Lyn Ryan**

### **Collection home: Greenbank**

Lyn Ryan has a collection of more than 3,500 international dolls, dressed in traditional attire of regions of the world. Made of clay, cloth, wire, straw, celluloid or plastic according to their country and time of creation, many date from the 1950s to the 1980s, but some are older.

Lyn grew up in Tasmania. From the 1940s onward, her mother collected international dolls. In the 1980s, when Lyn and her husband Ross ran a successful smash repair business in Sydney, she was able to purchase many interesting dolls for her mother, and eventually, for herself.

When Lyn and Ross moved to Greenbank in 2005, she brought her late mother's collection, as well as dolls from her own childhood and others she had purchased. She joined the Brisbane Doll Society in 2007. Overseas trips yielded specimens for her collection; friends she made on rail tours and sea cruises would later surprise Lyn by mailing dolls from countries she had not visited herself.

Lyn has often acquired dolls far from the lands in which they were made. She purchased a magnificent antique African example in the town of Bulls on the North Island of New Zealand; and one representing a Thai noblewoman at an auction of items from the Katoomba childhood museum in 1983.

Several rooms of Lyn's house are entirely given over to dolls. Grouped by country, they stand on shelves from floor to ceiling and within cases on every surface.

### **Short read**

Lyn Ryan collects dolls from all over the world. They are made of clay, cloth, wire, straw, celluloid and plastic. She has thousands displayed in glass cases in her home. They represent people from many different countries.

## **Antique and vintage beaded purses: Lizzie Hilburger**

### **Collection home: Paddington**

Familiar with antique stores and art galleries from childhood, Lizzie was always drawn to textiles and needlework. By 2001, when she married fellow collector Mikey Hilburger, she had 40 beaded purses. At its peak, her collection comprised more than 500, which she refined to the 200-250 outstanding examples she now owns. She often reflects on the hands of the women who once worked on them or took them out on special occasions. She also has — or has had — collections of objects relating to hands and legs, vintage kitchen items, Vesta strikers, paper clips and Depression era furniture (particularly pieces made from cotton reels). Shoehorns she owns are displayed in *Precious*.

In 2011 Lizzie opened Hobohemia, a shop in Given Terrace, Paddington. In 2014 she moved to a stall in the Paddington Antique Centre (now Empire Revival) on Latrobe Terrace.

Lizzie and Mikey take regular road trips, seeking out items for their own collections and their retail outlets. Still, they say, sometimes they might ‘travel a long way to get not a lot — then

just round the corner, there's absolute treasure'.

### **Short read**

Lizzie Hilburger sells items that belonged to women many years ago. From a young age, she bought old beaded purses. She once had about 500 of them but sold half, keeping only the best. She collects many other items, including vintage kitchen wares, furniture from the 1930s, and objects relating to hands and feet.

### **Object labels**

From the 1920s, 'Hiawatha' instructional books for beaded and crocheted purses were published in the USA. Even in Australia, directions for creating them were printed in the 'women's pages' of newspapers. Today, these directions seem very complicated.

Some First Nations American peoples have long traditions of beading on soft leather. Genuine First Nations American bags became fashionable accessories in the 1920s, but patterns of beading taken from First Nations American designs can be seen in commercially manufactured American bags too. Through the



19th and into the 20th century, many First Nations American cultures adopted new resources such as pre-made frames, clasps and chains to produce beaded bags for the tourist market.

The uncovering of the tomb of Tutankhamun in 1922 triggered a European, British and American mania for 'ancient Egyptian' design elements such as insects, ibis-type birds and geometric patterns. The 1920s also saw renewed enthusiasm for sumptuous Chinese and Japanese styles and motifs, expressed in some of these purses. Figures of courting couples dressed in fanciful styles from the 17th century often appear on 20th-century beadwork, as do castles and village scenes.

***Koloa fakatonga*: Ofa Takeifanga & Tisiola Kramer-Takeifanga**  
**Collection home: Brisbane**

This collection of traditional textiles from the Kingdom of Tonga, called *koloa fakatonga*, belongs to Brisbane sisters Ofa and Tisiola Takeifanga. *Koloa fakatonga* is a collective term for Tongan artifacts that have strong cultural meaning and monetary value. The textiles are ceremonial and part of everyday life, with wearers intimately bound to their country and ancestors.

In the 1980s, the sisters' family moved to Brisbane from their home on the northern Tongan island, Vava'u. The transition was softened by a burgeoning Polynesian community and the familiarity of cultural life at the Park Church Tongan Congregation in Highgate Hill.

In Vava'u, their mother wove extraordinarily fine mats that were cherished amongst the community. She was also an accomplished dressmaker, embroiderer and quilter. As children, the sisters joined in collecting shells, seeds, palm leaves, and coconuts, growing up to the cultural rhythm of steeping,

pounding, dyeing, weaving, plaiting and knotting.

*Koloa fakatonga* is precious, embodying Polynesian life and lovingly sourced and gifted at all major milestones in life. A family's collection evolves over the years and reflects family and community events over the decades. Gifted mats and tapa laden with iconography are layered under beds, with mattresses rising and falling over the years.

In the patterns, weaves and knots of *ta'ovala*, *kafa* and *kiekie* are stories of their makers, wearers, and their collective connection to culture and ceremony, and of the celebrated and the mourned. They testify to the Tongan saying, 'humankind is like a mat being woven'.

### **Short read**

These hand-made wraps, belts, fans, and necklaces belong to a family who came from the Kingdom of Tonga and now live in Brisbane. The beautiful textiles connect Tongan people to their culture and remind them of the importance of ceremony, family and community.

## Object labels

This rich collection of textiles is made up of *ta'ovala* (body wraps), *kiekie* (decorative long waist bands), *kafa* (belts), and fans. *Ta'ovala* wraps the body and over time is shaped by the wearer, as the weave becomes more malleable, the creases hold the structure. It is secured to the body with *kafa* around the waist, these can be intricate strands of woven textiles, or more complex designs with shells and seeds. The nature of the ceremony determines the traditional dress. At funerals, the type of *ta'ovala* indicates the connection and respect of the wearer to the deceased. Traditionally at weddings, the bride and groom are dressed by family in heirloom *koloa fakatonga*. Cultural ceremonies and traditional customs are part of Tongan daily life and express familial connections and cultural identity.

Traditional materials used are natural and sourced locally. Many families in Vava'u own a plot of land, and other materials are sourced from the bush and beaches. Every element of coconut trees is used; leaves are woven into baskets and thatched roofs, mature trunks are used to build *fale* (houses), husks around the shell are a popular fibre especially for *kafa* and rope, shells are

carved and used for cups, bowls and decorative elements in *kiekie*, and the coconut flesh and water is used daily for cooking and drinking. Pandanus leaves form the basis of many textiles and are harvested without harming the palm. They are processed using handtools and are treated with seawater and sunshine in preparation for weaving and plaiting. Depending on the preparation process the pandanus fibre can be a pearly white, finely woven *ta'ovala* through to a dark olive brown *kiekie*.

## **Museum of Brisbane Collection and City of Brisbane Collection**

### **Collection home: Brisbane**

The Museum of Brisbane cares for more than 13,000 diverse art works, historical objects, paper items and fashion garments, housed in two collections: the City of Brisbane Collection and the Museum of Brisbane Collection. The latter includes the Easton Pearson Archive.

Objects that would form the foundation of the City of Brisbane Collection were originally kept in Queensland Museum. In 1912, 222 paintings by Brisbane artist Richard Randall were donated. Throughout the two World Wars and for some time after, the Collection lay dormant.

From 1961 to 1975 the Mayor of Brisbane was Clem Jones. Early in this period the Lady Mayoress, Sylvia Jones, helped to establish the City Hall Historical and Arts Committee. The Committee purchased and encouraged donations of works of art and drove the establishment of Brisbane Civic Art Gallery and Museum in City Hall in 1977.

For some years the Committee steered the growth of the City of Brisbane Collection, including paintings, prints and drawings showing local scenes, ceramics made in the area, and diverse works by Brisbane sculptors. At various times, interesting objects such as office equipment, signage and gifts to successive Mayors came into the Collection.

With the formation of Museum of Brisbane in 2003, a new collection was created, named the Museum of Brisbane Collection. This Collection continues to grow through focused purchases and donations. Many works have been commissioned from contemporary Brisbane artists and makers — reflecting on, reimagining and rejoicing in life in Brisbane.

### **Short Read**

All the objects in this display are from the collections of Museum of Brisbane. The collections have grown since 1912. They include artworks, historical objects, paper items and fashion garments.

## **Object labels**

### **Daphne Mayo**

Sydney, NSW 1895-1982

#### ***The Minx* 1942**

Ceramic and paint

Museum of Brisbane Collection

In the 1930s, the extraordinary Brisbane artist Daphne Mayo created many of the city's most significant monuments including the huge relief sculpture over the entrance to City Hall in King George Square and the Queensland Women's War Memorial in Anzac Square. This little piece, made in 1942, evokes the feverish days of the Second World War when Brisbane teemed with American service personnel seeking recreation by night.

### **Bellevue Hotel relic c1885**

Masonry, plaster and paint

Gift of Dr Catriona McLeod 2015

Museum of Brisbane Collection



On 17 April 1979 the Queensland Parliament agreed to a cabinet submission by Premier Joh Bjelke-Petersen, proposing the demolition of the Bellevue Hotel in central Brisbane. Having stood since 1886 on the corner of Alice and George Streets, the stately premises had deteriorated.

On 20 April, a Friday night, UQ campus radio station 4ZZZ reported that something was afoot at the Bellevue. Students gathered around the hotel along with other protesters, all controlled by police. Deen Brothers, demolishers, cut a swathe through the crowd and by morning the Bellevue was reduced to rubble. Architecture student Catriona McLeod salvaged these fragments.

### **Mudfish bronze sculpture from Nigeria** undated

Bronze

Gift of Government of the Federal Republic of Nigeria 1982

City of Brisbane Collection, Museum of Brisbane

Museum of Brisbane has collections of items relating to the XII Commonwealth Games held in Brisbane in 1982, and the World Expo held in Brisbane in 1988. This sculpture of mudfish, a gift

from the Government of the Federal Republic of Nigeria at the time of the Commonwealth Games, reflects the distinguished tradition of bronze art in Nigeria, which dates back to at least the 1300s.

### **Elisa Jane Carmichael**

Ngugi people

Brisbane b. 1987

#### ***Rain from the heart* 2018-2019**

Discarded sea rope, discarded metal wire, mullet scales, red emperor scales and *ungaire*

Museum of Brisbane Collection

Elisa Jane Carmichael is an artist of the Ngugi people from Quandamooka Country, Minjerribah (North Stradbroke Island) and Mulgumpin (Moreton Island). These bands, part of a series of 32 titled *Rain from the heart*, honour and celebrate the ancestral memories and knowledge intrinsic to Quandamooka Country. Comprising *ungaire* (freshwater swamp reed), mullet and red emperor fish scales, wire and marine rope, they express long connections to ocean and seashore.

## **Vereinigte Deuta OTA**

**Parking Meter** date unknown

Solid steel

## **Venner**

**Parking Meter** date unknown

Alloy steel

Gift of Brisbane City Council 2023

Museum of Brisbane Collection

Coin-operated parking meters were introduced in Brisbane on 5 August 1957; that day, 50 infringement notices were issued. The meter on the left is a product of the German firm VDO, which had a factory in Melbourne from 1957. It was used at Brisbane Airport in the 1960s. When Brisbane City Council was considering various models of meter for purchase in the late 1960s, the English company Venner supplied the Park-O- Meter (right) for inspection. It never saw service, the Council opting to proceed with Duncan machines from the USA.

## **Jenyns Patent Corset Pty Co**

### **Advertising print blocks c1920s-1930s**

Wood block with zinc metal face

Gift of John Hewson 2023

Museum of Brisbane Collection

The longstanding and prosperous Jenyns Patent Corset Pty company was founded by Sarah Ann Jenyns and her then-husband in Brisbane before the First World War. Corsets were tailored to various needs, ranging from simple 'smoothing' to therapeutic support for medical problems, such as hernias. Jenyns's flagship outlet still stands at 327 George Street, Brisbane. In the early 1990s, John Hewson attended a closing sale at their Fortitude Valley factory and noticed a pile of blocks, used to print advertisements in newspapers and magazines, destined for landfill. John was welcome to take them and has since donated them to Museum of Brisbane.

## **Indooroopilly Shire Council seal stamper**

c1916

Iron

City of Brisbane Collection, Museum of Brisbane

Until the late 1980s in Australia, essential documents such as title deeds were required to be 'sealed' to be recognised as legal and legitimate. All kinds of businesses and public institutions had their own seals. A seal stamper creates letters and marks that are permanently raised from the surface of a sheet of paper, rather than inked-on. This one is from the offices of the Shire of Enoggera, a local shire created in 1903 and amalgamated into the City of Brisbane in 1925.

## **Jennifer Stuerzl**

Muswellbrook, NSW b. 1956

***Inundation #1 - #3*** 2011

From the series *Brisbane River, Maiwar - Inundation suite*

Oil on copper

City of Brisbane Collection, Museum of Brisbane

In the City of Brisbane Collection are many works of art evoking aspects of the city: paintings, drawings, prints and photographs dating from the mid-1800s to the present. The river is a presence in many of these works. Jennifer Stuerzl painted *Brisbane River, Maiwar – Inundation suite* in response to the devastating 2011 floods. Eight tiny paintings from the series were acquired for the City of Brisbane Collection in 2012. They depict the river swollen by rain in the summer of 2010-11, when most of the state of Queensland was declared a disaster area.

**Electric guitar belonging to bass player from The Saints, Kym**

**Bradshaw c1970**

Metal

Gift of Kym Bradshaw 2017

Museum of Brisbane Collection

The Saints was a band formed in Brisbane in the mid-1970s, settling to comprise Chris Bailey on vocals, Ed Kuepper on guitar, Ivor Hay on drums and Kym Bradshaw on bass. In their prime, they performed in the house that Bailey, Hay and Bradshaw

shared at 4 Petrie Terrace, which they dubbed Club 76. A few blocks from the house, in 1976 they recorded the video for their first single, '(I'm) Stranded', still renowned worldwide as a key early punk music track. The Saints moved to London in May 1977. Kym Bradshaw used this guitar for 'about 4 shows' at Club 76. 'It's a beat- up old cheapie but it's genuine,' he says.

## **Aboriginalia: Tony Albert**

### **Collection home: Moreton Bay**

Tony Albert, a Girramay/Yidinji/Kuku Yalanji man, is one of Australia's foremost contemporary artists. He began collecting 'Aboriginalia' – his name for the vintage household wares on display here – when he was a child in the 1980s. By then, they were out of fashion and easy to find in op-shops and junk stores. In his innocence, Tony liked them because they featured people who looked like him, at a time when there were still very few Aboriginal people seen in media. By the time he began his undergraduate degree in art, he had a hoard of these items, and once he had his own studio, he moved his collections (which are not limited to 'Aboriginalia') there.

In his 20s, as his political and sociohistorical understanding of Aboriginal people developed, Tony began to adapt images from his 'Aboriginalia' collection for artworks that evoked the injustices inflicted since colonisation. Gradually the ceramics and textiles found their way into the artworks, affixed to canvas and board to increasingly challenging effect.



Images on the 'Aboriginalia' depict people and designs from the Central Desert, Arnhem Land, Far North Queensland and New South Wales. Some were Australian made, while others were made in Japan.

Tony continues to collect these items avidly; he works surrounded by thousands of them. 'We cannot hide or destroy racist images,' he explains, 'they are an important societal record that should not be forgotten and must be reconciled so our future can be better for our children'.

### **Short read**

Tony Albert is an Aboriginal artist and collector. He collects objects from the 1950s to the 1970s that show Aboriginal people and designs. He refers to these as 'Aboriginalia'. It is important to acknowledge that many of the images depicted are now considered racist and are copied from Aboriginal people's drawings. Tony uses some of these objects in his art, encouraging people to reflect on the past and create a better future.

## Object labels

The Aboriginal boy Tinka and his animal friends were created by white author Viola 'Brownie' Downing in the 1950s. Tony Albert has a complicated relationship with Tinka, whom he describes as 'an emblem of the childlike "native" destined for race rescue'. He portrayed himself with Tinka in a self-portrait, *Tony Albert: After Brownie Downing* in 2016. The demitasse cups featuring Downing's designs were made in Japan.

Tony describes pottery such as that made by Studio Anna, Martin Boyd and John Leslie's Australart as embodiment of the idea that 'the future place for "Aborigines" within civilisation was as domesticated bric-a-brac'.

The books in Tony's collection demonstrate that increasingly, from the late 1960s, Aboriginal people, their culture and material productions, had a 'place' as objects of white people's curiosity, or academic research.

Most pieces of 'Aboriginalia' depict generic figures, but the three small boomerang-topped wall plates feature known

individuals. The young female is the late Arrernte and Anmatyerre woman Rosalie Kunoth-Monks OAM as she was when she starred in the dramatic feature film *Jedda* in 1955. Later, she was a well-known rights activist. The younger male is the Tiwi actor Robert Tudawali, her co-star in the film, while the elder is the Pintupi man Tjungkarta 'Nosepeg' Tjupurrula, also in the cast.

## **Mechanical toys: Anonymous collector**

### **Collection home: Brisbane**

The owner of this collection lives in Brisbane but was born in Hong Kong. In the early 1970s, his father, who had worked in Australia, convinced his mother to start a new life in Brisbane. They emigrated in 1975, with two boys aged seven and eight.

Life in Brisbane was a challenging adventure for the family. English was not their first language, and the boys' parents decided that it was best for them to repeat a grade at school. Their mother kept up conversational Cantonese at home, but the children gradually forgot how to read and write in their first language.

In the early 1990s, when the elder son was studying in Toowoomba, he began going to garage sales and flea markets. It was in that period of his life that he stumbled upon an ingenious walking plastic pony that someone had kept, along with its box. Instantly it took him back to his childhood, playing with a similar toy. Looking closely at the box, he could see it was made in Hong Kong.

The toddling pony marked the beginning of what the lender describes as his 'collecting disease'. He now has thousands of objects in discrete categories, including, but not limited to, toys, bottles and original prints.

Today, little is manufactured in Hong Kong and old toys are increasingly hard to find, but they remind the collector of a time and place he once knew.

### **Short read**

The owner of these toys started collecting after finding a walking plastic pony in Toowoomba. The pony was made in Hong Kong, where the collector was born, and reminded him of his childhood. The collector has now acquired thousands of rare old toys.

### **Object labels**

Over decades of acquiring, the collector has gained a deep knowledge of 20th century toys and politico-historical factors affecting their manufacture. From the 1950s to the 1970s

thousands of items, including toys, were manufactured in Hong Kong. Some early pieces were marked 'Empire Made' or 'Made in the British Crown Colony, H.K.' Included here are coveted examples made in US Zone Germany and Occupied Japan after the Second World War.

Mary and her lamb, the rabbit rider, the girl with goose, the clown on a horse with wheels, the clown in an umbrella hat, the Loopy wheel-of- death rider and the two swimmers are celluloid toys. Patented in 1879, celluloid was the first 'plastic' material with wide commercial potential. It was used in dolls' heads in Europe by 1900. By 1913 many celluloid toys were being made in Japan, which remained the major producer of celluloid toys until it entered the Second World War in 1942. Highly flammable, ruined by hot water and, if hollow, easily dented, celluloid was replaced by sturdier plastics by 1960.

The heavy, minimally decorated metal vehicles in this cabinet were made in Australia by Artlay Manufacturing Co. under the brand name Boomaroo between 1939 and 1969. Advertised as 'Australian-Made Toys for Australian Girls and Boys', the

tractors, trucks, tankers, planes, trams, trains and York Airliner plane were renowned for ruggedness. Most surviving examples show signs of use in Australia's coarse and sandy soils. In the mid-1960s Boomaroo issued a sturdy metal cash register and a working washing machine in which children could launder their dolls' clothes.

The South Australian company Pope Products, best known for washing machines and garden sprinklers, made just four diecast toys: the 'Aussie' and 'Ned Kelly' cap guns, a 'Supa-Fort' aircraft and a Buick car, all of which are displayed here. Other Australian manufacturers represented here are Digger Junior, Wyn Toys, Brentoy and L & I Glenn. The blue 'Tourist Trophy' motorcycle with the rider clothed in yellow and red was made under licence in Australia by the English company Mettoy.

## **Items from Australian National Airways: John Hewson**

### **Collection home: Manly**

John Hewson has many collecting interests. His father, Jack Hewson, served as a pilot during the Second World War. Jack was also an artist, friendly with many prominent Brisbane artists of his day. John grew up around airports, and later in life, gained his own pilot's licence. He also studied art at the Central Technical College, Brisbane in the mid-1960s.

Every wall of John's home is hung with paintings, prints and drawings, mostly made by contemporaries of his father's, many depicting local scenes. He also has collections of journals, photographs, flight manuals and other items. He has donated several paintings, as well as a set of print blocks used to advertise Jenyns therapeutic corsetry, to Museum of Brisbane.

John has loaned a selection from his collection of material relating to Australian National Airways (ANA) — Australia's main airline from 1936 to 1957, when it was purchased by Reginald Ansett.



These timetables, maps, travel magazines, crockery and souvenirs evoke a gracious era of air travel. Settled into the wide seat of a Douglas Skymaster or DC-6B, equipped with complimentary ear wool, chewing gum, coasters and matches ('A Light for Your Flight'), you could enjoy a cigarette while leafing through Informative Airways Literature. You could take advantage of the 'ample space to walk about', confer productively in the Conference Room in the Air, or sip a cup of tea while consulting the Bird's Eye View of your route. It was truly 'Comfort All the Way'.

### **Short read**

John Hewson collects many different items. This part of his collection is from Australian National Airways (ANA), which was Australia's main airline from 1936 to 1957. In those days people could smoke and use metal knives and forks on planes. Neither is now allowed.

## **Clem Jones Gallery**

### **Architectural models: Shane Donnelly**

#### **Collection home: Stanthorpe**

Shane Donnelly spent his boyhood in Camira and Corinda, southwest of Brisbane's CBD. After school, on weekends and during holidays, he made models. As a young man, he gained employment as an architectural model maker in the city, working in balsa wood and cardboard with a ruler, compass, protractor and knife.

Shane's work in Brisbane reflected the intense redevelopment of the inner city, but his personal interest in history drew him to its winding suburban streets and weatherboard cottages. He became familiar with the structures and features of the Queenslander houses in areas such as Paddington, New Farm and East Brisbane — the latter, a suburb that overlaid an area once called Mowbraytown.

In the early 1990s Shane moved to the rural town of Stanthorpe, where he now works full-time as a groundsman for Southern

Downs Regional Council. By night, he handcrafts tiny houses and public buildings, vehicles and interesting items of infrastructure. He often arranges and photographs his own collection for amusing social media posts about goings-on in a fictional village called Mowbraytown.

About six years ago, when Shane started posting on social media, his activities were reported on television and radio. He was pictured in the newspaper, and a stranger asked if he would make a model of her aunt's house in Warwick. Hesitantly, he agreed. Demand for his productions has increased ever since; he constantly has a commission under way.

### **Short read**

Shane Donnelly made models as a child. He worked as a model maker in Brisbane before moving to Stanthorpe. Now he handcrafts tiny houses, buildings and vehicles. His work became popular after he shared it on social media. Now people often ask him to make house models for them.

## **Object labels**

The Walter Taylor Bridge connects the suburbs of Indooroopilly and Chelmer. The toll roadbridge is unusual, in that from its opening in 1936, the toll master, Mort Green and his family lived in an apartment within the pylon on the Indooroopilly side. Two more generations of the Green family occupied the apartment until 2009. An apartment within the pylon on the Chelmer side was rented out and gradually fell into disrepair, as did the 'ballroom' above it, which had the road as its roof.

Young architects Robin Gibson and Don Winsen worked together to design this house for the Kastrissios family in West End in 1958. While they abandoned their plans to go into practice together, both men became well-known in Brisbane. In the 1980s, Robin Gibson designed the entire Queensland Cultural Centre, on the south side of the river.

In the 1890s there was still a substantial encampment of local Aboriginal peoples of the area in what was becoming the inner northern Brisbane suburb of Red Hill. Yet residential lots had been up for sale from the mid-1860s, and by the end of the

1920s its steep hills and gullies were covered in tin-roofed weatherboard homes. Many were at street level at the front of the house, but teetered high – in this case, absurdly high – above the block at the back. The corrugated iron boxes clinging to the rears of the homes are stove recesses.

*Acacia*, one of the first Brisbane houses Shane made to order, depicts a house in Northgate. A family of ten children grew up there, their beds squeezed onto the enclosed verandahs. As adults, the children commissioned Shane to create a model of the house as a gift of thanks to their mother. He has borrowed it back from her for exhibition in *Precious*.

When Shane creates a model, he tries hard to find the plans for its real-life precursor, but if he cannot, he works from historical newspapers, observation, photographs and intuition refined by experience. *Bonhaven*, a commissioned model of a home in Stanthorpe, is a rare example of a structure Shane was able to measure on site. Reflecting the Queensland custom of moving entire houses, sometimes long distances, it comprises two joined dwellings that were once entirely separate. One part of

the real *Bonhaven* came from near Allora, 84 kilometres away, in the early 1980s; it had been built in the 1880s, and brothers named Eric and Cecil had lived in it all their lives. The other part, built in 1910, came from near Millmerran, 173 kilometres from Stanthorpe, in 1997.

The English, Scottish and Australian Bank (ES&A) was established in Australia in 1893. More than 100 ES&A branches had been established around the country by the time of its merger with ANZ in 1968. Brisbane had several branches, but only one, at 104 Grey Street, South Brisbane, was set up for the drive-in customer. Designed by architect Martin L. Conrad and completed in 1958 – four years after the first, far less appealing ES&A drive-in bank in Camberwell, Melbourne – it was demolished in the mid-1980s to make way for what is now known as the Queensland Performing Arts Centre.

**Handmade wooden objects, beaded flowers, boxes, badges, seaglass and postcards: Malcolm Enright**

**Collection home: Brisbane**

Malcolm Enright, creator, designer and one of Brisbane's longest-established collectors, is known in the city's art and cultural circles as the 'Urban Archaeologist'. Malcolm grew up in Brisbane in the 1950s and recalls Saturday films at the Boomerang Theatre and the tang of the Palms Chutney factory on Wellington Road.

Several of Malcolm's foundation collections grew from his interest in the typeface, font, colour and graphic elements of design, advertising and packaging. In the 1960s and 70s he worked in advertising and graphic design in Brisbane, often travelling interstate following bands and fashion. In Sydney he mixed with the artists of the Yellow House, met painters and collectors and began collecting subversive art, photographic collage and artists' books. He was creative director at Schofield Sherbon Baker from 1979 to 1985. An early board member of Brisbane's Institute of Modern Art from 1975, and again in 1984, he built a significant personal collection of Australian contemporary art (which he sold in 2000).

A constant reader and researcher, Malcolm now concentrates on buying, trading and restoring handmade objects. Containers in his office hold thousands of postcards, advertisements and historical photographs and every chest, cupboard and alcove of his Queenslander home reveals more collected objects. Items relating to handwriting crowd a glass box, items to do with feet fill a drawer, wooden maps of Australia cover a wall. Asian ceramics fill one vitrine, china dogs another. Malcolm can tell vivid stories of how most pieces were acquired.

### **Short read**

Malcolm Enright is a designer, creator and collector. He has a huge number of amazing objects in every room of his home and is constantly reading and researching. He now concentrates on buying, trading and restoring handmade objects.

### **Object labels**

These boxes, possibly of Nepalese or North Indian origin, may have been intended to store brilliantly coloured powders, made into pastes to make marks called *tilaka* or *tika* on the head and other parts of the body. The powders can comprise organic or



mineral ingredients including turmeric, charcoal, lead, sandalwood and lime. *Sindoor* paste, historically containing cinnabar, is traditionally worn on hair-partings and foreheads of Hindu married women who cease to wear it when widowed. *Kumkum* paste is used more generally. It may be applied to affirm identity; in celebration; in greeting; or as a mark of respect to figures of deities and natural features.

Many hand-carved tables, boxes, cupboards and cabinets, and pieces of old luggage have passed through Malcolm's hands. The more he has kept, the more he has learned about the various aspects of history to which each is connected. The international tea trade, the theft of birds' eggs, 19th century sea journeys, German settlers in Australia, the lives of travelling salesmen and tinkers, methods of woodworking, shell inlay and marquetry, early female makers and so on. Like most collectors, he loves not only the objects he owns, but the stories each holds.

In 1986 Malcolm Enright was smitten by Barbara Heath, a skilled jeweller who was then living on a boat moored off the City Botanic Gardens. Exploring Brisbane together in their early days,

they scoured suburban junk shops for curiosities and often went to Shorncliffe on weekends, dawdling through the sunny afternoons picking up sea glass. They have been partners in life, design, creativity and business ever since. At present, they divide their time between Brisbane and Tunbridge, Tasmania, finding both locations congenial to their interests in gardening, collecting, making and learning about the history of objects.

This selection of packaging from defunct and enduring Brisbane businesses is from one of Malcolm's many sub-collections. The decoratively patterned boxes came from the Indooroopilly home of women known only as the 'Soden sisters'. Although Malcolm knows little of the sisters, objects of theirs that he owns, including a scrapbook, periodicals and ephemera, indicate that they had idiosyncratic interests of their own.

The group of bead-and-wire flowers, to be used as corsages, hat decorations or dressing-table ornaments came from the Indooroopilly home of women known only as the 'Soden sisters'. Malcolm purchased these and other items sourced from the Soden's home from Naomi Berry, whose store on Fernberg Road

he used to visit every weekend.

In this small selection from Malcolm's substantial collection of colonial-era picture frames are several examples of 'tramp-art', a term that references assemblages of small pieces of wood (often cut from cigar boxes or offcuts) arranged in repetitive decorative patterns. The spiky-looking ones are sometimes known as 'crown-of-thorns' work. The three frames that have been encased are made from tooled and sculpted leather.

These candle holders from Timor and associated islands fell into disuse after electricity came to the provinces after the Second World War. Malcolm obtained them, along with other Southeast Asian indigenous carvings, beads and fabrics, from dealer Rick Bennett, who would only let him buy one object at a time.

Malcolm believes a person would have used one of these implements to carry a flame to their sleeping quarters at night. The carved motifs indicate influences of many different cultures.

These protective amulets are by Dayak people from Kalimantan, Borneo. Great weavers and carvers with spiritual tattoos, the

Dayak traditionally live in wooden longhouses that accommodate many families. Large ironwood figurative sculptures stand guard in the area around the longhouse. Standing up to four metres high, the formidable hand-carved sculptures are known as 'hampatongs'. Smaller household items are carved from offcuts. These miniature versions of the ironwood hampatongs serve to guard babies against evildoers and malevolent spirits.

Wooden pendants, some with prayers tucked into cavities within them, are worn by domesticated animals in Nepal in the central hilly region embracing the Kathmandu Valley and on the southern lowland plains known as the Terai. They are intended for identification of the animals and for their protection against bad forces and spirits.

Old cabinets from shops, offices and museums are a significant group within Malcolm's collections. One example used to hang in the Turbot Street police headquarters in the Brisbane CBD, holding the front door keys to many of the city's major buildings. Malcolm's cabinets are forever changing, as he combines and

recombines objects to create his own little theatres. In this one, he fitted a metal back and used magnets to arrange a selection from his tin-back badge collection on it.

## **Babies', children's and dolls' clothes: Embroiderers' Guild, Queensland, Inc.**

### **Collection home: Fortitude Valley**

The Embroiderers' Guild, Queensland, Inc. occupies a building at 149 Brunswick Street, Fortitude Valley. Built in 1922, it was once a Masonic headquarters, home to the Scottish Tullibardine Lodge. On the ground floor, needleworkers gather over their projects. Upstairs, cupboards that once held Masonic robes and regalia now house the Guild's large collection of embroidered items.

The collection includes tablecloths, dressing-table sets, doilies, hankies, samplers, pillowcases, bedspreads, aprons, tea cosies, bags, bonnets, framed pictures, bedjackets, nighties, camisoles, knickers, petticoats, chemises and children's clothes. Alongside many items embroidered by Queenslanders are examples of embroidered international textiles collected by Queenslanders – hats, jackets, robes, belts, cushion covers and bedclothes.

From this extraordinary collection come these fine white cotton babies', children's and dolls' clothes, dating from the late 1800s to the 1930s. All are examples of 'whitework', a style of

embroidery practised, notably, by Scottish women and girls from the early 1800s to the 1860s. Garments shown here are later examples, mostly made, worn or donated by residents of Queensland. One frock is by Elsie Wright of Mount Mellum and Nambour, who was virtually unbeatable in Australian needlework competitions between 1927 and the 1960s.

The collection is maintained by a team that includes Deborah Love, a little-known Brisbane champion. Deborah won the first international competition for Mountmellick embroidery – a kind of whitework – in 2017. Made in Brisbane, her tablecloth is now in County Laois, Ireland, in the Mountmellick Embroidery and Heritage Museum collection.

### **Short read**

This collection belongs to the Embroiderers' Guild, Queensland, Inc. in Fortitude Valley. These babies', children's and dolls' clothes are examples of a style of embroidery called 'whitework'. Some of them are more than 100 years old.

## **Object labels**

The long dresses are 'christening robes' traditionally worn by babies of Christian families during their formal introduction to the church. Robes often passed through generations. The example top and centre was made in Gloucestershire, England, around 1866, for a couple with nine children who may have all worn it. The fourth child and his wife brought it to Queensland, where their three children wore it too. Their eldest son inherited the gown. All his grandchildren and great-grandchildren were christened in it – the last in 1980. It was donated to the Embroiderer's Guild in 2005.

Elsie Wright, who made the dress to the right in the 1960s, won more than 10,000 prizes for needlework over five decades. Born into a family of accomplished needlewomen in northern New South Wales, she married in 1916. From 1919 she and her husband farmed at Landsborough, then Caboolture, then Mount Mellum. In 1927, a needlework judge encouraged Elsie to embark on a serious show career. She stitched by night. In 1953 the Wrights retired to Nambour, where Elsie continued to make pieces that trounced the competition until the late 1960s.



Delicate garments such as these are physical remnants of the complex, brutal history of cotton production under British colonisation. From the late 1770s, raw cotton was woven in Scotland, sourced initially from the East Indies, India and Asia, and later from America. Scottish women and girls were paid for working on pieces of dresses like this. During the American Civil War in the 1860s, supply was curtailed. Consequently, cotton production briefly intensified in Queensland. Many Aboriginal and Australian South Sea Islander people, having been coerced and taken from their homes, laboured under force.

## **Scientific glassware: School of Chemistry and Molecular Biosciences, The University of Queensland**

### **Collection home: St Lucia**

The puzzling glassware in this cabinet belongs to the School of Chemistry and Molecular Biosciences at The University of Queensland (UQ), St Lucia.

For many years it was customary for scientific research departments of Australian universities to employ people who made equipment for experiments on demand: fitters and turners, engineers, mechanics and glassblowers. Scientists would explain the investigations they wished to carry out – involving, for example, evaporation, distillation or crystallisation – and the highly skilled makers would build the requested apparatus to create the necessary pressures and vacuums, fluid/gas dynamics, volumes and flow rates. In collaboration, they could modify it as experiments progressed.

Now, very few of these specialist fabricators remain in universities and equipment is ordered from overseas. UQ is the only Australian tertiary institution that retains a full- time scientific glassblower: Jarred Wright.

Over his years of employment at UQ, Jarred has collected old, unused and obsolete flasks and tubes from around its buildings and mounted them on metal retort stands in his laboratory. There, they form translucent screens around his workstations.

The purpose of some of these objects is now only dimly understood, and the way in which some of them were made will perhaps never be known; but their intricacy and ingeniousness inspire both Jarred and the scientists who work with him.

### **Short read**

This collection belongs to The University of Queensland (UQ) in St Lucia. In the past, universities employed people to make the tools scientists use for experiments. UQ is the only Australian university that still has a full-time scientific glassblower on campus: Jarred Wright. These are old pieces of glassware, not used now. Jarred has collected these pieces from campus and arranged them in his laboratory.

### **Trench-art shoehorns: Lizzie Hilburger**

Lizzie Hilburger, whose beaded purse collection is represented in this exhibition, also has a focused collection of unusual 'trench art' comprising engraved metal shoehorns. Trench art is a general term for souvenirs, keepsakes, vases and small sculptures made from artillery cases in the period of 1914 to 1950.

Few, if any, of these objects would have been made in a trench. Usually, they would have been fashioned in more secure locations, such as repatriation hospitals. Sometimes they were made by civilians who lived near sites of battle and purchased by soldiers who later brought them home.

Certain shapes and patterns on the shoehorns recur, indicating that patterns and instructions for making them may have been published somewhere, but Lizzie has not yet found them.

## **Gallery 2A**

### **1956 Olympics trading cards: Lyn Ryan**

#### **Collection home: Greenbank**

Lyn Ryan has collected playing cards and swap cards since the early 1950s, when she was a girl living in Northern Tasmania.

From 1950 to 1972 the major manufacturer of Australian swap cards was the Melbourne-based Hudson Industries. Card series came in many categories, depicting dogs, dancers, cathedrals, flowers, famous paintings and more.

Once a person had amassed a reasonable collection of cards, they would weed out less interesting or duplicate specimens and set them aside to trade for desirable ones. Penalties often applied for trading in the school playground.

Over decades, Lyn built up sets of cards in dozens of distinct categories. Although she has focused on collecting international dolls since 2005, she has kept up her membership of the Melbourne Playing Card Collectors' Club for 43 years.

Coles supermarket sold Hudson's Olympic Games blank-backs in the last quarter of 1956 (rival companies also issued Olympic blank-backs and playing cards). There were five sets of Coles Olympic cards, each containing 28 different ones. Lyn had only two full sets until quite recently, when she managed to obtain the few cards she was missing from the other three sets. Complete sets of these 68-year-old cards are rare.

### **Short read**

Lyn Ryan has collected and swapped cards since the early 1950s, and now has many rare sets. In 1956 she started collecting the Olympic Games cards sold at Coles. It has taken her most of her life to collect them all.

### **Object labels**

Until the widespread uptake of television in Australia in the 1960s, card games were standard family entertainment. As boxes of cards were popular gifts and souvenirs, most households would have had several different decks. For years, children had to be content with raiding these to build up collections of attractive little pictures, or distinctively designed

aces, courts and jokers. All that changed in 1950, when single cards, or packets of mixed blank-backs (cards with pictures on the backs, but blank faces), became available for purchase from Coles Variety stores and newsagents. A craze ensued, lasting into the 1970s. The popularity of card collecting has continued to the present day.

**Axes: Mikey Hilburger****Collection home: Paddington**

Mikey Hilburger grew up in the Oxley region, speaking only Czech with his immigrant parents until he went to primary school. He studied photography at the Queensland College of Art and spent some years as a newspaper photographer in Brisbane and Townsville before moving into advertising, becoming a director of photography on national ad campaigns. In 2012 he established the successful food manufacturing company Picklehead.

In boyhood Mikey collected coins, rocks and shells, learning the Latin names for his finds. In the early 2000s he met his now-wife, Lizzie, an avid collector of beaded purses and other 'gentle' items, and he began collecting again, in various categories. At one time he had 40-50 Weber kettle barbecues in different models and colours, which had to be brought inside if hail threatened. As one of the Shank Brothers, he engaged in competitive wood-fired barbecuing, which requires constant management of flames and charcoal.



His quest for a better axe to chop barbecue fuel led Mikey to the renowned collector Steve Lehmann, who had more than 2,000 axes in his 'shed' in Ipswich before his untimely death in 2020. Mikey learned much, and acquired many axes, from Steve.

Mikey has about 120 axes now. His love for them drew him into the broader field of 'garagenalia', comprising the signs, petrol tins, rusted and restored tools, oil drums and tin toys that now crowd his 'Urban Lumberjack' stalls at Empire Revival, Paddington and The Emporium, Kalbar.

### **Short read**

Mikey Hilburger collects and sells many interesting objects from the past. These include old tools, oil drums, petrol tins, metal toys, signs and barbecues. Mikey and his wife Lizzie both have stalls at Empire Revival, Paddington and The Emporium, Kalbar.

**Brisbane promotional booklets: City of Brisbane Collection**  
**Collection located: Brisbane**

Museum of Brisbane has a collection of publications that reflect the development of the city. Some were intended for the convenience of residents, others for tourists. One booklet was published specifically for American service personnel, a great many of whom were stationed in Brisbane during the Second World War.

*The Pocket Brisbane* published annually from 1910 to 1929, was a product of the Queensland Government Intelligence and Tourist Bureau. Established in 1907, this agency was absorbed into the Railways Department in 1929 and rebranded Queensland Government Tourist Bureau after the Second World War.

Marketed as a tourist guide, *The Pocket Brisbane* was also useful to residents, if only to enhance pride and confidence in the growing city. The 1918 edition sets the tone, referring to the 'scenic glories' of South Queensland and the 'progress and prosperity' of its capital. By 1929 the natural features of Brisbane

seemed 'drawn and chiselled by a Master Hand' to contain a 'great metropolis'; by then, Brisbane boasted 'as fine an array of Governmental offices as can be found in the Commonwealth'.

From its opening in early 1930 to the present, City Hall has been emblematic of the capital of the 'Sunshine State'. Increasing ownership of motor cars through the 1950s to the 1970s saw Brisbane promoted as a base for daytrips in the region. Images of people in shorts, in dazzling sunshine, joined views of bridges and civic buildings in the campaign to entice visitors to Brisbane.

### **Short read**

These booklets, maps and pamphlets were written many years ago for locals and visitors to Brisbane. From them we can learn about how the city has grown and changed, and what visitors liked to do here in the past.

## **Self-Pouring Teapots: Peter Mayne**

### **Collection home: Gumdale**

Peter Mayne, a pharmacist, has a collection of self-pouring teapots. Although Peter has fewer than 20 of these objects, he does not know of many larger collections world-wide.

These teapots were invented and patented by John J Royle of Manchester, England in 1886. They promised to do away with the physical fatigue, hazards and drudgery involved for the late-Victorian hostess in serving tea to a large family or a parlour full of guests.

The lid of each is a cylinder with a vent-hole in the finial (tip). When the teapot is at rest, the cylinder sits inside the raised neck of the body of the pot. To obtain a cup of tea, the user positions a cup under the spout before raising the cylinder to its full height, covering the vent-hole with a finger, and pushing the lid back down. The cylinder pushes tea through the downward-pointing spout into the waiting cup.

Self-pouring teapots were not the only household labour-saving

devices invented by John J Royle. He also patented a kitchen beater, an egg-timer and the 'Toilet Aquarius', a handsomely shaped jug allowing hot water to be poured into a handbasin without any lifting. Both Royle's teapots and the 'Toilet Aquarius' were aids to people with arthritis. They were also likely designed to reduce the risk of burns, which in the pre-antibiotic era, were a gateway to serious infections.

### **Short read**

Peter Mayne is a pharmacist who collects self-pouring teapots. These rare teapots were invented in 1886 by an Englishman called John Royle. To pour tea, you lift the lid of the teapot and cover the hole in the tip. The tea will then flow into a cup.

### **Object labels**

The English ceramic teapots in this display, including those with Australian wildflower motifs designed by Louis Bilton, were manufactured for Royle at the Doulton factory in Burslem, England. The English Electroplated Britannia Metal (EPBM) examples were made by James Dixon and Sons in Sheffield, Yorkshire. An American silver-plated pot, possibly intended for

coffee, bears marks from Paine Diehl and Co., Philadelphia, USA and Meriden Britannia Company of Meriden, USA.

As explained at Manchester's Royal Jubilee Exhibition of 1887, the teapots were intended to 'supersede the present antiquated and laborious lifting action in serving Tea, Coffee, etc'. According to an advertisement for the pots available at David Jones's, Sydney in 1895, 'You press the button – the pot does the rest'.

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