

**VILLA ALBA
CONSERVATION ANALYSIS**

Pru Sanderson Design Pty Ltd
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Preface

Pru Sanderson Design Pty Ltd was commissioned to prepare this report by the Villa Alba Preservation Committee in April 1988. The brief was to prepare a Conservation Analysis of the house, including its decoration, as well as the outbuildings and garden structures. The report has been prepared by Pru Sanderson. In addition, advice has been sought from John Patrick on the age and species of the plants that remain in the garden, and from Robyn Riddett on the Paterson Brothers.

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Members of the Villa Alba Preservation Committee.

National Bank Archives.

PART 1
TEXT

1.0 SIGNIFICANCE

1.1 Introduction

Villa Alba is situated at the corner of Walmer Street and Nolan Avenue in Studley Park Kew, and was built in 1883 for William Greenlaw, the General Manager of the Colonial Bank of Australasia. The house has always been approached from entrance gates on to Walmer Street and its official address is 44 Walmer Street Kew. It is two storeyed with a single storeyed section at the rear and has rendered masonry walls and a slate roof. The front door and main rooms of the house are in the two storeyed section, behind a central tower and bay windows on the main, south-facing facade. The single storeyed wing houses the service areas and is nestled into the hillside behind a retaining wall. Villa Alba is very crowded-in by a number of large buildings constructed in the 1950s for the Womens' Hospital. Most of its original outbuildings and almost all of the decorative garden have been destroyed. It stands vacant and its main interest now lies in the outstanding painted interior, much of which has escaped overpainting.

This report is in three parts. Part 1 is the explanatory and analytical text, Part 2 the illustrations and Part 3 the appendices including previous reports on the house. The Key to room, door and window numbers is on an A3 size fold out sheet at the end of Part 1. The numbering system is different from that used in the report by Kosinova Thorn and to avoid confusion, the Key also gives the numbering used in that report. The Kosinova Thorn report includes much valuable information on the decoration of the interior that has not been repeated in Part 1 of this report and instead their report has been included as Appendix I.

1.2 Statement of Significance

Villa Alba is of national significance for the outstanding late Victorian painted decoration throughout its interior. The consistently high standard of design in the decoration, the high and at times superb quality of its execution, the variety of illustrative techniques, the variety of illusionistic effects, and the hierarchy of treatments between the rooms of the house all contribute to the significance. The decorative scheme is also of national significance as a fine example of the Paterson Brothers' work, as one of their first interiors to depart totally from the use of pre-prepared wallpapers of repetitive designs, and as a rare and comprehensive extant example of their domestic work. The decorative schemes in the Ground Floor Hall (Room G2), the Dining Room (Room G3), the Drawing Room (Room G4), the Vestibule (Room G7), the Stair Hall (Room F9), the Upper Hall (Room F10), Bedroom 1 (Room F12) and the Boudoir (Room F17) are also individually of national significance as outstanding examples of Victorian decoration. Investigative and restorative works at the house have proven this to be the case, irrespective of overpainting that may have taken place in those rooms. The restoration works to the interior have shown that the overpainting is removeable, while elsewhere the degradation in the house is, in the main, temporary and reversible.

The house is of state significance for its association with William Greenlaw during his most prosperous, prominent years; as a reflection of the Greenlaw family's social role and aspirations; and for its associations with the McEvoy family and 'Studley House'.

Villa Alba is of local significance to the Studley Park area as one of a group of nineteenth and early twentieth century houses that gave the area its prestige and ambience.

2.0 DEVELOPMENT OF THE PROPERTY

2.1 The Property's Owners

Villa Alba as we know it has only had four owners over its one hundred year history. William and Anna Maria Greenlaw built Villa Alba in 1883, in 1918 it was sold to Samuel and Esther Fripp, in 1950 it was sold to the Royal Womens Hospital and in 1974, to the Mount Royal Hospital. The only time the house has been rented out was at the end of Anna Maria Greenlaw's life when it was occupied by John Ballinger.

William and Anna Maria Greenlaw

In the context of the history of the house, the Greenlaws were its most important occupants. They were responsible for building and decorating the house, creating the garden and building almost all the outbuildings on the property. Villa Alba is essentially a product of their taste, means and pretensions.

William Greenlaw was born in Edinburgh and emigrated to Victoria in 1853, at the age of 22¹. The timing of his arrival in Victoria, at the height of the gold rush, would suggest that that was his lure. Beyond the details on his death certificate (his father being listed as a farmer²) nothing is known of his life in Scotland that would elaborate whether that he had grown up in a house of architectural pretension, or whether that he had experienced at first hand, Edinburgh society.

Greenlaw started with the Colonial Bank of Australasia as a junior clerk upon its incorporation in 1856³ and was to stay with that bank until his death in 1895. His rise through the bank's hierarchy was impressive but his career proved fraught by risky ventures. In a succession of Scottish General Managers⁴, he gained that position in 1871⁵ and in 1888 his salary had been increased to a very handsome £2,500⁶. The post offered him the financial security and social status of which Villa Alba is a material display, however it also exposed him to the excesses of the 1880s and it was to these that he succumbed. In the financial crash of the early 1890s Greenlaw found himself drastically overextended. His insolvency resulted, it being officially lodged in April 1893⁷, and his declaration of secured and unsecured creditors tells a sobering tale of financial speculation and a four year battle to stay afloat.

One of the first indications that all was not well with Greenlaw's affairs is a Minute of August 1889 made by the Board of the Colonial Bank, that the securities held by the bank from Greenlaw for his overdrawn account were considered ample to secure his debt⁸. The size of his debts at that stage are unknown, however by the time of his insolvency three and a half years later they totalled a massive £113,789-6-4 offset by assets of only £54,918-8-7,

1 William Greenlaw. Death Certificate No.3514, 1895.

2 *ibid.*

3 M. Cannon *The Land Boomers*, pp 88 - 89.

4 G. Blainey and G. Hutton, *Gold and Paper*, p.181.

5 M. Cannon *loc. cit.*

6 Board Minutes, Colonial Bank of Australasia, 15 May 1888.

7 William Greenlaw Insolvency Papers, PRO. Copy in the 'Villa Alba Source Book'.

8 Board Minutes, Colonial Bank of Australasia, 22 August 1889.

leaving a shortfall of £58,870-17-9¹. Despite such an occurrence being only too common that year, the personal disgrace that he brought to the bank must have been immense. It also compounded the problems that the bank itself was experiencing in 1893, having had a run on its funds that for a time forced it to close its doors².

Greenlaw could not continue as General Manager and by July he had been demoted to Chief Inspector of Branches, although for a time he still retained the decent salary of £2,000. His subsequent decline was fast. At the beginning of 1894 he was offered 6 months leave of absence at £400 p.a. This he refused, stating that because he had no means, he would prefer to remain at the bank at his (by then) present salary of £800. The response must have been devastating. The bank acceded to his request to stay, but only at £400 p.a.³ By the beginning of 1895 his efficiency and probably also his health were in visible decline, and in January that year Greenlaw's salary was further reduced to £200 p.a., a mere 8% of his 1888 remuneration. His death came a month later of 'acute tuberculosis haemoptysis exhaustion'⁴.

Throughout this traumatic time the Greenlaw family stayed at Villa Alba and because the property was held in trust for Mrs Greenlaw, there was never cause for the house or its curtilage to be mentioned as part of Greenlaw's affairs. While this arrangement facilitated their continued residence at Villa Alba, the Greenlaws really only had about seven worry-free years to enjoy their new house, that is from the time of its completion in 1883 until the end of the decade when Greenlaw's financial difficulties began to escalate. One unexplained move during Greenlaw's financial collapse was the purchase, apparently in August 1892⁵ but certainly after late 1888, of half a hectare (1 acre 1 rood) of land immediately east of Villa Alba (Section 2.2). Anna Maria was listed as the owner of the land. It is not known whether she had private funds to pay for the land or whether Greenlaw diverted his funds into her name. This land was mortgaged to the Colonial Bank in September 1894, presumably to raise capital in a time of great need, and was held by Anna Maria until her death in 1918⁶.

Villa Alba had been constructed in the midst of the climax of Greenlaw's career and Victoria's economic boom. It was a confident move, and extended to the most complete of residences with the house, its decoration, furnishings, garden and outbuildings all appearing to have been completed within the two years 1882 - 83⁷. It remains unknown just how often the Greenlaws actually used the house for entertaining. Having provided themselves with a house that included a handsome vestibule and dining room (and having publicised the fact through inviting the media to inspect the house), and with William Greenlaw holding such a prominent position at the bank, the obvious thing would be to entertain in some style. Despite this, no mention has been found in the social columns of either the *Melbourne Bulletin* or *Table Talk* of the Greenlaws holding balls or dinner parties in the years

1 Debtor's Statement Balance Sheet, 11 April 1893, William Greenlaw Insolvency Papers, PRO. Copy in the 'Villa Alba Source Book'

2 G. Blainey and G. Hutton, op. cit., p.182.

3 Board Minutes, Colonial Bank of Australasia, 10 May 1894.

4 Greenlaw died on 14 February 1895. Death Certificate No.3514, 1895.

5 Certificate of Title Vol.2422 Fol.484383, 22 August 1892. Copy in the 'Villa Alba Source Book'. This could have been the date when the land was brought under the Torrens system.

6 *ibid.*

7 'Art at Home', *Daily Telegraph* (Melb.), 3 March 1884.

immediately after the completion of Villa Alba (1884 to 1886). The only references to the Greenlaws (presumably those of Villa Alba) do, however, indicate social standing. In August 1885 Mr, Mrs and the Misses Greenlaw, and in 1886 Mrs Greenlaw, were mentioned as having been in attendance at a vice-regal 'At Home'¹. In September 1885 Mrs Greenlaw was mentioned as having worn '... an elegant gown of black Jet over cardinal ...' to the ball given by Mrs Thomas Smith². The following month 'Mrs and Miss Greenlaw' were reported as having attended a reception given by the Mayoress of Melbourne (Mrs J.C. Stewart)³. In September the next year Mrs Greenlaw was again listed as a guest of the Mayoress when she wore '... white satin and chantilly lace ...' to an 'At Home'⁴ and in November she was in '... pink silk trimmed with flowers ...' at the Mayor's Return Ball⁵.

Two social engagements kept by William Greenlaw in 1885 and 1886 may have related directly to the recently completed Villa Alba. He was reported as a guest at the Paterson Brothers' employees' dinner in September 1885 and was singled out for mention in the article, along with the Mayor of Melbourne and the Hon J.B. Patterson (MP for Castlemaine and later Premier of Victoria) (Refer Appendix E)⁶. The Paterson Brothers had finished decorating Villa Alba the previous year (Section 2.4) and the Scottish references in its decoration as well as the fiercely Scottish nature of the Paterson Brothers dinner, complete with 'a Highland piper ... attended by a body-guard of young Highlanders in full costume', may have reflected not only their own, but also Greenlaw's, degree of attachment to Scotland.

In September 1886 William Greenlaw attended a dinner given by Mr Henry Upton Alcock of Alcock and Co, the billiard table manufacturers, at which he proposed the toast to the host⁷. It is not known if Greenlaw owned a billiard table at that date, and it is likely that he attended the dinner because of his position at the bank, rather than as a customer of Alcock and Co., because the report specifically referred to him as the 'Manager of the Colonial Bank'.

Despite the fact that they had gained acceptance at Government House, it could be surmised that the Greenlaws did not socialise widely in Melbourne beyond their Scottish and banking connections: not the expected behaviour of the family who had built and decorated this expensive, showy house. The full guest lists of many very large private balls are recorded in the *Melbourne Bulletin* and *Table Talk*, and apart from the one occasion mentioned above, the Greenlaws do not appear to have ever been included in the mid-1880s. Nor are they mentioned as having been at private dinner parties or 'at homes', frequently documented in the papers. If the Greenlaws themselves did in fact entertain, it is surprising that the papers, having given generous space to descriptions of the house, appear not to have recorded the fact.

1 'Lady Loch's "At Homes" ', *Table Talk* 7 August 1885, p.6., and 27 August 1886, p.10.

2 *Table Talk* 4 September 1885, p.10.

3 *Melbourne Bulletin* 16 October 1885, p.10.

4 *Table Talk* 19 September 1886, p.11.

5 *ibid.* 15 November 1886, p.11.

6 *Melbourne Bulletin* 23 November 1885, p.6.

7 *Table Talk* 1 October 1886, p.10.

After William Greenlaw's death Mrs Greenlaw only stayed on at the house for two years. She had received a small amount of money from her mother's estate in 1895¹ and this may have made it possible for her to afford to stay for those two years. It was presumably through economic necessity, but perhaps also for personal reasons, that she sold what appears to have been the total contents of the house in 1897.

John Ballinger had rented 'Studley House', the Mc Evoy family home next door, for several years before he became the tenant of Villa Alba, and he was to occupy Villa Alba for 15 years; longer than any of the Greenlaws. Little is known of Ballinger. He was listed in the Kew Rate Books as a brewer, and from 1906 until 1913 he was listed as 'Colonel Ballinger'². Despite not being the owner of the house, Ballinger was allowed by Mrs Greenlaw to make a number of major alterations to the house (Section 3.3.1).

Samuel and Esther Fripp

The last private occupants of the Villa Alba were Samuel and Esther Fripp. They occupied the house from 1914 until Mrs Greenlaw's death in 1918, when they bought the house and its adjoining paddocks and consolidated the land onto one title (Section 2.2) Samuel and Esther Fripp used Villa Alba for entertaining, as well as it being their family home. Samuel died in 1936, and Esther continued on at the house³.

The Royal Women's Hospital and Mount Royal Hospital

The purchase of Villa Alba in 1950 by the Royal Women's Hospital spelt the end of the house being used as a family home. Before that time the changes made to the property were evolutionary, responding to the needs of the Greenlaw, Ballinger and Fripp families. By contrast, the hospital proceeded to fit out the house as a nurses' home immediately after acquisition. After 24 years the Women's Hospital sold to Mount Royal Hospital⁴, and Villa Alba is now part of the Henry Pride Wing of Mount Royal Hospital. The changes made by the hospitals have been devastating to both the house and garden and have included the addition of brick hospital buildings, connected by walkways, across the site (Section 3.3.1).

¹ Jane Mc Evoy left no will. PRO Series No.60, Record No.241, 'Statement shewing (sic.) disbursement of money received in the Estate of the late Mrs Jane McEvoy' records Anna Maria Greenlaw received £773-17-1 and 15 preference shares in the Commercial Bank.

² *Melbourne Directory* 1906 - 1913. The Kew Rate Books spell his name 'Ballinger', while the Directories spell it 'Ballenger'

³ Verbal information from Mrs Fripp, daughter-in-law of Samuel and Esther Fripp, August 1988.

⁴ Certificate of Title Vol.9045 Fol.439, 18 June 1974.

2.2 The Curtilage

The land on which Villa Alba stands was originally part of a large land holding of nearly 20 hectares bought from the Crown by one Ellen Miller in 1852¹. While under Miller's ownership, several buildings were built on her land and by 1855² houses were shown on a plan as having been built on the sites of the present Villa Alba and Studley House (Figures 1 and 2). In 1855 Miller sold to John Hodgson, whose three portions of land included all that between what are now Nolan, Hodgson, Raven and Walmer Streets³ and it was after Hodgson's death, that that land (slightly more than 6 hectares) was sold to James Mc Evoy, squatter, on 11 September 1860⁴.

The extended Mc Evoy family made a great impact on both the land and the houses. They undertook major additions to Studley House⁵, while Villa Alba was completely rebuilt (Refer Section 2.3). Both were prestigious homes, however Studley House was the bigger house, the family home, and Villa Alba (and apparently also its predecessor on the same site) a smaller more contained house. Despite the fact that Villa Alba was replaced by a larger house in the early 1880s, the relationship between the two properties seems to have been important and enduring. This relationship was established from the early 1860s, in fact the names given to the two houses at that time were even more descriptive of their proximity and relative sizes. The larger house was called 'Studley House' and from at least 1863 until 1870 the smaller, 'Studley Villa'.

Mc Evoy had a family of four sons and one daughter, Anna Maria⁶. A man of apparently quite some means, Mc Evoy gave his daughter a generous gift upon her marriage to the banker William Greenlaw two years later. On 13 October 1862 Mc Evoy transferred an area of land measuring 50 by 69 metres (164.34 by 226.38 feet) or about one third of a hectare, to two of his sons, James and William, for the nominal sum of ten shillings to be held 'In trust for the said Anna Maria Greenlaw during life with power of appointment to children. Remainder in default of appointment to children share and share alike and in default of issue alternate. Remainder to the said James Mc Evoy his heirs and assigns ...'⁷ (Figure 3). Anna Maria Greenlaw was to hold this land until her death in 1918⁸ and her father's generosity, and the manner in which he engineered the gift, were to prove a blessing in the financially difficult years she was to endure. The documentation necessary for the land transaction only recorded the actual transfer of land and had no need to mention any building that may have been on the site. It is however almost certain that Mc Evoy's wedding gift to his daughter would have included 'Studley Villa' already on the site.

¹ Victoria Land Purchase, Grantee Ellen Miller, 1 April 1852. Land area acquired: 49 acres 1 rood 10 perches.

² Kearney 1855.

³ Release in Fee, Memorial No.381 Book 23, 16 February 1855.

⁴ Memorial No. 500 Book 98, 11 September 1860.

⁵ City of Kew Urban Conservation Study.

⁶ Jane Mc Evoy 'Statement showing disbursement of money received in the Estate of the late Mrs Jane McEvoy' PRO Record 241, Series 60.

⁷ Memorial No. 514 Book 122, 24 October 1862.

⁸ Certificate of Title Vol. 2422, Folio 484383, 22 August 1892.

From 1862 until 1888, the (now) Nolan, Hodgson, Raven, Walmer Street block all belonged to Studley House except Anna Maria's small corner block, that was rated to her husband William Greenlaw. This situation continued for 26 years until, at the height of the economic boom of the 1880's, eleven acres of the land in a horseshoe around the south of Studley House was offered for sale in a single lot (Figure 4). The auction was advertised to take place on 9 August and presumably proceeded as planned. The notice advertising the sale introduced the idea of land subdivision calling it a 'Valuable Mansion or Subdivisional block of land ...'¹ and quite predictably during that speculative decade, the land was again offered for sale just three months later, on 24 November². This time it was called the 'McEvoy Estate' and the land was divided into 42 allotments (Figure 5). William Greenlaw bought land at the November auction, adding to the fairly restricted site his wife had owned until that time. He bought Lots 1 - 4, that extended a total of 185.7 metres (609' 4") down Walmer Street to the south of Villa Alba, each with a width of 18.9 metres (62') (Figure 6)³. It is however probable that the Greenlaws had enjoyed the use of this land to the south well before 1888 and this acquisition was merely a continuance of this use that had become threatened by subdivision⁴.

Another large tract of land was formally added to the Villa Alba holding, probably in 1892⁵, but certainly after the land sale of November 1888. This was half a hectare (1 acre 1 rood) of land that lay in a long strip between Villa Alba and Studley House (Figure 6). Again it is not certain whether the Greenlaws had enjoyed use of this land for some time before acquiring it, however the fact that they acquired it when their personal finances were suffering increasing difficulties would suggest that they were taking on a tract of land already in use. In support of this is the report (of unknown accuracy) in the *Table Talk* article of 1885 that the property had grounds of '... about an acre and a half in extent ...'⁶, that is 0.60 of a hectare - almost double the original holding of 0.35 of a hectare. *Table Talk* would not have been referring to all the land eventually acquired, that is the original holding (0.35 hectare), Lots 1 to 4 to the south (also 0.35 hectare), and the half hectare to the east, as their total area is double the area described. It is however probable that at least part of the land to the south or the east, as early as 1885, was used by the Greenlaws.

The original land holding was brought under the Torrens system in Anna Maria's name in August 1892⁷ and although the separate plots of land functioned as one estate, it was not until she died in 1918 that the two parcels of land (the original holding and the half hectare to the east) were consolidated under one title. Lots 1 - 4 to the south of Villa Alba were never consolidated onto the Villa Alba title and were gradually disposed of and built upon (Chronology, Appendix A). Of Lots 1 - 4, Lot 1 immediately to the south of Villa Alba was

¹ Auction Notice, Studley Park Kew, 9 August 1888, Vale Collection vol.8, p.32. A title search for this land has not been undertaken.

² 'Studley Park Estate', Auction Notice for Sale, SLV 820bhf, vol.3, pp.26 and 38. The day and month but not the year are given on this poster, however the chronology of posters in the scrap book, the size of the land holding and the dates at which there was a Saturday 24 November all strongly indicate that the auction was in 1888.

³ City of Kew Rate Books 1889 - 1890

⁴ Map dated Jan 1881 'Part of Portion No.77 Parish of Boroondara at Kew' has 'Mr Wm Greenlaw' pencilled onto the 924' deep land along Walmer Street (ie Nolan to Raven Street)

⁵ This may have only been the date when the land was brought under the Torrens system.

⁶ 'A Splendid Mansion - Villa Alba' *Table Talk*, 26 June 1885, pp.4-5.

⁷ Certificate of Title Vol. 2422, Folio 484383

the first to be sold off and built upon and it became 40 Walmer Street (Figure 6). By 1921 one C.E. Vandeleur was listed as resident at 40 Walmer Street, however the subdivision of that block appears to have commenced at least a decade earlier. In March 1911 the MMBW plotted changes to the fencing in this area, with the double row of fencing delineating the southern boundary of the original Villa Alba property being realigned from parallel lines into a wedge shape about one metre wide at Walmer Street and two metres at the south-east corner (Figure 7). The fence marking off the north-east corner of the 40 Walmer Street block had been formed, but at this date its southern boundary had not been fenced.¹

For ten years, from 1918 until 1929, the Villa Alba land holding was the 'L' shaped lot consolidated in 1918. In 1929, two allotments at the southern end of the L were sold off² and upon sale of Villa Alba to the Women's hospital in 1949, the last section of this tail was sold to Ernest Green at 40 Walmer Street, making the Villa Alba block rectangular³. The alienation of this last lot was short lived. It was subsequently sold to the hospital and in 1974 was consolidated back onto the Villa Alba title with Mount Royal hospital as its owner (Figure 6)⁴.

1 MMBW Field Book No.1645, p.8.

2 Certificates of Title Vol. 5533, Folios 1106538 and 1106539, 10 May 1929.

3 *ibid.*

4 Certificate of Title Vol. 9045, Folio 439, 18 June 1974.

2.3 The House: Structure and Form

On the land given to Anna Maria by her father, the Greenlaws built Villa Alba, a conservatory, a fernery and a garden that included a number of sheds, a rendered Italianate retaining wall incorporating a raised fish pond, and a formal front garden (Figure 8) (Section 2.5 Garden and Outbuildings). On the third of a hectare of land between Villa Alba and Studley House bought in about 1890 (Section 2.2), they built a stables and shed. No irrefutable record of the architect and no record at all of the builder responsible for Villa Alba has been found¹, although it appears almost certain that the construction of the house took place in 1882-83. The only sizeable sympathetic addition to the estate, made after the Greenlaw's time, was the billiard room added by John Ballinger in 1913.

Studley Villa

When the Greenlaws were given the property upon their marriage in 1862, the gift included the house already on the site, called 'Studley Villa'. The existence of the house is recorded in the Kew Rate Books of the time and from 1863 until 1869 it was rated to William Greenlaw with an NAV of £100. In 1870 the name of the house was changed to 'Villa Alba' in the Rate Book, however it is very unlikely that any major rebuilding had taken place as the NAV remained at £100. The change of name may have merely reflected the application of a white coat of paint, or may have been made to avoid confusion with Studley House next door.

Studley Villa stood on almost exactly the same site as the present house that replaced it (Figure 2). It was depicted on the Kearney map² of 1855 with a 'T' shaped plan with the cross arm to the southern face, and it had a fenced area to the north forming what appears to have been the domestic yard area (Figure 1). In 1855, the house does not appear to have had any formal or decorative garden nor any outbuildings.

Villa Alba

This earlier house appears to have been totally replaced in 1882-1883. During those years the Greenlaws moved out of their house. In 1882 they were resident at a house close by in Walmer Street owned by George Peter and in 1883 a house owned by Joseph Lush, also in Walmer Street³. Over this period Greenlaw continued to pay rates on a house of NAV £100 in Walmer Street. This was presumably Villa Alba, but not specifically stated as such. By March 1884 the Greenlaws were back at Villa Alba and the NAV had trebled to £300: a dramatic rise even in that decade of spiralling prices. Their removal from the house, and the steep rise in the NAV indicate that the structural work took place over 1882-1883. The tabloid reports⁴ confirm that the internal decoration and the furnishings were undertaken without delay and that the house, its decoration and outbuildings were all substantially finished by March 1884. '1883' was also painted into the decoration of the house in the

¹ Frederick Williams, architect, called tenders for 'the erection of a residence, stables and other works' at Studley Park Kew in the *Argus* 23 October 1880, p.10. K. Bennett, 'The Villa Alba' Bibliography of primary sources, p.13. This is two years before construction appears to have started at Villa Alba and it is unlikely to have related to this building.

² Kearney, 1855.

³ Kew Rate Book 1882 and 1883.

⁴ 'Art at Home', *Daily Telegraph*, Melbourne, 3 March 1884, p.7; *Argus*, 14 March 1884, p.5, Report on the Interior of Villa Alba.

Ground Floor Hall (Room G2) and Bedroom 6 (Room F20)⁵ and a large cabinet for the Drawing Room was completed by W.H. Rocke and Co. in June 1884 for the '... recently-furnished beautiful home ...'⁶, Villa Alba.

Siting

Villa Alba has always been incongruously sited, jammed close to Nolan Avenue and even closer to Walmer Street (Figure 9). The siting options available to Greenlaw were somewhat limited compared with those provided by the acreage originally around Studley House, but none-the-less the building could have been sited far more graciously. The first Villa Alba had been on almost exactly the same site as the 1883 house, and it has been suggested that the existing building includes some of the earlier house. There is no evidence has been found in the extant fabric to support this hypothesis⁷. It is unknown how much garden had been formed by 1883, and it is possible that an established garden could have effected the siting of the new house.

The design of the house did little to overcome the weakness of its siting. The first seen elevations, when approaching from Nolan Avenue, are the ugliest (Figure 10), and it is the kind of awkwardness that would normally be the fate of buildings crowded-in by subdivision. The main approach to the house has always been from this side and this is not a product of subsequent developments. It was logical to build the house facing the magnificent view to the south, afforded by the elevation of the site, and this probably explains why the front door is on that facade rather than facing Nolan Avenue or Walmer Street. What the design failed to successfully address was the disguise of the service area. The reduction in height of the building from two storeys at the front to one at the rear immediately signifies which is the service wing, and this is made more apparent by the fact that the rear nestles awkwardly into the hillside. The only attempt to disguise the function of the service area is the fine architectural modelling of its render, such as the quoining and architraves on all the facades, and the arrangement of the rear openings. The windows and doors into the service areas were given a grand composition completely superfluous to their use, in particular the tripartite openings into the Rear Lobby (Room G30). These foils hardly pay off, because the topography of the site meant that the retaining wall that wraps around the rear largely hides the rear elevations from general view. The roof of the service wing, rather than the walls, is the far more prominent feature.

Architectural Styling

Table Talk magazine reported in 1885 that William Greenlaw designed the house, stating '... Mr Greenlaw acted as his own architect for the house and outbuildings in all.'⁸. The awkward siting of Villa Alba, the lack of any known documentary record of an architect's involvement, its unusual external composition and stylistic references, and primarily, the overall poor quality of the external design strongly suggest an amateur hand. It is very likely that the claim was correct.

⁵ 'Signatures and Dates' in Kosinova Thom. The Ground Floor Hall has 'W. Carey 9/9/83' marked on a pack on a boy's back in the scene of transport, and Bedroom 6 has 'M.(?) 1883' on the chimney breast.

⁶ *Australasian* 21 June 1884, p.823. Copy supplied by T. Lane. Villa Alba is not mentioned by name in that article but it is almost certain that it was the house being described.

⁷ The footings of the present house have not been inspected, however there is no evidence that any of the walling has been reused.

⁸ 'A Splendid Mansion - Villa Alba' *Table Talk*, 26 June 1885, pp.4-5.

The west wall of the house, so close to Walmer Street, is dull and without architectural coherence (Figure 11). Although this is a criticism that can be made of almost every Victorian house that was built on a constricted urban site, it is not a weakness found in most houses on rural or spacious sites. Its weaknesses would have been partially relieved by the decorative conservatory rising up next to the house (Figure 9), however this was by necessity a long narrow structure squeezed between the fence and the house with minimal garden around it.

The only elevation with architectural pretension is the south facade. This is generally in a picturesque mode and is unusual in its symmetrical composition and Romanesque references (Figure 12). The idea of the canted bay windows and the tower belong to the Italianate, so very common in Melbourne by the 1880s. While a good number of symmetrical Italianate buildings can be cited, this was not the normal form for buildings of this style (Figure 13). Such was particularly true of houses built on corner sites. It is also relatively unusual for a house to have been entered under the tower, its base forming a porch, and for there to have been no verandah or loggia extending from the porch. By far the majority of examples of similar composition to Villa Alba would be inner city terraces rather than buildings on sites offering the freedom available to the designer of Villa Alba (Figure 14). The parapet decoration also departs from the Italianate because while it has an open balustrading in the way an Italianate house may, the balusters themselves are cylindrical shafts with Romanesque styling.

When viewed at a distance, Villa Alba's design does not appear particularly distinctive and certainly the use of decorative render over the brickwork, the tower and the canted bay windows were very familiar in Victorian Melbourne. It is only upon closer inspection that departures from the norm, some awkward (such as the solid parapets to the bay windows), others of curious interest because of their rarity (such as the tower balustrade)⁹, suggest the designer was not in the mainstream of architecture.

Internal Layout

The plan of the interior of Villa Alba appears to have changed very little since the Greenlaws' time and also has some very unusual characteristics (Figures 15 and 16). The arrangement of the central hall with dining and drawing rooms to each side, and the staircase leading off halfway down the hall, is very typical, and this is repeated with the bedrooms upstairs. By comparison, the Vestibule across the middle of the house is unusual and is not successful architecturally. Its structure was a spare rectangular box, however it has been argued in Section 4.0 (Room No.G7 Citation) that the end walls may have been different in the original design, and they could have relieved the inadequacies of this space. The *Argus* and *Daily Telegraph* reports of 1884 were candid. The former described the space as '... a corridor ... connecting the house with the offices ...'¹⁰, and the latter '... a long corridor, erected for the purposes of entertaining'¹¹. It was only *Table Talk* in 1885 that used the term 'ballroom'¹². All the contemporary descriptions immediately deflected into a

⁹ It would not be surprising to find that the balustrading detail was published in a journal or architectural book of the time.

¹⁰ *Argus* 14 March 1884, p.5.

¹¹ 'Art at Home', *Daily Telegraph*, Melbourne, 3 March 1884, p.7.

¹² 'A Splendid Mansion', *Table Talk*, 26 June 1885, pp.4-5, and 1897 Gemmell Tuckett and Co Auction Catalogue.

description of the paintwork and indeed, with the impact of the murals, it could have easily aspired to the heights of a 'ballroom' (Section 2.4 and 4.0, Citation for Room No.G7).

The siting of the cellar so far from the service areas of the house, if it was initially intended for anything more than a wine store, is unusual, as is the arrangement of the service wing. The atypical layout of its rooms has been one of the main factors to prompt discussion as to whether it is part of the earlier Villa Alba (Figure 15). It could be hypothesised that the Housemaid's Pantry and Servants' Bathroom (Rooms G25 and G28) were once an entrance hall and that the Servants' Room (Room G29), isolated from the grand rear doorway by the Rear Lobby (Room G30), had been formed out of a larger or two more evenly sized rooms. The Side Lobby (Room G24) with its extremely fine basalt flagging, very much reads as the type of space once at the rear of the house, partially open to the exterior, and the step up from the Vestibule and front of house to the service area could also be an indication of two stages of construction. Despite an abundance of incongruities, there is no evidence in the walls, roof or joinery to suggest that the house was built in two stages, and the only area that has not been inspected is the sub-floor space.

Structural System

The overall structure of Villa Alba appears to remain intact as built for Greenlaw. The changes that have been made in later years are recorded in Section 3.2 and 3.3. The house is built in pressed red brick. The brick is finished in render on all elevations and the render is ornamented with ruled ashlar blocks, quoining, raised string courses and impost mouldings (Figure 17). It was relatively unusual for a house to have render applied to all elevations, however with the drawbacks of siting discussed above, it is likely that an attempt was being made to have the house appear attractive from all viewpoints, either the street, the front garden or the area of garden to the east. The render appears to have been painted by about 1945, with the quoining delineated from the walls (Figure 18). This is now almost totally weathered and appears not to have been the original finish, because in the photograph taken during the Greenlaw's occupation the render was unpainted (Figure 12).

The masonry is quite standard for the period, however the carpentry and joinery stand in contrast with rare and very fine detailing in both the decorative and structural senses. The roof is constructed with the same system and materials in both the single and double storeyed sections of the house. There is no evidence of different phases of construction or the re-use of members¹³. This is very important (albeit inconclusive) evidence concerning the phases of construction of the house. The roof is hipped, with a central valley gutter to both sections of the house, and with a cross hip running behind the tower (Figure 12). It is framed with 130 x 30 mm rafters at 400 mm centres and under the main north-south ridges, has a 110 x 45 mm tie beam halved into every rafter¹⁴. At the front of the house, under the cross hip, the structure changes with the rafters notched into two purlins down their length. The purlins are supported on very substantial trusses that lie on a grid of strutting beams.

¹³ The only exception is a very small number of whitewashed boards used as lining boards to the flat sections of roof behind the front ridge.

¹⁴ A large number of the rafters in this section of the roof have notches taken out of them, as if they once rested on a purlin, similar to those at the front of the house. These notches are roughly every second rafter and are not in exact alignment. There is no evidence of their ever having been cross-nailed into another member and it appears that either a mistake was made when preparing the framing members or that a change of design took place during construction. It is almost certain that these are not re-used timbers.

The trusses are connected with wrought iron straps fixed with iron wedges¹⁵. Throughout the whole house the ceiling joists run east-west from wall to wall and are suspended from 270 x 35 mm hanging beams.

The quality of workmanship in the framing is very high, however the most distinctive aspect of both the roof and the floor between the two storeys, is the insulation. The roof space is triple-insulated (Figure 19). Shredded bark is packed between the joists, while the second layer of insulation has timber lining boards 225 x 25 mm, laid above the rafters, each hard butted to the next to form a continuous lining to the roof space. The third layer of insulation is a matting of bitumenized grasses and vegetable matter in a compacted felt-like layer. This presumably has the dual purpose of acting as thermal insulation and as sarking against water penetration. Some of the roofing slates are original, with many having been replaced in the 1986 works. They are on a double battening system, the lower series of battens run down the roof's slope and pin down the felt layer and the second, are a conventional system of cross battens.

The floor to ceiling space between the two storeys is insulated with shredded bark, and this was arranged in an ingenious (yet costly) manner that is both thermally efficient and acoustically sound (Figure 19). The joists between the floors are 280 x 80 mm at 450 mm centres. Nailed on to both sides of every joist, 70 mm from its top, are battens that support thin boards suspended between the two joists. These boards act as trays and the 70 mm up to the floorboards is filled with bark. It is unlikely that this very complex arrangement was designed to relieve the ceilings below of the weight of the insulation, because the insulation is quite light and the ceilings on the top storey successfully bear the weight of the insulation in the roof space. The acoustic advantages of packing the insulation hard up to the underside of the floorboards, rather than having a hollow drum-like space between the floorboards and the insulation, would seem to be the reason behind the design. Acoustic insulation may have been desirable because these rooms are directly over the main reception rooms of the ground floor.

The only parts of the house where masonry and timber were not used were to support the tower, and probably to support the wall between Rooms F14 and F15 above the Dining Room (Room G3). Under the tower, an iron box beam, formed from separate plates bolted together, runs within the roof space under the north wall of the tower. It is 330 mm high and the box is 150 wide, with the top and bottom flanges each 380 mm wide. 'P. Johns Maker' is stencilled in letters 110 mm high on one side and 'Flinders Lane' is evident on the partially obscured face (exposed in the Upper Tower Room, Room F22). The use of iron members of such size is unusual for domestic construction of the time and a far more common solution would have been to have brick archways spanning the hallways below, the corbelled brickwork taking the load of the tower.

The roof of the house is clad with slates to its full extent and retains its lead flashings and much of its original spoutings. Of particular interest are the cast iron ogee gutters and the lead gooseneck connections to the cast iron downpipes that all remain intact (Figure 20). While these would not have been unusual at the time of construction of the house, few buildings in Melbourne have this detail extant in such a complete state.

¹⁵ The trusses were constructed with the aid of a numbering system. The end of each beam was marked with a chiselled roman numeral, and a common number was given to each beam arriving at each major junction.

Despite severe encroachment into the garden by later building activity (Section 3.1) the structure of the house itself remains substantially intact as built by the Greenlaws (Sections 3.2 and 3.3).

2.4 The House: Internal Decoration

Stencilwork through to Trompe l'oeil

The painted decoration applied to the interior of Villa Alba in 1883 varies greatly in its stylistic approach and ranges from single or multi-coloured stencilwork through to panels of considerable artistic effect, some of which were designed to create illusions of three dimensionality.

The stencils at Villa Alba are similar to many late Victorian interiors in their decorative effect. From those elements exposed, it is however clear that the quality of workmanship was high, with the outlines of both linework and stencils being very crisp, and the blocks of colours within the stencils even and solid. On several elements of the house there are very sharp-edged, repetitive designs with little or no shading added after the stencil was applied (Figure 21). Elements decorated in this manner included the skirting friezes in the Ground Floor Hall (Room G2) and the Drawing Room (Room G4).

Of the great quantity and variety of decoration at Villa Alba, relatively few elements are decorated with straightforward stencils: stencils with later touching-up or completely handpainted motifs are far more common. The simpler handpainted work is found on a number of the skirtings, doors and dado friezes, often with delicate running designs. The Dining Room's dado frieze (Room G3) is stencilled but its veining and the general articulation of the oak and thistle were added in hand painted black lines (Figure 22). The friezes around the architraves and the door panels in the Drawing Room (Room G4) are particularly effective examples. The architraves, similar to the Dining Room dado, probably started as stencils and were subsequently painted over in gold and the ivy leaves were outlined and the berries were given simple shading. The door panels in that room are totally handpainted with forget-me-nots entwined around bare branches (Figure 23).

Decoration that creates the illusion of three dimensions abounds at Villa Alba. In the more simple instances, of which there are many (such as the berries to the Drawing Room architraves mentioned above), the mouldings and objects are only suggested to be three dimensional through minor modelling, but the paintwork makes little or no aim to actually deceive the eye. In such cases, the patterns and decorative motifs appear to have either first been stencilled on and later hand touched with shading, or with the more pictorial, floral and faunal subjects to have been simply handpainted and shaded for realism. The overall effect of such paintwork is to make the decorative motifs far more subtle and realistic than the aggressively two-dimensional stencilwork.

On the broader scale one very good example of this is in the Boudoir (Room F17). Its ceiling is treated as a flat decorated panel. It in no way tries to convincingly deceive the eye that it is three dimensional, and while not trompe l'oeil in the true sense, the ceiling is far from flat in its effect (Figure 24). The floral posies are finely executed and are modelled to give realism and it is in the non-pictorial motifs of that ceiling that the effect is more subtle. This is particularly true in the depiction of small glass hemispheres across the ceiling. These would be almost undiscernable at first glance if they had been plain blue circles, but instead they appear to glitter and to stud the ceiling. This is because each has been given a white highlight to suggest they are raised and smooth surfaced and thus able to reflect the light

from the window. This device was repeated in the upper wall frieze of Bedroom 2 (Room F14), in what is an otherwise basically two dimensional stencil, the red centre to each flower was given a white highlight to relate to the light from the three windows in the room.

Apart from the Vestibule (Room G7), no instances have been found throughout the house where the direction of the shading, compared with the actual light from the windows, was not totally consistent. The shading in the paintwork follows very closely the actual direction of light within each room. One of the most deliberate attempts to deceive the eye is on the Ground Floor Hall (Room G2) ceiling that has two ceiling roses painted into the decoration: in all other rooms the roses are applied plaster roses. The examples are however, numerous.

The walls of the Vestibule (Room 7) are probably the most complete essay in trompe l'oeil decoration at Villa Alba, and it is sad that the nature of the ceiling is unknown beyond the description in 1885 that 'The ceiling of this roo(m is in the) Italian Renaissance style'¹. Both sides of the room² are painted to represent a series of weathered square stone piers on a solid base, with an Italianate balustrade above (Figure 25). The *Argus* of 1884 described the effect thus: 'Upon the walls of a corridor also, connecting the house with the offices, have been painted panoramic views of the city of Edinburgh and of Sydney Harbour, seen as through the opening of a massive stone colonnade, resting on a dado of dark wainscot.'³

The perspective of the Vestibule colonnade is centred on the centre of the room, so that when the viewer enters the room from the Ground Floor Hall, the full impact of the illusion of standing on a colonnaded terrace, looking out to the landscape beyond, is achieved. The modelling is very carefully executed to maintain and enhance the illusion of the perspective and the revealed section of decoration shows the piers, their panels, and the bulbous Italianate balusters all to be correctly shaded to depict light coming from the east, rather than the western window close by (W14). It is interesting that the shading does not appear to change at the east end of the room in the way the perspective changes. It is almost certain that right up to the east windows (W15), the light still appears to be coming from the east⁴. This fact may be related to the theory (Section 4.0, Room No.G7) that the glazed screens at each end of the Vestibule have been altered since the house was completed. Finally, the Vestibule had an added deceit. A light bracket appears to have been mounted on the wall in the middle of each of the painted piers, combining reality with illusion.

The Vestibule has a painted colonnade of piers to frame its pictorial scene. On the north wall this is Sydney harbour and on the south, a view of William Greenlaw's native Edinburgh. These were described in 1884: 'On each of the two long walls are depicted, panorama-like, marine scenes from Edinburgh and Sydney. The former disclosures to view all the glories of the ancient city, with Arthur's Seat, the Scott monument, and the castle

1 *Table Talk* 1885. 'Villa Alba' Kosinova Thorn 1986 report that the ceiling paper has been removed, and the decoration is therefore irretrievable (no page number - citation for Vestibule, numbered Room 21 in that report).

2 The outline of the decoration, its perspective and shading are totally revealed in the section of wall revealed by Kosinova Thorn and elsewhere are discernable under glancing light.

3 *Argus* 1884

4 The Italianate balusters have impasto highlights in a broad technique. Because of their raised nature these highlights are clearly identifiable under glancing light.

growing out of the rock. The view of Sydney is a perfect picture of the harbour, as seen on a cloudless Australian summer day, the shipping, the small naval fleet at anchor, and the suburbs on the distant hills being recorded in a style worthy of the great Buvelot.¹ The exposed section of wall that shows part of Sydney harbour is certainly of a very high quality and it far exceeds the norm in Australian house decoration (Figure 25).

The idea of a framed view was adopted for the upper wall frieze in the Dining Room (Room G3) and for several of the ceilings throughout the house. The Dining Room frieze is decorated with narrative panels depicting scenes from Sir Walter Scott's Waverley novels that are framed with the capitals of painted pilasters (Figure 26), but the topic and decorative style of the Dining Room differs greatly from the Vestibule. The Dining Room has painted Corinthian pilasters punctuating its frieze, however they are not shaded in any way and they do not suggest a realistic open pavilion. Instead the pilasters are used merely as a decorative frame for the painted scenes. It is unlikely that it was intended to continue the pilasters down the walls, despite the fact that *Table Talk* reported in 1885 'The walls are temporarily done with a geometrical dado of a Mediaeval order.'² Apart from their topic and the active, sometimes violent, scenes they portray, the narrative panels in the Dining Room have a very different effect from the Vestibule because they are not one continuous scene but instead are a collection of separate episodes.

Several ceilings at Villa Alba create the illusion that the edges of the ceiling are a decorated and moulded frame around an opening in the centre of the ceiling. This is the same idea as the colonnade across the Vestibule's walls but instead of looking out to a landscape, the ceilings open up to the sky above. This concept, far from new in illusionistic painting, was also adopted for the ceiling in the stair hall at Labassa in Caulfield, which is framed by an Italianate balustrade in foreshortened perspective. In each case the opening is accentuated by shading to its rim, while in the Stair Hall (Room G9) the illusion is reinforced by tendrils of climbing plants wrapping around the edges of the aperture, and in the sky above there are cherubs floating far into the distance (Figure 27). Both halves of the Ground Floor Hall and the Stair Hall have oval openings with blue sky beyond and cherubs holding the family coat of Arms³.

Decorative Themes and Motifs

Villa Alba has a variety of themes running through its internal decoration and the 1897 auction catalogue (Appendix F) gives an indication to what extent those themes were repeated in the furniture and fittings in each room (Section 4.0). Some themes were used more than once, while some individual decorative motifs were also repeated throughout the house.

The most important themes running through the decoration of the house are Scotland, Sir Walter Scott's novels and the Australian colonies. Greenlaw was Scottish and the references to Scotland are to be expected. The panorama of Edinburgh across the south wall of the Vestibule and the decoration in the Dining Room are the most obvious references. The *Daily Telegraph* of 1884 described '...the glories of the ancient city, with Arthur's Seat,

1 *Daily Telegraph* 1884

2 *Table Talk* 1885

3 It is uncertain whether the rear coat of arms was that of Anna Maria Greenlaw's family.

the Scott monument, and the castle growing out of the rock.¹ depicted across the Vestibule wall and *Table Talk's* (damaged) copy of 1885 reads: 'The wall views of both Edinburgh and (birth ?) places of Mr and Mrs Gr(eenlaw)..... Looking east, the Edinburgh hand. It presents a view of E(dinburgh)..... Newhaven from the Firth of Fo(rth) are covered with craft of all kin(ds) smack to the man-of-war, the Greenlaw himself.' Elsewhere in the Vestibule there was also decoration described as including a 'Highland shiel(d) ... and Tartan plaids'², and although overpainted, they have been established as extant by Kosinova Thorn (Appendix I).

Table Talk, stated that the Dining Room was '... what is known in the family as the "Scotch Room", and which is an especial favorite with them.'³ Although there was much decoration in the room that was not Scottish in origin, the room does have some very direct references to Scotland. The murals on the upper wall depicted Scottish scenes in Sir Walter Scott's *Waverley* novels, including kilted figures (Figure 26), and the spandrels between them were decorated with thistles, while the partitions along the dado frieze also had thistles (alternated with oak leaves) (Figure 22). The other items that may have been clearly Scottish in reference in the Dining Room seem to have been the paintings by John Forde Paterson, the eldest of the Paterson Brothers and a recognised artist in his own right⁴. Of the nine paintings by Paterson that were sold in 1897 from that room, those titled 'Landscape and Waterfall', 'At the ferry', 'Desolation', 'Return of the Herring Fishers', 'Lake Scene, Sunset', could have been reminders of home, but these all sound as if they were picturesque landscape scenes, typical subjects in the nineteenth century and in Paterson's work⁵.

The use of Sir Walter Scott's novels as a basis for decoration in the house was not restricted to the Dining Room. In the Bedroom 1 (Room F12) the tiles cladding the sides of the fireplace have scenes from a variety of his novels and each is titled with the name of the book, the scene, and the chapter from which it comes (Figure 28)⁶.

Scotland did not totally dominate and Greenlaw's patriotism towards Australia was also reflected in the interior of the house. This was not restricted to the view of Sydney harbour in the Vestibule. The Colonial Coat of Arms was painted in that room, and is probably that discernible⁷ above the end door. In the Dining Room at least two of the paintings by John Forde Paterson had local subjects and were titled 'Scene on the Yarra' and 'Near Point Ormond', and there was a photograph in the First Floor Hall called 'Britannia Unveiling Young Australia'.⁸

1 Daily Telegraph

2 *Table Talk* 1885

3 *ibid.*

4 R. Riddett.

5 *ibid.*

6 It is also of interest that Greenlaw had at least one of Scott's novels in his collection, as *Bridal of Triermain* was one of the books sold at the 1897 auction. 1897 Auction Catalogue, Lot No.199. Copy courtesy of Mrs Maree Fowler.

7 Kosinova Thorn

8 1897 Auction Catalogue

While the references to Britain throughout Villa Alba are almost all to Scotland itself, the Royal Coat of Arms was painted above the end door of the Vestibule wall¹ and the oak was depicted in the dado frieze of the Dining Room (Figure 22). There were also a number of instances where the Greenlaw family crest (an eagle's head erased, in its beak an oakslip fructed²) was depicted. It is etched into the glazing above the front door (D1) and the hall door (D2), and is painted in the ceilings of the Stair Hall (Room G9) (Figure 29) and the Ground Floor Hall (Room G2). The family's monograms were also found throughout the house (Figure 30). William Greenlaw's monogram 'WAG' is on the ceiling of the Stair Hall, and *Table Talk* reported that 'The other bedrooms are all chastely d(eco)rated, the ceilings of each room being worked w(ith) monograms of the family.'³ It is regrettable that most of the bedroom ceilings have been stripped of much of their ceiling decoration, and the only other monograms extant/exposed at the house are those with Anna Maria Greenlaw's initials 'AMG' in the Boudoir's ceiling (Room F17)⁴.

Apart from specific themes most of the interior decoration is a combination of floral, faunal and geometric motifs. All the flowers depicted (that are currently exposed) are exotic to Australia, while many are stylised and draw on Renaissance traditions.

The Paterson Brothers

The recognition of the importance of the Paterson Brothers to house decoration in late nineteenth century Melbourne is relatively recent. Research into the firm and its members is now started⁵ and a full understanding of Villa Alba will only be possible with the completion of that research. It is however known that the firm was a most prominent one that not only received very important commissions but also appears to have led in stylistic change.

Their commissions undertaken around the time of Villa Alba included the library of Parliament House⁶, the reception rooms including the Vestibule, entrance hall and supper room of Government House,⁷ the entrance hall and two principal rooms of 'Kamesburgh' in Brighton⁸, the interior of Melbourne Town Hall⁹, the home of M.H.Davies (Speaker of the Legislative Assembly) 'Bracknell' in Toorak¹⁰ and the Victoria Club¹¹.

From the articles that describe the work by the Paterson Brothers there are a few valuable hints of their preferred style and their aims. The introduction to the article of 1880 that describes Kamesburgh states:

1 *Table Talk* and Kosinova Thorn

2 'Heraldry, Monograms, Graffiti' in Kosinova Thorn.

3 *Table Talk* 1885

4 Kosinova Thorn interpreted these as William Greenlaw's initials in their section titled 'Heraldry, Monograms, Graffiti'.

5 Thesis under preparation by Robyn Riddett. The author wishes to express gratitude to Ms Riddett for the generous manner in which she has shared her research material during the preparation of this report and to Mr Terence Lane and Mrs Jessie Serle, for making material available on 'Kamesburgh'.

6 'The Parliament Houses' *Argus* 19 April 1882, Paterson Papers. Copy from R. Riddett.

7 'The New Decorations at Government House' *Geelong Evening News* 12 September 1889, Paterson Papers. Copy from R. Riddett.

8 'Private House Decoration', *Argus* 15 May 1880. Copy from T. Lane.

9 'Re-decoration of the Town Hall'. No reference given. Paterson Papers. Copy from R. Riddett.

10 'An Artistic Residence'. No reference given. Paterson Papers. Copy from R. Riddett.

11 *Argus* 10 June 1889. Paterson Papers. Copy from R. Riddett.

'Within the last two years a commencement was made in the decoration of private houses according to the canons of art in force in the old world. A resident of Toorak gave an unlimited commission to a celebrated London firm, by whom a remarkable, as well as beautiful and interesting triumph was achieved [at Mandeville Hall]¹. Since then a firm carrying on business in Melbourne [Paterson Brothers], and occasionally figuring at Intercolonial Exhibitions to which this colony had made contribution, has attained no small success in the same direction. By way of showing what can be done by trained artists now domiciled in this city ...'

The report of the Paterson Brothers' annual dinner reinforces their aims in this direction, stating:

'The Mayor of Melbourne (G.D. Carter Esq.), Mr W. Greenlaw (Manager of the Colonial Bank), and the Hon J.B. Patterson were among the guests, and were unanimous in their remarks as to the desirability of inculcating a more thorough knowledge of decorative art in the minds of the people.'²

While their aims do not seem to have wavered during the 1880s, the degree to which they could be carried out does seem to have differed between commissions. The interior at Villa Alba appears to have been one of the most complete examples of artistic work applied to an interior, and this suggests Greenlaw gave them a fairly free hand in the work. While some of the other interiors had decoration of similar description to Villa Alba, it appears to have been relatively restricted in its use and there is little mention of illusionistic work of the type in Villa Alba's Vestibule. In the Parliament House Library, the writer stated 'Above the panels ... is painted a frieze in the Italian style of shaded ornament.'³ This sounds reminiscent of the ceilings in the Ground Floor Hall (Room G2) and the Stair Hall (Room G9) at Villa Alba (Figure 31). At Kamesburgh the paintwork (now overpainted) included motifs similar to the Ground Floor Hall (Room G2) at Villa Alba: 'Along the frieze there is a clever as well as interesting scattering of cupids - forms which we have been rendered familiar with in drawings and engravings ... No repetition of the same figures can be detected, but abundance of variety occurs ... This frieze is an imitation of cameo work ...', while its drawing room sounds very similar to walls of the Upper Hall (Room F10) and the Boudoir (Room F17) at Villa Alba: 'The dado running around the walls ... is well worth studying as a representation of vases and flowers, conventionally treated ... whilst the rest of the space is covered with a pattern in amber ...'⁴. An *Aesculus* (Horse Chestnut) stencil pattern, used at Mandeville Hall, was repeated Kamesburgh and in the Ground Floor Hall at Villa Alba (Figure 32).

1 T. Lane.

2 *Melbourne Bulletin* 23 November 1885, p.6.

3 'The Parliament Houses' *Argus* 19 April 1882, Paterson Papers. Copy from R. Riddett.

4 'Private House Decoration', *Argus* 15 May 1880. Copy from T. Lane.

2.5 The Garden and Outbuildings

The Original 1862 Curtilage

The garden around Villa Alba appears to have been completed in the 1880s along with the house and outbuildings, and to have remained with much the same overall form until the end of the Greenlaws' ownership (Figures 8 and 33). The Fripps maintained the outbuildings and the main walling around the house as built by the Greenlaws, and they allowed the front and side gardens to grow considerably, creating an elaborate decorative garden (Figures 40 and 41). Little of the original garden remains today (Refer Section 3.1).

The garden created by the Greenlaws was described only briefly in 1885 by *Table Talk*, stating 'The grounds are about an acre and a half in extent, and in front of the house are tastefully arranged flower beds, the whole forming a very pretty design of landscape gardening.'¹ As discussed in Section 2.2, 'an acre and a half' was more land than that originally given to Anna Maria Greenlaw by her father. The original allotment was however separately fenced from an early date, and certainly by 1899 and it defined the extent of the decorative garden, the remainder of the land being devoted to rural pursuits (Figure 8). The garden was fenced from the surrounding land to the east and south by a double row of fencing that took an elegant curve at the south-east corner of the property (Figures 8 and 33). There was no apparent reason for it having turned the corner in this curve except for the pleasing visual effect that it gave.

Of the two lines of fencing, the inner row was a very fine hoop wire fence², of the type that remains at Villa Alba (Section 2.1), and the outer row was iron, in simple horizontal bars (Figures 34 and 35). The outer row appears to have been English hurdle fencing, a very popular type of fence in the nineteenth century, of which small sections remain at both Como and Rippon Lea.³ The space between the two rows of fencing was only about one metre wide⁴, too narrow for a carriageway, and the remnants of *Cupressus* (Cypress) hedging on the south side of the property and the well established, tall hedge shown in the Fripp photograph (Figures 41) suggest that hedging may have extended down both the southern and eastern boundaries, enclosing the original allotment, from quite an early date. The hedge may have been planted as early as c.1900, when John Ballinger was at the house, however there was no hedge planted in the Greenlaw photograph of c.1895 (Figure 8). In c.1895, and probably also after the hedge had grown, there was access from the garden to the paddocks surrounding it via pedestrian gates set into each of the rows of fencing. They were set into the curve of the fence in the south-east corner (Figure 34).

Table Talk's suggestion that the concentration of the original decorative garden was at the front of the house is borne out in the MMBW plans of various dates from 1899 to 1926. The photograph of the front of the house, taken in c.1895, shows a young garden in front of the house and bushes extending into the south-east corner of the site (Figures 8 and 34). The 1899 plan was drawn only two years after Mrs Greenlaw left Villa Alba, and was prior to the construction of the Billiard Room. The plan was later updated after the addition of

1 'A Splendid Mansion - Villa Alba' *Table Talk*, 26 June 1885, pp.4-5.

2 This was extant in the late 1940s, refer original of Figure 18

3 'Como Landscape Conservation Analysis' Pru Sanderson Design Pty Ltd.1988.

4 MMBW Field Book No 1645, 3 March 1911.

the Billiard Room and the major internal plumbing works undertaken by John Ballinger (Section 3.3.1), however the garden layout did not change between the two plans (Figure 36). It shows the house with a circular garden bed about 6 metres in diameter directly in front of the main porch. This was surrounded by a path and a ring of garden beds divided into quadrants, and between and around the whole there was gravel paving.

The main entrance gates to the site were near the front door, in Walmer Street, and were within a recessed bay of corrugated iron fencing 5 metres (16' 7") wide (Figures 7, 36 and 37). The two corners where the fence returned into the bay, and the southern corner of the property, were punctuated with substantial posts decorated with either applied timber mouldings or cast iron heads. The fence along Walmer Street and into the recessed area was about 1.8 metres tall and had a timber top rail running along it.

Within the recessed bay from Walmer Street there appears to have been two cast iron picket vehicular gates. They were hung on gate posts about 2 metres tall, probably also cast iron. The main gates were flanked either by pedestrian gates or fixed sections of fencing, that had the same cast iron pickets. The single, very wide, gate on the MMBW plan appears not to have been an accurate depiction of the configuration (Figure 36). The width of the main gates and of the gravelled path behind would suggest that the circular pathway probably catered for vehicular traffic, although there was no direct route within the property from this area to the stables. The inner radius of the path was about 6.5 metres and the width of the path was about 3 metres.

At the time of the 1899 MMBW plan and the c.1895 photograph, there was an hexagonal Summer House, only about 1.25 metres in diameter, built on the axis of the front gates and the circular driveway (Figure 36, Outbuilding 1). It was located on the far side of the circular garden beds, was clad in lattice to the walls and roof and had a decorative eave in timber fretwork (Figure 38).

By 1945, the main entrance gates were timber¹. The fence along Walmer Street was still about 1.8 metres high corrugated iron on a timber frame, but it was a different fence from that in place in c.1895, as each of its posts extended above the top rail, and terminated in a bullnose head (Figure 42). By the time of the 1945 aerial photograph, the garden beds in front of the house had been greatly simplified (Figure 39)². There was a palm³, probably a *Phoenix canariensis* (Canary Island Palm), in the centre of a circular lawn that does not appear to have been planted in the c.1895 photograph, and the flower beds formerly in that area had been removed.

In 1945, and probably as early as 1931⁴, the concentration of the decorative garden was to the south and east of the front entrance. It is not clear whether the small summer house had been kept, however there was a concentration of circular beds in the area where it had been,

1 Verbal information from Mrs Fripp August 1988.

2 Department of Property and Services, Aerial Survey 1945.

3 R.Green, 'Villa Alba', manuscript, 1988, p.3; Villa Alba Source Book No.2; Department of Property and Services, Aerial Survey 1945.

4 MMBW, Aerial Survey 1931. The resolution of this photograph is not clear enough to be conclusive about what it is showing.

each with decorative jarrah edging (Figures 40 and 41)¹. It is possible that this was the same edging as that evident in the c.1895 photograph (Figure 34). The front garden had a sense of enclosure behind the *Cupressus* hedge that was, by the 1940s, about 2500 mm high. This may have been planted to provide a screen from the house that had been built at 40 Walmer Street to the south.

On the west side of the house there was a long Conservatory (Figure 36, Outbuilding 2), the masonry base of which still exists (Section 3.1). It was 3.3 by 8.2 metres in plan, with angled corners, and had a rendered brick base to a height of one metre and was glazed above. Like the house itself, Greenlaw claimed to have designed the conservatory² and similarly to the house, this is plausible. The conservatory, while relatively attractive did not have a sophisticated design and was not unlike a tram car in form (Figure 42). The superstructure above the rendered plinth appears to have all been of timber and it was divided into six bays along each side. These were defined with coupled engaged columns that appear to have been turned timber, and in each bay there were pairs of casement sashes with small top hung hoppers above. The ridge of the roof was raised, and housed another row of top hung ventilation hoppers, and this raised section and the main roof were decorated with finials, again in turned timber.

The conservatory was in full view upon entering the property, however its form and overall decorative effect were compromised by it being squeezed between the fence and the house. This weakness was not compensated for by it acting as an adjunct to one of the internal spaces of the house; in fact the conservatory could barely be seen from inside the house. Its internal layout was very straightforward with a tessellated path extending down the centre and plants, on tiered timber stands³, down each side. At the auction in 1897 many plants were sold from the conservatory including palms, dracaenas, ferns, begonias and orchids (Appendix F). It is recalled that Esther Fripp used the conservatory to grow orchids⁴, and this is borne out by the plants sold from the conservatory in 1949 that, apart from about 45 unspecified plants, included a large number of orchids and ferns (Appendix G). The superstructure of the conservatory was intact when the hospital bought the property⁵.

North of the conservatory, outside the west end of the Vestibule, there was a small terrace. This area was probably created when the house was built. It is limited in size by the retaining wall, about 1.7 metres high for much of its length, that terraces the land from the Walmer Street fence, around the back of the house, and down the east side of the kitchen (Figure 43). Nestled into the return of the retaining wall, outside the Servants' Room (Room G29), there was a octagonal tank that was used as a Fish Pond (Figure 36, Outbuilding 3). Its rim was raised 1.2 metres above the paving and it was 3.4 metres in diameter⁶. Along with the conservatory, the raised pond must have been a major decorative feature of this part of the garden. It was rendered and decorated in a manner consistent with the styling of the rendered cappings to the retaining wall, with a small

1 The garden paths are remembered as being laid out with water washed pebbles and there was also apparently a tall palm, about 20 metres high, in this area of the garden. R.Green, 'Villa Alba', manuscript 1988, p.3; Villa Alba Source Book and verbal information from Mrs Fripp August 1988.

2 'A Splendid Mansion - Villa Alba' *Table Talk*, 26 June 1885, pp.4-5.

3 Verbal information from Mrs Fripp August 1988.

4 Verbal information from R.Green, 'Villa Alba' 1988.

5 Verbal information from Mrs Fripp August 1988.

6 Measurements taken from the extant fabric.

Italianate rendered urn at each of its eight corners. The pond was, however, very awkwardly sited, being immediately outside the Servants' Room and jammed close to the main service entrance of the house, but because of its height it would have created a bold termination to the terrace.

The terrace between the conservatory and the fish pond was small but it would probably have been an important adjunct at the west end of the Vestibule (Room G7) (Figure 44). Its exact contribution to the Vestibule is however unknown, because the glazed screen across the end of the Vestibule was probably different to that extant (Section 4.0 Citation 7). It is also uncertain that the terrace always read as one space because the extant paving (Section 3.1) has a clear junction that is in line with the northern extent of the Vestibule screen. As it stands, this terrace suffers from the overall weaknesses in the siting and layout of the house and apart from its limited size, there is an awkward conflict between the entertaining and service areas because both the Vestibule and Side Lobby give on to the space. The end to its graciousness had been made by 1945 with the addition of a rectangular building next to the fence. That building appears to have been the Gardener's Shed (Figure 36, Outbuilding 4) extant today¹.

All the area to the north of the retaining wall, up the hill, appears to have combined a decorative garden with functional buildings. On the west there was an octagonal enclosure (Figure 36, Outbuilding 5) on the terrace immediately above the fish pond. It was about 3.1 metres in diameter and housed a WC within a rectangular building about 1.75 x 2.75 metres. The octagonal enclosure was arrived at from the terrace below, via the extant series of basalt steps². The aerial photograph of 1945³ shows this building intact and suggests that the octagonal enclosure was itself roofed (Figure 39). If the same building, this was probably a very insubstantial structure, perhaps of lattice, because it is clearly indicated on the plans at the beginning of the century as merely a fence.

A gravel path extended north from the octagonal enclosure returning to the east close to Nolan Avenue. At right angles to this path there was a covered way (by the mid-twentieth century, with wisteria⁴) that led from a staircase⁵ nestled in the north-east corner of the retaining wall up to Nolan Avenue. At the junction of these two paths there were two small brick buildings (Figure 36, Outbuildings 6 and 7) each about 3 x 3 metres and set hard onto the Nolan Avenue boundary⁶. Although these buildings were small, with the eastern of the two housing a WC and the western building a basin, they were apparently rendered and decorated to marry with the house. They were sited in a formal manner so as to suggest the function of a gate keeper's house⁷. These were extant in 1945 and appear to have had slated roofs, each rising up in a pyramidal form (Figures 34 and 39)⁸.

1 Department of Property and Services, Aerial Survey 1945.

2 MMBW Detail Plan No.1289, 40':1", 5 October 1926. The MMBW Detail Plan, No.1289, 40':1", 26 March 1906, shows only the outline of the stair, and the 1926 plan the actual treads.

3 Department of Property and Services, Aerial Survey 1945.

4 R.Green, 'Villa Alba', manuscript 1988, p.4; Villa Alba Source Book No.2.

5 MMBW Detail Plan No.1289, 40':1", 5 October 1926. The MMBW Detail Plan, No.1289, 40':1", 26 March 1906, shows only the outline of the stair, and the 1926 plan the actual treads.

6 MMBW Detail Plan, No.1289, 40':1", 26 March 1906.

7 R.Green, 'Villa Alba', manuscript 1988, p.4; Villa Alba Source Book No.2.

8 Department of Property and Services, Aerial Survey 1945.

The very eastern corner of the top terrace was filled by a large Lattice Fernery (Figure 36, Outbuilding 8) about 15 x 7.25 metres in extent, that existed from at least 1885 until 1926 (Figure 45). It was fenced off from the garden to the south, that is the garden east of the house, and would probably have been arrived at via the path system on the top terrace. By 1885 the plants in the Fernery were well established and the guided tour given to the *Table Talk* journalist included the Fernery. It was described thus: 'Before we have done our sightseeing (we were con)ducted to the fernery. Here are t.... with their huge frouds (sic.) down to t.... . The minature paths wind in and out, reminding one of Fern Tree gully, and finishing in similar "cul-de-sacs" on a small scale, while in the centre is a fountain in the water in the basin of which a too curious sparrow has come to an untimely end.'¹ The c.1895 photograph shows the gabled roof of the Fernery above a tall hedge dividing it from the garden east of the house (Figure 8). In the auction of 1897 the following were sold from the Fernery (called the 'Outside Conservatory'): two enamelled perforated embossed iron flower stands, four rustic flower stands, tree ferns, flax plants, dracaenas, assorted plants, a large fir tree in a tub, cacti, a peach tree in a pot, and hoyas in pots (Appendix F). This delightful building, at least in its internal effect, was demolished between 1926 and 1945² and in the period immediately before the hospital bought the property, the area appears to have been used as an orchard and vegetable garden (Figure 35).

John Ballinger, although a tenant of Anna Maria Greenlaw, added a freestanding timber Billiard Room (Figure 36, Outbuilding 9) to the top terrace around early 1913³ (Figures 18 and 35). A basin was installed into the south-west corner of the Billiard Room in June 1913 and in December 1914 the building was officially plotted by the MMBW for inclusion on their drainage plans (Figure 46)⁴. It is possible that this building was in fact added by the Fripp family when they first arrived at Villa Alba, the exact months of both their arrival and the building's construction being unknown, however a note on the drainage plan of 1911⁵ refers to making provision for future extension of the plumbing in the direction of the Billiard Room, as if it were being planned by Ballinger.

The Billiard Room building has been relocated to the south end of the property and is a weatherboard building 5.8 by 8.2 metres (Refer Section 3.1). It is decoratively unambitious with a gabled roof that appears, at least from the 1940s, to have been clad in corrugated iron with no decorative finials. Its walls are clad with weatherboards and, in a manner typical for the period, those near the base of the wall are notched to represent shingles. By the 1940s it was painted⁶ in a combination of tonings typical of the Edwardian period with light coloured sashes, dark architraves, and mid-coloured walls with the notched boards at their base, fairly dark. The interior was very simple with varnished pine, tongue and groove lining boards.

¹ 'A Splendid Mansion - Villa Alba' *Table Talk*, 26 June 1885, pp.4-5. The interruptions to this description are due to the imperfect copy from which the article has been microfilmed. No perfect edition has been located.

² MMBW House Cover Plan of Drainage 77833, 8 November 1911.

³ *ibid.* Includes the building, however the aerial photograph of 1945 clearly shows the building as no longer standing. This photograph is conclusive, however plans up until the 1950s continued to show the outline of this building.

⁴ MMBW Field Book No.409, p.72, entry dated 17 December 1914. N.B. There are two MMBW Field Books numbered '409' and this entry only appears in one of them.

⁵ MMBW House Cover Plan of Drainage 77833, 8 November 1911.

⁶ Taken from the black and white photographs, Figures 18 and 35.

By the 1940s the area of lawn south of the Billiard Room and Fernery was a croquet lawn¹ and close to the east wall of the Drawing Room (Room G4) there was an aviary (Figure 47)². Immediately north of the Aviary, at the east end of the Vestibule (Room G7), the picture was very decorative, with the retaining wall between the upper and lower terraces stepping back to create a relatively generous lower terrace, with steps to the upper terrace and (by the mid-twentieth century) the croquet lawn. In 1885 it appears to be this terrace that *Table Talk* was describing when it talked of '... masses of rich foliage ...'³. The steps leading from the lower terrace are extant, and while they are not marked on any of the MMBW maps, their fabric would suggest they are original to the retaining wall. Their treads are in basalt and two large Italianate urns stand on pedestals at their top⁴. It would seem logical that these steps have always been in this position to serve the Fernery and Billiard Room, as the alternative access to those buildings would have meant going past the service areas of the house.

Land Added in 1888

Despite the Greenlaws having owned and used a far greater area of land than the original area given to them, the decorative garden appears to have always been contained within the limited boundaries of the original land holding. The land immediately south of Villa Alba, that was bought in November 1888, appears to have been used as pasture at the time of the c.1895 photograph. No record of any structures or path systems are recorded on any plans of the area, and the fact that the land was sold off early in the twentieth century would support the theory that no important use was designated to it. It may have been in this area that the cow, 'a fine milker', which was sold at the 1897 auction, was kept (Appendix F, Lot 1164.).

Land Added c.1890

The land east of the original allotment, added c.1890, was used as pasture and apparently also for vegetable growing and a fowl yard⁵. It was fenced into three areas. By 1911 an area about 24 x 18 metres had been fenced off at the northern end and on the 1926 plan this was indicated as some sort of garden, perhaps an orchard (Figure 36). There was a pair of timber sheds (Figure 36, Outbuilding 10) in the north-east corner and to the south, there was a timber stable and cow shed (Figure 36, Outbuilding 11)⁶ that appears to have included some sort of residential quarters. This building had a closet and a bath within it that were disconnected in 1911 during the works undertaken by Ballinger. The stables were built in timber and Figure 48, taken in the late 1940s, appears to show the south end of the stables.

No roadway was indicated on the MMBW plan (Figure 36) to explain the route of access to the stables and the building is indicated as standing at the edge of an open paddock that extended down in line with the southern boundary of the original house allotment. By

¹ Verbal information from Mrs Fripp August 1988 and R.Green, 'Villa Alba', manuscript 1988, p.3; Villa Alba Source Book.

² *ibid.*

³ 'A Splendid Mansion - Villa Alba' *Table Talk*, 26 June 1885, pp.4-5.

⁴ One of these recently fell in a storm but remains substantially intact.

⁵ Verbal information from Mrs Fripp August 1988 and R.Green, 'Villa Alba', manuscript 1988, p.3; Villa Alba Source Book.

⁶ MMBW Detail Plan, No.1289, 40':1", 26 March 1906 and MMBW House Cover Plan of Drainage 77833, 8 November 1911.

1945 the stables had either been extended into or replaced with a large 'T'-shaped garage and there was a central driveway from Nolan Avenue. A recollection of the building at around this time describes it as a 'stables-cum-garage which contained an early model Rolls Royce. (with) living quarters for the chauffeur or horseman were in those outbuildings'¹. The treed area apparent to the west of the garage in the 1945 photograph appears to have been an orchard 'with fruit trees and two prolific walnut trees'².

¹ R.Green, 'Villa Alba', manuscript 1988, p.4; Villa Alba Source Book No.2.

² *ibid.*

3.0 THE EXTANT PROPERTY

3.1 The Extant Curtilage and Outbuildings

Outbuildings

Villa Alba's effective curtilage, never expansive, has been drastically reduced since the property was sold in 1950. Hospital wards and administration blocks have replaced garden and outbuildings, to the extent that the house now stands as a sad island with disastrously unsympathetic surroundings. Hospital buildings have been built in the front garden and they completely fill the top terrace and the former paddock and stables area to the east. The lattice fernery (Outbuilding 8) was the only building to be removed prior to the hospital's ownership and appears on neither the 1945 aerial photograph (Figure 39) nor the Fripp family photographs (Figures 18 and 35). Apart from the earlier removal of the fernery, all the other outbuildings were removed or partially demolished by the Women's Hospital in the 1950s except the Billiard Room (Outbuilding 9) that was relocated to the far southern boundary of the property, completely out of its original context, for use as a maintenance shed.

The result is that none of Villa Alba's outbuildings are extant with their original form and siting, although some remain partially intact. Apart from the relocated billiard room, the base of the conservatory remains, part of it having been formed into a compost area, and the fish pond has been filled with soil and is now a raised garden bed. The retaining wall has been kept, and it continues to fulfill the very necessary function of terracing the land behind the house.

The Billiard Room (Outbuilding 9) remains totally recognizable compared with its appearance in the 1940s (Figures 35 and 49), and has only been slightly altered since its relocation. Apart from the alterations needed to equip it as a maintenance shed, a large doorway was added into one corner. The north wall of the building (in its current orientation) originally faced the west, towards Villa Alba. It has a central four panelled door that is original to the fabric but is not evident on the photographs of the east wall in the 1940s.

The rendered brick base of the Conservatory (Outbuilding 2) remains for about two thirds of its length and the tessellated tile path down its centre also remains (Figure 50). All the superstructure of the conservatory has been destroyed. The Fish Pond (Outbuilding 3) has had all its urns removed, with only the base of one broken urn remaining on its top rim (Figure 51). It is likely that the fish pond was filled with earth because it was leaking, as it has a crack up one side and support stays, and this appears to have been done by the Fripps¹.

The Gardener's Shed (Outbuilding 4) behind the conservatory appears to be that evident on the aerial photograph of 1945. It is a totally unadorned, functional structure clad with weatherboards and appears to have always been a gardener's shed. On the terrace above,

¹ Verbal information from Mrs Fripp that the pond was filled with earth during the late 1940s.

the octagonal enclosure (Outbuilding 5) that once stood in that area is clearly discernable in the paving, but nothing of the WC building or the fencing remains.

The retaining wall is substantially intact at its east and west ends with ashlar ruling, rendered cappings and its east and west staircases (Figure 52). Across the back of the house a concreted path has been built at the top of the wall, necessitating the destruction of the top of the wall in that area. The stair that led to the top terrace in the north-east corner of the wall has been removed and a new services tunnel extends under the hospital at this point. The opening to the tunnel was formed in the 1950s, and the surrounding wall was refinished with matching ruled render.

Paving

Some of the paving that remains on the property, appears to date from the nineteenth century. The paving at the north end of the conservatory is not original and it includes marble slabs that could have originally been the shelving in the Cellar (Room G23). East of the gardener's shed, across to the fish pond, there are terracotta and cream quarry tiles laid in a diagonal checkerboard with a border set on the square. This border runs east-west and is in line with the northern extent of the Ballroom screen. While the paving all appears original, it is uncertain why it had a border midway across the terrace.

On the terrace above, the paving on the eastern side is 155 mm square terracotta tiling similar to the Kitchen floor (Room G26). It appears to be the original treatment in this area and it is laid so as to radiate out from the faces of an octagon (ie. the octagonal enclosure Outbuilding 5). The other paths in that area of the upper terrace have been formed from materials that appear to have been reused, and again the marble may have come from the cellar.

The walkway around the back of the house has been concreted, however the east side has its original terracotta and cream quarry tiles laid in a diagonal checkerboard with a banded border set on the square, that are the same as those near the gardener's shed. None of the gravel noted on the MMBW plans has been found (Figure 52), however a careful on-site investigation would probably reveal what type of gravel was used on the property.

Fencing

The fencing on the southern boundary remains in a remarkably good condition considering the neglect it has suffered and the growth of the *Cupressus* hedging through it¹ (Figure 53). The inner row of fencing, of hoop wire, extends from Walmer Street to the point where the line of the fence started to curve around to the north. While the hoop wire fence extends the full length of the southern boundary, at the point where it begins to curve up to the north, some iron rail fencing and a matching gate also remain. This was the second (outer) row of fencing evident on the plans of the area as early as 1899 and in the c.1895 photograph (Figures 8 and 9). Both rows of fencing had gates set into them at the point where they now stop and the extant gate, shown in the c.1895 photograph (Figure 34), belonged to the outer fence.

¹ This is not to say that it is not now in urgent need of attention.

The hoop wire fence is 1.25 metres high with hoops of wire with gothicized tops. Each hoop is 200 mm wide and the hoops overlap each other to make the spacings between the verticals a third of that width. In addition vertical spikes extending only 500 mm are interspaced between the verticals of the hoops. The fence is embellished next to the gate post by very elegant spirals of wire overlaid onto the main body of the hoop wire (Figure 54). While hoop wire fencing was relatively common in the nineteenth century, this is a particularly fine example. It was rare for the fence to be made from wire quite this fine and for the hooping to be so closely set. The very attractive embellishment by the gate post would have been and remains, rare.

The outer fencing (Figure 55) is a very rare example of simple nineteenth century iron fencing in Melbourne and it differs from strict English Hurdle fencing in that its main horizontal members are flat sections rather than round bars.

Garden Furniture

A cast iron garden bench exists¹ which appears to have belonged to Villa Alba in the nineteenth century. It was demountable, and has decorative cast ends and cast cross slats form the seat. The slats (some now damaged) are bolted onto the side supports.

The iron arch that remains (totally engulfed in ivy) on the top terrace where the billiard room once stood, is very likely the arch that was in the garden near the front door (Figure 41). If the arch is the same lightweight structure as the arch illustrated, it is under threat with the great weight of ivy now on it.

Plants

There is a great amount of vegetation around the house that has been added by the hospital and very little remains either from the Greenlaw or Fripp periods of ownership. None of the front garden remains except the banana plants next to the southern boundary and the *Cupressus* (Cypress) hedging behind the hoop wire fencing, also on the south. Both predate the 1950s and the hedging could be at least 80 years old².

In the east garden there are few trees predating the hospital. These are a *Trachaeocarpus fortunei* (palm) that would have stood next to the billiard room and a *Cercis siliquastrum* (Judas Tree) by the east boundary of the garden. The palm may have been planted at the time the billiard room was built (c.1913), however the *Cercis* is older and could have been planted by the Greenlaws. The extant *Malus* (Crab Apple) and *Erythrina* near the *Cercis* were probably planted during the Fripp's time³.

The *Ficus* (Common Fig) on the top terrace outside the Servants' Room (Room G29) also appears to predate the hospital, although this has been pruned very severely at some stage.

¹ Owned by Mr R. Green.

² Verbal opinion of John Patrick, May 1988. The slowing effect that hedging has on plants makes dating difficult.

³ Verbal opinion of John Patrick, May 1988.

3.2 The House: Exterior

The main changes to the external appearance of Villa Alba have resulted from the addition of the hospital buildings around the house and the removal of the garden and outbuildings, not from alterations to the house as such.

Nearly all the changes to the exterior of the house were made by the hospital in the 1950s during the works to convert the house into a nurses' home. These included the addition of two fire escape ladders (outside W23 and W24), the insertion of an extra side window in each of the east and west walls (W10 and W6), the replacement of a rear doorway with a window (W42), the addition of new wall vents, and the building of the external stair down to the cellar. These are well documented in the architectural plans dated 28 March 1950 (Figures 56 and 57)¹.

Of the 1950s works, the fire escape ladders are now rusted, ugly appendages to the house (Figure 58). When they were installed, the architrave mouldings around the windows had to be partially removed to cater for them, and since that time the steel in the escapes has rusted, damaging and staining the render into which it is set. The double hung sash windows (W10 and W6) added to the Dining and Drawing rooms, were done so with reasonable care and consideration for the architectural detailing of the house. When inspected closely, their joinery is different from the Victorian detailing, with more simple glazing mouldings and horns, while on a broader scale, there is a clearly discernable junction and change in colour in the external render surrounding these windows. The 1950s works also included the replacement of the central rear door that lead into the Servants' Bathroom from the outside by a double hung sash window (W42), that was again made to match the size and general external appearance of the original windows. The basalt step was left, housed into the wall and the render patched around.

The installation of an external staircase to the cellar (Room 23) was part of the 1950s works². Access to the cellar had previously been via an internal staircase against the south wall of the Butler's Pantry (Room 6) and outside the cellar there had only been a small lightwell. With the changed access, the cellar window was replaced with a door (D21), and with its new use as a boiler room, additional ventilation had to be provided with an exhaust fan in the external wall³. These changes, being below ground level, did not add to the destruction of the overall appearance of the house. They were however extremely destructive to the ambience of the conservatory area, being another encroachment on that structure's limited surrounds.

The 1950s works included several new wall vents being installed into the upper walls of each room. These were documented with the instruction to 'Build in 9" x 6" airbricks where shown thus, not more than 12" below ceiling'⁴. Although quite a number of these vents were installed, their overall intrusion on the appearance of the exterior is minimal.

1 'Villa Alba Kew Temporary Nurse's Home for Women's Hospital, Working Drawing' 1433/5/2A, Leighton Irwin and Company, 28 March 1950. Copy in the 'Villa Alba Source Book'.

2 *ibid.*

3 *ibid.*

4 *ibid.*

Apart from these changes made by the hospital, the main changes are in the overall decay that is inevitable in a property that has had minimal maintenance over the years (Appendix J Report on the fabric by Mockridge Stahle and Mitchell Pty Ltd). The slate roof, the chimneys with their decorative chimney pots, most of the eaves brackets and original cast iron gutters remain almost completely intact (Figure 59). The house is unusual for not only having its cast iron gutters intact but also the lead connectors down to cast iron downpipes. The effect of the original guttering, the large eaves brackets and the moulded render is not nearly as impressive as it might be, because the cast iron gutters have rusted, there are several major cracks down the walls, and many of the eaves brackets have deteriorated (Appendix J).

3.3 The House: Interior

3.3.1 Phases of Change

Villa Alba is a house denuded of much of its original character and interest. It is no longer a family home, few of the original fittings remain, and large areas of the painted decoration have been overpainted. Despite this, the interior is remarkable and of enormous interest, and there are many clues to its former appearance. Documentary material includes the articles describing the house in the 1880s, the auction catalogues of the house's contents in 1897 and 1949, and architectural plans of the 1950s¹. Physical evidence also abounds and has been added to and recorded in recent years, particularly through the work of the Villa Alba Preservation Committee, Kosinova Thorn, Robyn Riddett and the RMIT Department of Interior Design. No room at Villa Alba remains intact from the nineteenth century in both its structure and decoration, however the degrees of change varies considerably from room to room. The general nature of the internal elements throughout the house is discussed in Section 3.3.2 and the alterations made to each room over the years have been recorded in Section 4.0 The Room by Room Survey .

The alterations have generally been made in two main phases; the first in 1911 when John Ballinger was the occupant of the house² as tenant of the Greenlaws (Anna Maria Greenlaw having not lived at Villa Alba for about 14 years) and the second in 1950 by the Women's Hospital.

The changes made for Ballinger were aimed at making the house more comfortable, but did not alter the painted decoration of the house in any significant way. In 1911, major alterations were made to the plumbing of both the house and the outbuildings, with the main objective appearing to have been the internalisation of the fittings that had up until that time, largely been in outbuildings. A WC and bath were removed from the Stables (Outbuilding 11), two WC's and a urinal removed from the octagonal enclosure (Outbuilding 5) near the conservatory, and a WC and basin removed from the gatekeeper's lodges (Outbuildings 6 and 7). Just one WC was added to the interior of the house. This was installed in the Bathroom (Room F18) at the end of the first floor hall and as part of the same works the bath and basin in that room were replaced by new fittings and a slop sink was removed³. The Dressing Room (Room F13) off Bedroom 1 (Room F12) remained unaltered by the 1911 works, retaining its bath and basin, and not gaining a WC. It is surprising that the Dressing Room was not given a WC in 1911, but the very fine quality of the bath and basin in that room, the decorated walls, and the paucity of space may have all been reasons against making such an addition.

¹ 'Art at Home', *Daily Telegraph*, Melbourne, 3 March 1884, p.7; *Argus*, 14 March 1884, p.5, Report on the Interior of Villa Alba; 'A Splendid Mansion', *Table Talk*, 26 June 1885, pp.4-5; Gemmell, Tuckett and Co, 'Catalogue of Furniture collected by Mrs Wm. Greenlaw to be sold by auction at Villa Alba on 22nd and 23rd March 1897'; Leonard Joel 'Auction of Furnishings' 5 September 1949; 'Villa Alba Kew Temporary Nurse's Home for Women's Hospital, Working Drawing' 1433/5/2A, Leighton Irwin and Company, 28 March 1950.

² MMBW House Cover Plan of Drainage 77833, 8 November 1911.

³ *ibid.*

During 1911 the service areas were hardly altered. The Scullery (Room G27) retained its trough but had its sinks replaced by new fittings, while the Butler's Pantry (Room G6) retained a sink in one corner. At that date the Kitchen (Room G26) had no plumbed fittings, and the Servants' Bathroom (Room G28) had not been installed. The bath in the Servants' Bathroom was however added soon after, in mid-1913¹. This was possibly after Samuel and Esther Fripp had moved to Villa Alba.

Apart from works in the bathrooms, it is possible that the glazed screens at each end of the Vestibule (Room G7) and that in the Side Lobby (Room G24) were installed during Ballinger's time. Ballinger added the Billiard Room in 1913 (Section 2.5), and he could have altered the doorways (and the glazed screens into which they are set) from the Vestibule and Side Lobby at the same time. It is inconclusive whether these screens are in fact later additions, and the evidence is discussed in more detail in Section 4.0.

The hospital's main objective in its alterations to the house was to convert it from a family home into an institutional facility with multiple bathrooms, fire escapes and hygienic levels of lighting and ventilation. Their needs resulted in devastating actions of the type made all too frequently to Victorian houses in the years immediately after the last war. This was despite efforts on the part of the architects to soften the blow of their works, such as through the re-use of decorated skirtings and architraves to conceal the relocation and bricking-in of openings, and attempts to repeat external mouldings in the render around the new windows. The single most destructive act at the house, that of overpainting of the original decoration, took place in the 1950s².

The 1950s works were extensive. In addition to the works discussed in Section 3.2, the Butler's Pantry (Room G6) was altered to become a bathroom, the layout and fittings of the Kitchen and Scullery were changed (Rooms G26 and G27), all the bathrooms (Servants', first floor and the former Dressing Room, Rooms G28, F18 and F13) were altered to cater for a large number of users, the circular staircase in the Tower Room (Room F21) was removed as was the internal stair to the Cellar (Room G23). In addition, the wiring through the house was upgraded, with a large number of power points added with visually obtrusive surface-mounted conduits, whilst an even greater intrusion was the installation of multiple light fittings across the ceilings of some of the larger rooms, in places most disruptive to the ceilings' decorative paintwork.

It also appears that the servants' bells were removed in 1950, because as late as the 1940s there was an electric call board in the service area³. No evidence of the bells is extant in the roof space and it is possible that the wires ran under the floors⁴, however the location of the bell pulls on the sides of the chimney breasts of the main rooms remains clearly evident under glancing light.

In its present state the house remains with intriguing indications of the splendor of its original decoration and while much has been hidden at Villa Alba, most of the decoration is

¹ MMBW House Cover Plan of Drainage 77833, 3 June 1913.

² Verbal information given by Mrs Fripp, August 1988.

³ *ibid.*

⁴ The elaborate insulation under the floor makes verification of this almost impossible without creating new openings in the floor.

retrievable¹. It is only where ceiling papers have been stripped, door and window openings have been altered, where cladding has been replaced, or where there has been water damage, that it will not be possible to do so. Such instances include: the disruption of the decoration by the 1950 windows (W6 and 10) in the Dining and Drawing Rooms, the water-damaged plaster in the bay window (W7 - 9) of the Drawing Room, the new ceiling in the former Dressing Room (Room F13), the wall behind the two heaters and the hatch to the Kitchen in the Vestibule (Room G7), the walls of the Kitchen (Room G26) where cabinets have stood, the water damaged ceiling to the Upper Hall (Room F10) (some of which has already been replaced), the east wall of the Boudoir (Room F17) where cisterns service the Bathroom next door, the relocated doors (D6 and D13) in the two main halls, and most seriously, the missing ceiling papers in some of the Bedrooms (Rooms F19 and F20).

¹ Kosinova Thorn, Appendix I.

3.3.2 Extant Elements of the Interior

Walls: All the internal walls at Villa Alba are clad with plaster. Many have timber mounting rails attached to the upper wall, that once took a picture rail (Refer Room Citations Section 4.0).

Skirtings: The skirtings, like the doors, do not change in height at all throughout the house and they maintain exactly the same profile throughout (Figure 60). They all fall within 430 -450 mm in height, those at the lower end being in rooms with timber floors that have had borders added on top of the main flooring. The unchanged height is extremely unusual for a Victorian house, where the skirtings in the service areas would be expected to be about half the height and of a simpler profile.

All the skirtings except in the Ground Floor Hall (Room G2) and the Vestibule (Room G7) are timber.

Cornices: The cornices throughout the house are generally coved cornices run in-situ (Figure 61). Those in the main rooms are predictably more ornate and larger than those in the service areas, and there are very few rooms in the house with square set walls rather than a cornice (Refer Citations Section 4.0).

Ceilings: In the large number of rooms that have their original ceiling decoration intact the roses and paintwork combine into an inseparable whole. The overall design and colouration of the ceilings, and their contribution to the whole room, are outlined in the room citations below while the overall approach to the decoration in the house, particularly the trompe l'oeil, is discussed in Section 2.4. The roses vary between the main rooms, some being unusually large such as in Bedroom 1 (Room F12), while the less important rooms predictably have smaller roses (Refer Citations Section 4.0). Nearly all the roses in the house are composed of separately applied pieces rather than being single castings (Figure 62).

Floors: The floors vary considerably from room to room and are one of the decorative features of the house. They are discussed in detail in the room citations below. Timber, stone and tiling were used. The timber floors are generally Kauri pine (*Agathis* sp.), however the important exceptions are the Vestibule (Room G7) that has Kauri at its east end but messmate at the west end, the Scullery (Room G27) with Spruce (*Picea* sp.), Bedroom 1 that has a parquetry border of Blackwood (*Acacia melanoxylon*), and the Breakfast and Dining Rooms with Blackwood borders (Rooms F12, G5, and G3) (Figure 63). In each case, the more expensive timbers used appear to have been veneers adhered to a cheaper base, while the centre of the floor is slightly sunken to take a carpet square.

Off-white, light grey and dappled grey marble extends in a geometric pattern through the Portico (Room G1) and the Ground Floor Hall (Room G2) and light grey marble was used. The 1885 *Table Talk* article¹ describes this as Kapunda marble. A

¹ 'A Splendid Mansion Villa Alba', *Table Talk* .26 June 1885, pp4-5.

similar light grey marble was used for the treads of the steps up to the Portico (Room G1), each end of the Vestibule (Room G7), and at the entrances to the Side Lobby (Room G2) and the conservatory. Basalt flagging was used as the flooring in the Side Lobby (Room G24) and basalt was also used for the steps from (what were) the three rear doors (D28, D31 and now W42). The basalt in the Side Lobby did not extend into the Pantry (Room G25), but instead it was floored in slate, as is the Rear Lobby (Room G30).

The use of floor tiles was minimal. Coloured tessellated tiles were restricted to the store room under the stairs (Room G8), laid in a typical Victorian pattern, in a combination of earthen tonings. The kitchen also has tiles (some now removed), in this instance plain terracotta.

Door Joinery: The doors at Villa Alba are unusually consistent in their size and detailing, between the front of house and the service areas. Most of the doors have six panels and are close to 907 x 2120 mm in size (Figure 64). This is 100mm wider than standard doors of the time, and this wide dimension was maintained right through the majority of the doors at the rear of the house, even into the pantry (D24), kitchen (D25) and scullery (D26) where there is no apparent decorative or functional reason for such wide doors. Of the doors that depart from these dimensions, few are original to the house except the front door (D1) and the north (D7) and south (D2) Vestibule doors. These are higher and even wider again, being around 1000 x 2170 mm, and they serve to enhance the grandeur of the Ground Floor Hall (Room G2) and the Vestibule (Room G7). White Pine (*Pinus strobus*) was used for at least the front door (D1), D7 in the vestibule and D26 between the kitchen and the scullery.

As there is no difference in size of the doors between the front and rear of the house, the hierarchy of rooms is in no way reflected through size. Instead this was achieved with the doors at the front being far more decoratively impressive than those in the service areas. The doors throughout the two storeyed part of the house have raised panels, and many had overdoors and very decorative paintwork (Figure 65). The raised panel detail is the same throughout and was used on all the hall doors at both levels (D3-6, D11-12, D14-17, and D19-20). In addition to having raised panels, some doors in the house were further enhanced with overdoors. Only one overdoor remains in situ and it is located over the hall face of D3 to the Dining Room (Figure 66) while a second, of the same detailing in oak, is stored at the house. The auction catalogue of 1897 appears to be a complete listing of the other doors that once had overdoors (Section 4.0 and Appendix F). Some were very elaborate and they would have been major decorative additions to the rooms.

The degree of complexity of the paintwork on the doors also had a distinct hierarchy. The doors facing into the most important rooms of the house such as the Drawing Room (Room G4), Bedroom 1 (Room F12) and the Boudoir (Room F17) were given particularly fine handpainted decoration combined with bandings of colours that related to the overall schemes of the rooms. The doors facing into the main hallways of the house had bandings of colours and gold leaf (D3-6, D11-12, D14-17 and D19-20).

Most of the doors that are not the sizes given above are not original to the house and are immediately recognizable as additions (Section 4.0). The most significant alterations, that are perhaps not readily identifiable, are the east (D8) and west (D9) doors of the Vestibule (Room G7) and the external door (D22) to the Side Lobby (Room G24). Although not conclusive, it appears that the screens in which these doors are placed are not original (Refer room citations Nos.7 and 24 and Section 2.4 - Decoration).

Door Furniture: The door furniture is not nearly so consistent as the designs of the doors themselves, although despite the variety and the additions of new locks, most of the decorative fittings appear to be original. The two most frequently used designs were those facing onto the halls. The Ground Floor Hall (Room G2) has brass fittings that were originally chromed or were nickel plated, and they have a severe unembellished design with matching push plates (Figure 67). The door sets facing into the First Floor Hall (Room F10) are far more embellished, with floral motifs decorated with grotesque beasts and male masks on the push plates and handles. The sets used for the bedrooms and the main entertainment areas are varied and in general highly decorated. The Dining Room has brass coated fittings with a sunflower pattern to handle, escutcheon and plate, and the push plates in the Breakfast Room (Room G5) and Bedroom 5 (Room F19) are unusual with punched out geometric designs in brass. The Drawing Room (Room G4) and Bedroom 1 (Room F12) both have velvet push plates that were apparently originally covered with crystal covers¹.

Window Joinery: The original windows are all typical Victorian double hung sash windows with lamb's tongue glazing mouldings and moulded horns to the upper sashes. On the exterior they are set into semicircular arched openings in the wall render and on the inner face they are housed within rectangular architraves with panelled spandrels flanking the rounded top sash (Figure 68). During the 1950s works, a number of original windows had their lower sashes converted to fixed bottom hung hoppers, or fixed louvres, in order to increase ventilation into the bathrooms. The Kitchen windows (W37 and W38) were also altered at that time with the lower sashes being shortened to cater for the new sink. W6 and W10 were added to the Dining and Drawing Rooms respectively and while those windows are superficially replicas of the earlier joinery, their detailing is in fact not nearly so fine. The later date of these windows has been confirmed through analysis of the paint pigments used on them.²

There is almost no difference in the window joinery between the front and the back of the house. The designs, detailing and furniture of all the original windows are the same and only their dimensions vary slightly. At the front of the house the windows are generally 910 x 2060 mm, and in the service wing they are 855 x 1910 mm. Only the smaller windows to both levels of the tower (W30-W36) and in the bay windows (W3-W5 and W7-W9) depart from these dimensions.

¹ Verbal information from Mrs Fripp August 1988. These were stolen at the 1949 auction.

² Kosinova Thorn.

Window Furniture: Various locking mechanisms and sash lifts are found in the house. All the windows at Villa Alba, including the first floor and tower rooms, had locks fitted before the alterations of 1950, and many were given a second locking system before that date. The date of the earliest locks is unknown, however it is possible they were fitted upon completion of the house or soon after.

The first window locks are intact on several of the windows including W25, 26, 30, 31, 33 and probably also on the stair window (W17) (not inspected at close range), and they are partially intact on most of the other original windows of the house. Their mechanism is very unobtrusive and is housed in the top of the meeting rail of the lower sash. It is worked by a key that rotates an arm into a narrow slit in the front of the meeting rail of the upper sash. The keyhole in the lower sash was protected from dust by a sliding cover, although these covers are now missing from many of the windows. The stair window lock (W17) is the only remaining window lock with its key, although at least the six intact locks and probably also the partially intact locks would probably be serviceable if refurbished and keyed. The second locking system appears to have been the brass plates set into the front of the lower sash meeting rails that housed horizontal bolts. These were applied to (and are extant on) almost all of the ground floor windows but were not fitted to the first floor windows.

W13 in the Former Butler's Pantry had a swivel catch with a ceramic knob that was added after the first locking system¹. Many of the windows probably had these before the conventional metal swivel catches that were mounted on the top of the sash meeting rails during the 1950 works². These were fitted over the keyholes of the first locks and they remain on a great number of the windows although they were not applied to the tower windows. The windows that were new in 1950 (W6 and W10) have these metal catches but no subtle bolting system. Instead a screw was driven between their two meeting rails.

The windows appear to have originally been given two recessed oval lifts housed in their bottom rail and a single circular lift at the top of the top sash's arch. Nearly all are intact and the windows converted to fire escapes in 1950 (W23 and W28) had additional lifts mounted onto their lower rails.

Mantelpieces and fireplaces: With the rooms in their vacant state, the decorative effect of the mantelpieces is heightened compared with their original appearance. The many pieces of furniture originally in each room would have distracted attention away from the mantelpieces, and the 1897 catalogue (Appendix F) describes decorative overmantels in several of the rooms (Section 4.0) and a plethora of drapery and ornaments.

The mantelpieces are far more embellished in the main rooms of the house than the minor bedrooms and the service areas, and it is another incongruity of the Vestibule (Room G7) that it does not have (and appears never to have had) a fireplace and it is also unusual for the Servants' Room (Room G29) not to have had a fireplace. Not

¹ This is in disagreement with Kosinova Thorn who state that this catch was part of the first locking system.

² This is surmised from on-site evidence and is not noted on the 1950 architectural documentation.

only the mantelpieces but also the cast iron grates and the tiling to the hearths are different from one room to the next. While most are well detailed, there are three exceptionally fine marble mantelpieces at Villa Alba in the Dining and Drawing Rooms (Rooms G3 and G4), and Bedroom 2 (Room F14) (Figure 69). Those in the Drawing Room and Bedroom 2 are in carved Carrara marble and that in the Dining Room in handsome dark brown and black marble.

While it is expected that the Dining and Drawing Rooms would have had fine mantelpieces, that in Bedroom 2 is unusual. This is however in keeping with the rest of the house to the extent that while all the other mantelpieces are quite simple, none are totally devoid of decorative elements - not even those in the Kitchen and Scullery (Rooms G26 and G27).

4.0 ROOM BY ROOM SURVEY AND HISTORICAL DOCUMENTATION

The following section is arranged according to room number. The keys to the room numbers are on fold out A3 sheets at the end of the section (Figures 70 and 71).

All the written sources of information referred to, such as '1897 Auction Catalogue' and '1884 *Daily Telegraph* article', are included in full in Part 3 of the report, while all plans are in the Villa Alba Source Book. The identification of the timber types has been undertaken by Mr L.H. Ilic of the CSIRO.

Documentary Evidence:

1897 Auction Catalogue (Full Listing Appendix F): Lists a 'Large coir door mat' for sale from the Portico.

1899 - 1926 MMBW plans: The outline of the portico is depicted and is the same as that extant. The steps up to the porch are not shown.

1950 Architectural Plans: The overhead light within the porch and on the south external wall were shown as existing.

Fabric:

The portico has rendered walls, inside and out, that are ashlar ruled to match the rest of the exterior. The floor is laid with tiles in a bordered pattern of off-white, grey and dappled grey marble and the ceiling is lath and plaster with a moulded cornice.

The two small windows (W1 and W2) have etched glass depicting urns filled with flowers. The front door (D1) is a six panelled door with raised panels and it is framed by plain-shafted engaged columns, etched sidelights and a fanlight above. The sidelights are similar to the two windows opposite (W1 and W2), while the fanlight has a floral rinceau design around the outside and to its centre, there is a depiction of an eagle's head erased with in its beak an oakslip fructed.

Alterations and Conclusion:

Few changes have been made to the portico since the construction of the house, and the flooring, walls, ceiling, doorway and etched glass windows are original.

The main changes have been:

- the apparent removal of the bell pull on the right of the door.
- the deterioration and partial collapse of the ceiling plaster.
- the mounting of the wiring conduits to lights above the door and on the external face of the south wall.
- the addition of a frame for a wire door to D1.
- the repainting of the door and its framing.
- and the removal of the central pull and addition of a new lock and bell to the front door (D1).

Despite not being shown on the MMBW plans, the marble steps on each side of the porch appear original. The marble on the floor appears to be the same Kapunda marble as that used in the Ground Floor Hall (Room G2) and it is laid in a similar pattern. There is no clear evidence in the (now exposed) ceiling laths that there was ever a centrally hung light fitting. The eagle's head erased with an oakslip fructed, depicted in the fanlight was reported (described as a vulture) in *Table Talk* (Appendix D) as the Greenlaw family crest.

Documentary Evidence:

1884 *Argus* article:

'...each apartment has its distinct colour scheme of colour; richer and darker hues predominating in the lower rooms, hall, and passages, and lighter and brighter ones having been employed in the upper ones.'

1884 *Daily Telegraph* article:

'The hall bespeaks the tone of welcome to the guest; it is of a warm, rich hue, with dado and walls damasked in following patterns, ceiling frieze being typical of art, literature, and science.'

1885 *Table Talk* article:

'Passing from the conservatory to the front of the house, we enter a spacious hall. Here the first object that arrests the attention is the handsomely decorated ceiling. This is in the Italian style. The centre is occupied by Cupids holding a shield, on which is painted Mr Greenlaw's crest - a vulture with an oak branch in its mouth. The whole of the ceiling with the exception of the figures is painted in monochrome. The friese (sic.) is composed of various subjects emblematic of music, the arts and sciences. Here again the figures are painted in monochrome on a turquoise blue ground. The walls are in silken damask of a neutral green colour. The wood-work is treated in buff and cream, richly wrought in gold. The lighting of the hall is effected by the means of two bronze statues holding the gas burners. Just at the bottom of the stairs, fixed on the newell (sic.) post, is a perfect figure of a Cupid holding a burner. The walls of the hall are ornamented by specimens of game from the old country, such as the ptarmigan, pheasant, black cock, grouse, quail, snipe, etc., the plumage being as distinct as though the birds were fresh killed. These were procured in Paris especially for Mr Greenlaw, and are enclosed in black oak frames with convex plate glasses. The floor is of Kapunda marble of various colours and of appropriate design. One unique piece of furniture is a langsettee, the first of its kind in the colony. As a further adornment, the marble floor of the hall is here and there covered with Indian and Persian rugs.

1897 Auction Catalogue (Full Listing Appendix F): The catalogue divides the two halves of the hall into the 'Front Hall' and the 'Lower Hall'.

Furniture sold from the Front hall: a Lang hall settee; an overdoor; a mirror; an Arabian table with chairs to match; an umbrella stand; woollen portieres and arched rod; an Axminster rug; and a real Persian rug.

Fittings and ornaments sold from the Front Hall: four statuettes; a flower stand, six jardinières; two pedestals; a Parian marble bust; a timepiece; a pair of covered tazzas; an embossed medallion; four pairs of wall mounted stuffed birds in oak frames; and six *Arum* lilies.

Furniture sold from the Lower Hall: hall settee; three hall tables; a mirror; a hall bracket; and a pair of overdoor brackets to match the Front Hall.

Fittings and ornaments sold from the Lower Hall: Card receiver; three kerosene lamps; three pairs of wall mounted stuffed birds; opera glasses; a leather cartridge case; a real Persian bordered rug; an angora rug; a pair of Axminster carpet mats; a mahogany table leaf stand; a dinner gong on an English oak stand.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: English oak predominated and was chosen for most of the tables, the hall settle, the overdoors in both halves of the hall, and the frames to the mounted panels of stuffed birds. Combined with these there was a black walnut table and matching chairs. The mahogany table leaf stand (for leaves of the dining table) presumably matched the mahogany furniture in the dining room.

STYLES OF THE FURNITURE: The style of the oak furniture appears to have been similar to that in the dining room (in that room called 'Early English'). Most pieces had raised mouldings, turned spindle rails and galleries, incised decoration, and heavily turned legs.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The colour scheme in the hall furnishings was similar to the dining room with maroon combined with crimson and dark blue with highlights in gold. The Morocco leather upholstery on the lang settle and the hall settee were maroon, the angora rug crimson, and the portieres had a dark blue ground with gold threads in their floral borders. The floor rugs were variously described as having 'deep', 'rich Oriental', 'dark', and 'bright' colours. The ornaments were in a variety of materials including wood, metal, china and marble. Their colours were consistent with the fabrics, with the gold of the fabrics were repeated with bronze and bronzed ornaments, and deep blue in the backgrounds of the Italian Majolica jardinières and their pedestals.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The portieres were in woollen chenille and had a deep dado and floral border and were finished with a chenille fringe and the lang settle and the hall settee were both upholstered in Morocco leather. The rugs were Axminster and real Persian, and both types were richly decorated, had borders and were fringed to the edges. The Axminster rugs were all floral.

1950 Architectural Plans: One existing ceiling-hung light noted near the front door. Two lights added further down the hall, power points added, and the door to the former butler's pantry relocated southward.

Fabric:

The walls and ceiling in the Ground Floor Hall are smooth plastered with a picture rail mounting applied to the upper wall. The moulded skirtings and the moulded, modillion-decorated cornice are also formed in plaster. The door framing around the front door (D1) is more elaborate than its external face, with cabled engaged columns between the door and the sidelights, while D2 at the far end of the hall has the same detailing as the front door, including its framing, etched sidelights, and the family crest in the fanlight.

The walls up to the upper wall freize have been painted over and investigation works have revealed that there was originally a dado to both halves of the hall. Both halves of the ceiling have decoration, including two trompe l'oeil ceiling roses in the front half of the hall and an oval aperture in the centre of each ceiling (Section 2.4 Decoration).

The floor is laid with marble tiles in a bordered pattern of off-white, grey and dappled grey. There are two marks on the floor from pedestals next to the hall arch.

Alterations and Conclusion:

Few changes have been made to the fabric of the Ground Floor Hall since the construction of the house and the floor, walls, ceiling, doors and etched glass panels are original.

The main changes have been:

- the relocation of the door to the former butler's pantry (D6) slightly to the south (in 1950).
- the removal of the overdoors to D4, 5 and 6 that were all the same as that extant over D3. (The overdoors stored at the house was probably above the Drawing Room door D4)
- the removal of/damage to several plaster architrave bases and three modillions on the rear cornice.
- the removal of the portiere brackets from the soffit of the hall arch.
- the overpainting of the walls up to the height of the picture rail mounting.
- the addition of power points with surface mounted conduits, the ceiling light to the second half of the hall and probably the rear light in the front section of hall in 1950.
- water damage to the ceiling and skirting near the front door D1.
- the removal of the picture rails.
- the replacement of the light near the front door (D1) with a new fitting in 1950.

The decorative scheme applied to the hall was painted upon completion of the house and the description of the paintwork given in *Table Talk* in 1885 remains fairly close to the current appearance of the hall. Of that scheme the skirtings, doors, architraves, upper wall freize and ceiling remain exposed, although water has damaged some of the plaster and its decoration near the front door. Investigation work has revealed the nature of the remainder of the wall decoration. The colours of the hall's interior

GROUND FLOOR HALL

ROOM NO. G2 (CONT.)

combined light green walls with a maroon dado, a light green dado frieze decorated with gold leaf borders, and brown, blue and crimson skirtings and joinery. The strength of the colours and their tonings were very consistent between the furnishings and the paintwork, particularly through the use of maroon , blue and gold highlights.

The marble on the floor appears to be the same Kapunda marble as that used in the Portico (Room G1) and it is set in a similar pattern. The Hall probably originally had a light hung from the centre of each of the trompe l'oeil ceiling roses and no ceiling hung light in its rear half of the room, or may have depended on gas lamps set on pedestals in the centre of the hall. Despite the notation on the 1950 plan, it is unlikely that the second trompe l'oeil ceiling rose did not have a light fitting to its centre.

Documentary Evidence:

- 1884 *Argus* article: 'Natural objects, conventionally treated, have been freely used for purposes of ornament excepting in the dining room, where the frieze is composed of a series of panels upon which are painted scenes from some of Sir Walter Scott's novels.'
- 1884 *Daily Telegraph* article: 'The diningroom is a dream. Within its walls, the poorest fare would be mellow and appetising, but with the mahogany groaning under the thousand and one delicacies of the modern *menu*, the diner is one to be envied. His surroundings would tend to promote his appetite, and the art he would drink in through the eyes would well harmonise in tone, richness, and quality with the soft-flavoured Frontignac and the nourishing Ngarveno.'
- 1885 *Table Talk* article: 'The dining-room is another spacious apartment, measuring 30 feet 6 inches by 20 feet. The decorative treatment here is in the Medieval style. The ceiling is covered with a rich diaper work in red, blue and gold. The frieses are enriched with original scenes from the Waverley novels, Rob Roy, and the Heart of Midlothian being the subjects. One of the most striking of these is Captain Porteous being dragged to execution by the Edinburgh mob; the glare of the torches on the steel and the wild-determined faces of the men proving very effective. Mr Hugh Paterson has given much care to this portion of what is known in the family as the "Scotch Room", and which is an especial favorite with them. The walls are temporarily done with a geometrical dado of a Mediaeval order. The window is formed of three sides of a sexagon, and is built out from the room. The curtains are of rich lace, with a second curtain of a dark blue material on the same roller. The window is divided from the main portion of the room by richly upholstered curtain and valence of flenusa tapestry embellished with plush. The panelling of the window itself is set off with rich colours and gold pilasters. The flooring of the fireplace is composed of "Minton" tiles, while the "dogs" of solid brass are in the same style. The floor is laid out with finely worked Tasmanian blackwood, highly polished. This is covered with a Persian carpet, which took the prize medal at the Sydney Exhibition. The buffet measures eight feet wide, with pedestals on each side, enclosed by panelled doors. In the centre of one is a bold carved circle. It is again enclosed in the centre by a cupboard and a heavily projecting friese (sic.), which contains drawers embellished by massive mountings of brass in the Jacobin (sic.) style. The lounges and chairs are in Spanish mahogany and morocco leather. The overdoor in lieu of the pediment of the Renaissance period adds much to the effect pictures on the wall are English one "Scene on the Little Riv(er)..... (John) Forde (sic.) Paterson.'
- 1897 Auction Catalogue (Full Listing Appendix F):

Suite of furniture sold from the Dining Room that had been made especially for Mrs Greenlaw in the 'Early English' style in solid mahogany: 20 ft long (6 m) dining table and dining suite with eighteen dining chairs, two carving chairs, an easy arm chair, a

DINING ROOM

ROOM NO. G3 (CONT.)

lady's easy chair and two Chesterfield couches; 7 ft long (2.1 m) sideboard; 5 ft (1.5 m) dinner waggon (timber type not given); overmantel; and coal cabinet.

Other furnishings sold from the Dining Room: curtains; window cornice; embroidered lace curtains; 20 x 15 ft (6 x 4.5 m) Turkish bordered carpet; three Axminster carpet rugs; Axminster carpet mat; table cover; table cover for the full table; two sideboard cloths; mahogany wall and corner brackets; kerb fender, fire irons and fire standards.

Fittings and ornaments sold from the Dining Room: black marble *garniture de cheminee* with a Madeline timepiece and a pair of side tazzas representing Roman Temples supported by bronze figures, pair flower holders, three covered bowls; pair of statues 'Don Caesar' and 'Don Juan' on pedestals; Doulton Barbotine ware vase; pair busts 'Mercury' and 'Apollo'; two light candelabra; two pairs candlesticks; pair statuettes; pair of 3 light candelabras; 4 candle lamps and candles; pair Italian terra-cotta busts; two pairs ewers; bronze group on stand; wall medallion.

Silver and Electroplate: Many pieces, refer Appendix F.

Paintings sold from the Dining Room: nine paintings by John Ford Patterson (sic.) titled 'Scene on the Yarra', 'Landscape and Waterfall', 'At the ferry', 'Desolation', 'Coast Scene, near Ostend', 'Return of the Herring Fishers', 'Eastern Scene', 'Lake Scene, Sunset', 'Near Point Ormond', and a pair of oil paintings by J. Bayers titled 'Norwegian Scenes'.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The suite of dining room furniture was nearly all in solid mahogany, as was the window cornice.

STYLES OF THE FURNITURE: The mahogany suite was referred to as being in the 'Early English' style. Consistent with this style most pieces were heavily carved with floral panels and also had raised panels, scrolls, turned spindle supports and rails, turned legs to chairs and tables, incised grooves and reeded decoration.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: Maroon was the predominant colour in the curtains, the window valence, and the buttoned marocco leather upholstery of the dining chairs. The various table cloths were red, crimson, and dark blue interwoven with gold and silver. Gold threads were also interwoven into the floral velvet sideboard cloths. The large collection of vases, bowls, statues, candlesticks etc. as well as the fire fender, irons and standard, were nearly all in bronze (or were bronzed) or brass, with a large number being in beaten Repousse work. The carpets were in many colours with the flowers in the Turkish carpet having 'natural colours', and an Axminster rug having a 'rich deep border'.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: Floral motifs predominated and were to be found in the silk tapestry curtains and window valence, the Turkish carpet, at least one of the Axminster carpets, at least one of the table cloths and the sideboard cloths. Nearly all the curtains, table cloths and carpets had borders and were finished with tassels and fringes. The curtains and window valence were in silk tapestry and silk plush, the blue table cloth was bordered in Velvet chenille, the red cloth was in baize, and the sideboard cloths in velvet chenille

1899 - 1926 MMBW plans: The west and south walls of the room are indicated and are the same as those extant.

1950 Architectural Plans: The insertion of the west window is pencilled onto the plan, indicating it was a later stage of work by the hospital. The four light fittings in the ceiling were replaced by two outlets. The curtain brackets were removed, upper wall vents and power points added, and lino laid in the carpet recess.

Fabric:

The walls and ceiling to the Dining Room are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice decorated with egg and dart and bead and reel mouldings, and the ceiling rose decorated with lions masks and shields, are all formed in plaster. The floor has an applied Blackwood (*Acacia melanoxylon*) border that appears to be a c.2mm veneer on to cheaper boards. There are four windows, three in a bay window on the south wall (W3, 4, 5) and the fourth on the west wall (W6). The fireplace and hearth are laid with glazed textured tiles in deep colours set in a mosaic around larger tiles decorated with geometric designs, female figures and fruit. The mantel piece is in dappled brown and black marble with stylised black engaged corinthian columns.

Alterations and Conclusion:

Few major changes have been made to the fabric of the Dining Room since the construction of the house, and the floor, walls, ceiling, cornice, rose, door, the bay window and the fireplace are original.

The main changes have been:

- the addition of the west window (W6) c.1950.
- the overpainting of the walls up to the picture rail mounting.
- the removal of the picture rails.
- the addition of upper wall vents into the frieze.
- the addition of power points with surface mounted conduits.

DINING ROOM

ROOM NO. G3 (CONT.)

The decorative scheme applied to the Dining Room was painted soon after the house was built and the description of the paintwork given in *Table Talk* in 1885 remains fairly close to the current its appearance. Of the original scheme the upper wall frieze, cornice, ceiling and ceiling rose remain exposed, although falling damp and cracking have damaged some of the plaster and its decoration near the bay window and in the north-west corner. Investigation work has revealed the nature of the remainder of the wall decoration including the dado with a mediaeval diaper pattern and a dado frieze with oak and thistle. The colours of the Dining Room's interior combined buff walls with a dark blue dado, a maroon and gold dado frieze, black and dark red skirtings, and black and dark red with gold to the joinery. The cornice and ceiling combine blue, maroon and gold. The strength of the colours and their tonings were very consistent between the furnishings and the paintwork, particularly through the use of maroon, blue and gold highlights and this was consistent with the colouration of the Ground Floor Hall (Room G2).

The four ceiling hung light fittings marked on the 1950s plan appear not to have been installed. The room originally had a light hung from the centre of the ceiling rose.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article:

'The drawingroom forms a tableau that wants but a frame to complete it. It is suggestive of ease and refinement, the colours are satiny and subdued, but with a certain amount of richness without tawdriness; the gilding is not glaring, but seems to add a lustre to the delicate mauves and more sober shades.'

1885 *Table Talk* article:

'On the right is the drawing room, a beautiful and spacious apartment, the decorations of which are in the modern Italian style. The ceiling is in the form of a sky spaced with four triangular panels resplendent with a wealth of horticultural and floricultural specimens. The friese (sic.) is rather more classical than florid, and is a reproduction of some of the details of the sculpture of the splendid mantelpiece. It displays a series of medallions with festoons and true lovers' knots between each, painted in French white and gold on a quiet silver grey ground. This contrasts well with the rich pink of the Rose du Barry cove. The doors are painted in floral design, the panel being blue, and the styles a light cinnamon. The whole of the woodwork is ornamental heavily in gold. The general furniture of the room is composite in order, and produces a genial and well balanced tone, by the assimilation of East Indian satin-wood, ebony and blackwood, the latter being principally employed for inlaying purposes. Here is a bay window reflected again by a handsome jardiniere glass. The frame of this latter is manufactured from Ceylon satin-wood. An overhanging piece of drapery is of azure blue tapestry, which falls freely in rich folds. The jardiniere, when opened, is utilised for plants, and when not required for that purpose forms an ottoman. Wherever the eye turns it rests on colour and decoration. An ebonized and gold cornice is supported by pilasters with their sides of panelled satinwood. The valance is a fine drapery of turquoise blue ground with a Japanese design in terra cotta and olive, while the curtains match these materials. The very fine marble mantelshelf is Florentine in manufacture and is of pure Carrara marble. The density of the white of this marble is neutralised by a red plush cushion. The chandelier is a magnificent one of cut crystal, and harmonises well with the general effect. The partial covering of the mantelshelf Serves (sic) as a stand for the magnificent suite of gros bleu sevres ornaments. The finely carved twisted columns of the overmantel also spring from this stand. This over-mantel is composed of satin-wood inlaid with blackwood. A portion is decorated in the Adams' style. The cove has been artistically painted, the subject being "Midsummers Night's Dream", by Messrs Paterson, and represents a Scandinavian mythological legend, where elves and fays are gambolling in the meadows, in the centre of which is a gigantic mushroom serving as a shelter for the pixies. The treatment of the doorway to the room is quite new, and the cabinet-over-door is the first introduced into the colony. It is of satin-wood in the form of alcoves, which are lined in velvet woven on a gold ground. A delicious little retreat is offered by a folding screen of satin-wood, with pictures of Japanese landscapes and gorgeously-plumaged birds. The general furniture is rich in

covering, and yet sufficiently durable to save one the agony one experiences on hearing the usual "gimcrack" chair groan when sat upon.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the Drawing Room - a suite of furniture all in satinwood: three arm chairs; three occasional chairs; a cabinet 6 ft (1830 mm) long in the Italian Renaissance style; a cabinet in the Early English style; a cabinet in the French style; an octagonal centre table; a folding card table; a framed 4-fold screen; an overmantel; a wall mirror and fern jardiniere; two wall cabinets; and an overdoor.

Furniture sold from the Drawing Room - all in ebony: two conversational settees; four easy arm chairs; a lady's arm chair; three occasional tables (square, round and octagonal) two in ebon and gold, two with Algerian onyx tops.

Other furniture sold from the Drawing Room: a picture easel; a card basket; an occasional table with inlaid mosaic top; a jardiniere stand; a Lipp and Sons upright piano with an Italian walnut case; a duet stool; and two footstools.

Other furnishings sold from the Drawing Room: Curtains; a window cornice and valence; Guipure lace curtains; Axminster bordered carpet; a fender; a fire screen; four down cushions; six antimacassars; three pairs of wall brackets; a hanging fern holder; a pair Girandoles with branching gas brackets; a folding wall bracket; and two photograph frames.

Ceramics, glass and ornaments : Many pieces were sold.

Pictures sold from the drawing room: Three watercolours by Louis Buvelot titled 'Settlers' Huts Gippsland', 'Roses, Leaves etc.', and 'Landscape'.

Books sold from the drawing room: Royal Academy of the Arts; *L'Eau Forte* by M.K. Halevy ; *The Landseer Gallery of Steel Engravings*; *The Art Journal* 1873 - 1876; *The Casquet of Literature*; *Life and Times of Queen Victoria*; *Shakespeare's Works*; *Beautiful Pictures* (by celebrated British artists); *Bridal of Triermain* by Sir Walter Scott; *Examples of Contemporary Art* (English and Foreign) *Art Union of Glasgow*.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: There were sixteen large pieces of furniture in the drawing room including cabinets, tables, the overmantel and overdoor that were made in satinwood and at least as many chairs and tables in ebony (at times referred to as 'ebon' in the catalogue). Most of the satinwood furniture was enriched in its effect with other timbers inlaid as decoration. Three of the ebony tables and the ebony window cornice were combined with 'gold'. The only large piece of furniture not in one of these timbers was the piano that was cased in 'Italian Walnut', however the piano's duet stool did not match and was again in ebony.

STYLES OF THE FURNITURE: The styles of the furniture in the drawing room were more varied than the dining room and even within the satinwood suite, the styles varied. A number of the pieces appear to have had similar stylistic devices to the hall furniture with raised mouldings, carved panels, turned spindle rails, and reeded decoration, however the craftsmanship involved in the inlaid timbers and applied fretwork of the drawing room pieces would have presumably made these appear far finer and more decorative pieces of furniture. The large satinwood cabinet was listed as an adaption of the 'Italian Renaissance Style', and a smaller cabinet in 'Early English' style. The ebony furniture also had carved panels, turned spindle rails, and reeded decoration, however in most cases the descriptions of these pieces concentrated on their decorative upholstery.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: Colour was very important to the decorative effect of the drawing room and had far more variety than in the hall or the dining room. While many colours were used, the most repeated combination was a vibrant assembly of maroon, old gold and peacock blue. These colours (one or all) were used on nine chairs in the room, the conversational settee, the duet stool, the four fold screen, the curtains draped around the wall mirror, and even the wall brackets, overmantle overdoor. They were used in the upholstery of both the satinwood and ebony furniture.

The curtains and window valance were less vibrant and had art silk tapestry embroidered on to pale blue grounds, with tassels and cords to match. This pale blue embroidered silk was repeated in three of the ebony chairs and one ebony settee and on these was combined with an old-gold figured plush border. These were however the only fabrics of more gentle colouration, because the Axminster carpet was described of 'striking brilliancy' and such a description could surely have been applied to the cushions and antimacassars. These were in peacock blue, olive green, crimson, dark blue, orange with old gold, and electric blue.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: Embroidered art silk tapestry (corded and uncorded), figured silk plush edgings, Genoa silk velvet, silk cords and gimp edges were used repeatedly in the drawing room. A typical description for the maroon, old gold and peacock blue combination was 'beautiful silk Genoa velvet, marone "Flowers, Leaves" etc., raised on old-gold ground, bordered with rich peacock-blue silk figured plush, finished with silk cords, gimp trimmings etc.'. The four-fold screen had hand-painted faunal and floral motifs onto Japanese silk crepe and the curtains were in art silk tapestry with rich floral silk embroidery edged with Genoa velvet. The floral emphasis on nearly every piece in the room was carried through to the 30ft 6in x 19ft 6in (9.3 x 5.9 m) carpet that would have covered the whole floor and had a floral body.

1899 - 1926 MMBW plans: The east and south walls of the room are depicted and are the same as those extant.

1950 Architectural Plans: The insertion of the east window is pencilled onto the plan, indicating it was a later stage of work by the hospital. The four ceiling lights were replaced by two lights in different positions, power points and wall vents were added, and the overmantel and curtain brackets were removed.

Fabric:

The walls and ceiling to the Drawing Room are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the ceiling rose decorated with lions masks and female masks, are also formed in plaster. The floor and the moulded skirtings are in timber, that on the floor being Queensland Kauri (*Agathis* sp.). There are four windows, three in a bay window on the south wall (W7,8,9) and the fourth on the west wall (W10). The inner hearth is brassed and has white tiles decorated with black and gold geometric designs, while the outer hearth has tiles decorated with *Passiflora*. The mantelpiece is in white statuary marble and has extremely fine decorative carving (Figure 69), and the overmantle is intact and is of satinwood with inlaid blackwood and has painted panels as described in *Table Talk*.

Alterations and Conclusion:

Few major changes have been made to the fabric of Drawing Room since the construction of the house and the floor, walls, ceiling, cornice, rose, door, the bay window and the fireplace are original.

The main changes have been:

- the addition of the east window (W10) c.1950.
- the replacement of the picture rails with recent fittings.
- the addition of upper wall vents into the frieze.
- the addition of power points with surface mounted conduits.
- the addition of four lighting outlets to the ceiling and in 1950, another two outlets.
- the addition of the wall paper over the original wall paint, up to the picture rail mounting.
- the removal of the crystal cover plate to the door's push plate

The decorative scheme applied to the Drawing Room was painted soon after the house was built and the description of the paintwork given in *Table Talk* in 1885 remains fairly close to its current appearance. Of the original scheme the door, upper wall frieze, cornice, ceiling and ceiling rose remain exposed, although rising and falling damp has damaged some of the plaster and its decoration near the bay window. The colours of the Drawing Room's interior repeated the maroon, old gold, peacock blue and light blue of the furnishings and are far lighter in effect than in the Dining Room. The skirtings and door have light buff, gold and light blue, while the peacock blue of the furnishings was used for the (extant) velvet push plate. The ornate gold and maroon fabric that lines the recesses of the overmantle is probably the same as that used on much of the room's furniture.

DRAWING ROOM

ROOM NO.G4 (CONT.)

The room originally had a light hung from the centre of the ceiling rose. The ceiling rose is the same as that in the Dining Room except instead of shields it has the female masks. The masks match those painted in the wall frieze.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'The breakfast-room is finished in a style consistent with the general tone of the whole house; it possesses the coolness suggestive of the early morning, and tinge of the dying dawn, whilst the fruit and flowers, that hang in painted clusters, sparkle with dewy brilliancy.'

1885 *Table Talk* article: 'As we re-enter the hall on (the left we) pass the "breakfast room" w the Italian Renaissance style room is very elaborate, wor fruit and flowers and orn(amentation)..... prevailing colours are cream rose colour. The walls are of a richly worked dado in cho doors are treated in cinnamon are of polished blackwood, c Persian carpet.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the Breakfast Room: dining suite with nine chairs, two easy chairs and a couch; 10 ft (3 m) telescopic dining table; 5ft 6in (1.7 m) sideboard; dinner waggon; Erard upright piano; music stool; Canterbury whatnot

Fittings and ornaments sold from the breakfast room: musical box; overmantel; curtains; cornice poles and rings; kerb fender; fire irons and standards; fire screen; Turkish bordered carpet; four Axminster bordered rugs; two table cloths; two foot hassocks; two down cushions; coal vase; wall bracket; kerosene lamp; 21 day timepiece; five ornamental figures; seven jardinieres; six vases; four wall pockets; two Japanese card boxes; two wall plaques; seven ash trays; a Japanese tea pot.

Pictures sold from the breakfast room: Photogravure by Goupil after Elizabeth Butler titled 'Scotland for Ever'; four oils paintings titled 'Desolation', 'Winter Scene', and 'Hunting Scenes'.

In addition to the above, a large collection of electroplate, table china and glass was sold from the breakfast room.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The furniture in the breakfast room was in a variety of timbers. The dining table was in mahogany, however it was not specified what timber the chairs and couch of the dining suite were built in. The sideboard was in Black Walnut, and the Canterbury whatnot and the musical box in Italian Walnut, while the overmantel was in ebony.

BREAKFAST ROOM

ROOM NO.G5 (CONT.)

STYLES OF THE FURNITURE: No styles as such were given to describe the furniture. The dining chairs had '... solid frames, square pillars, richly carved panels, reeded edges, turned spindle columns etc.' and the dining table had 'heavy turned legs, square buttresses, incised decoration etc.'. The sideboard, dinner waggon and overmantel all had mirrors and were decorated with raised mouldings, and sound similar to the dining room furniture.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: Maroon and green were also used consistently throughout the furnishings of the breakfast room. The dining chairs were upholstered in green morocco leather, the curtains were maroon with olive-green dados and borders, and the cushions were maroon. The colours of the carpets were not given.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The fabrics would not have made such an impact in this room as those in the drawing room simply because the breakfast room had far fewer covered chairs and furniture. The curtains had corded serge body fabric combined with plush dados and borders, the carpet and rugs were all floral as were the table covers. The ornaments were in a variety of materials including bronze, china, and electroplate.

1899 - 1926 MMBW plans: Only the east wall of the breakfast room is evident on the plans and it is the same as that extant.

1950 Architectural Plans: The central light was replaced by two ceiling hung lights, power points and wall vents were added, and the chimney was sealed off.

Fabric:

The walls and ceiling in the Breakfast Room are smooth plastered. The coved cornice and the relatively simple ceiling rose, are also formed in plaster. The floor is in Queensland Kauri pine (*Agathis* sp.) and has an applied blackwood border that appears to be a c.2mm veneer on to cheaper boards. There are two double hung sash windows (W11 and 12). The cast iron inner hearth is only partially intact and the outer hearth has decorated tiles that include floral motifs. The mantelpiece is in black and dark green marble with a bracketed shelf.

Alterations and Conclusion:

Few major changes have been made to the fabric of Breakfast Room since the construction of the house and the floor, walls, ceiling, cornice, rose, door, windows and the mantel piece are original, however in its present state, the alterations have had quite a large impact on the room.

BREAKFAST ROOM

ROOM NO.G5 (CONT.)

The main changes have been:

- the removal of the inner hearth.
- the overpainting of all the surfaces in the room.
- the probable removal of the picture rails and their mountings.
- the addition of upper wall vents.
- the addition of power points with surface mounted conduits.
- the addition of two ceiling hung lights in 1950.
- minor wear and tear to the mantelpiece.

The decorative scheme applied to the Breakfast Room was painted soon after the house was built. Investigation work has revealed the walls to have been light green with a maroon dado with a gold-edged decorated frieze similar to the Ground Floor Hall (Room G2), with walls above. The upper walls and ceiling have been inspected by Kosinova Thorn and have found to be decorated with stencils. The colours of the dado suggest that the room was similar to the Ground Floor Hall, however this is at odds with the 1884 *Daily Telegraph* description that stated '... it possesses the coolness suggestive of the early morning, and tinge of the dying dawn, whilst the fruit and flowers, that hang in painted clusters, sparkle with dewy brilliancy ...' Flowers appear to have been important in the decoration, and they were also mentioned in 1885 by *Table Talk* (q.v.).

The room probably originally had a light hung from the centre of the ceiling rose. It has been recalled by Mr Green (at 40 Walmer Street) that part of the ceiling fell down due to a water leak from the Dressing Room above, during the Fripp's period of ownership. If the cornice also fell, it has been well repaired to match the original.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1899 - 1926 MMBW plans: The west wall of the butler's pantry is recorded and is the same as that extant.

1897 Auction Catalogue (Full Listing Appendix F): The butler's pantry (or an equivalent room) was not listed in the auction catalogue.

1950 Architectural Plans: The door was relocated slightly to the south, the stair to the cellar was removed, the floor replaced with a concrete slab, and two WC's, two showers and three basins added. A 'fitting' (dresser) from the north wall was relocated to the kitchen.

Fabric:

The walls and ceiling of the Butler's pantry are smooth plastered and there is a moulded coved cornice. The floor is concrete and the window (W13) is a double hung sash window with louvres in the lower half.

Alterations and Conclusion:

This room has suffered major destructive alterations. Of its original fabric the top half of the window, the six panel door with its handle and escutcheon, and the wall, cornice and ceiling plaster remain. In 1950 it was converted from probably having been the Butler's Pantry (or at least a store room), into a bathroom. In the process, the following alterations were made:

- the door was moved c.400 mm to the south and the architrave facing into the room replaced.
- the push plate to the door was removed.
- the timber floor and stairs down to the cellar (Room G23) were replaced with a concrete floor.
- the lower sash to the window was refitted with fixed louvres.
- vents were added up the north wall.
- two showers, two WC's, and three basins were added.

FORMER BUTLER'S PANTRY

ROOM NO.G6 (CONT.)

The ceiling rose has at some stage been removed. As this room had a service function, it is likely that the rose was fairly simple. All the surfaces of the room have been repainted, and Kosinova Thorn have found evidence of a dado with a frieze and some floral wallpaper on the north wall. The dado frieze extended from 1530 to 1630 mm above the line of the existing floor.

The 'fitting' noted on the 1950 plan as having been against the north wall of this room is almost certainly the dresser extant against the south wall of the Kitchen (Room G26). The function of the panel in the south-west corner, surrounded by flush beads, remains unknown without a destructive investigation.

Documentary Evidence:

1884 *Argus* article: 'Upon the walls of a corridor also, connecting the house with the offices, have been painted panoramic views of the city of Edinburgh and of Sydney Harbour, seen as through the opening of a massive stone colonnade, resting on a dado of dark wainscot. '

1884 *Daily Telegraph* article: 'At the rear of the main building is a long corridor, erected for purposes of entertainment. On each of the two long walls are depicted, panorama-like, marine scenes from Edinburgh and Sydney. The former disclosures to view all the glories of the ancient city, with Arthur's Seat, the Scott monument, and the castle growing out of the rock. The view of Sydney is a perfect picture of the harbour, as seen on a cloudless Australian summer day, the shipping, the small naval fleet at anchor, and the suburbs on the distant hills being recorded in a style worthy of the great Buvelot. The artists, to whom we owe this exposition of pure art, may indeed be commended for the perfect manner in which they have completed the whole of this charming "study in oils"'.

1885 *Table Talk* article: 'The vestibule and ballroom is and is entered by wide doors "living" room of the house wide, and 15 feet in height. west, are fitted with an ingen trellis in Huon pine; over the louvre shutters of the same worked with double oval wood. By these means a per lation is secured for the room, width of the house. The wall views of both Edinburgh and places of Mr and Mrs Gr(eenlaw)..... Looking east, the Edinburgh hand. It presents a view of E(dinburgh)..... Newhaven from the Firth of Fo(rth) are covered with craft of all kin smack to the man-of-war, the Greenlaw himself. On the other Sydney harbour from the dome o(f) The different bays and islets are the various gentle rises being foliage. The ceiling of this roo(m is in the) Italian Renaissance style,with both the ceiling and balustrade. is painted the Royal Coat of A(rms)..... end the Colonial Coat of Arms, is occupied with Highland shiel(d) and Tartan plaids; and opposite native dog skins, spears and shi(elds) nature. The doors are of a rich from the western end through t vestibule with its rows of light fascinating aspect. The east up by masses of rich foliage "tout ensemble".

1899 - 1926 MMBW plans: The east and west ends of the room are shown the same as those extant.

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the 'Vestibule': a couch; an easy chair; six dining chairs; two massive settees; two folding easy chairs; a 10ft dining table; a 4-tier dinner waggon; two occasional tables; a massive round loo table; a hat and umbrella stand; a writing davenport; a Japanese 6-fold screen; an octagonal gipsy table.

Fittings and ornaments sold from the 'Vestibule': a tapestry table cover; a suite of portieres; two Japanese picture easels; two jardiniere stands; a Japanese lawn shade; a barometer; a picnic hamper; three Japanese baskets; seven cane baskets; six Japanese folding lanterns; a stand for a fish globe; a plate chest; spitoon; timepiece; and a pen rack.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The vestibule furniture was in a combination of cedar, Kauri pine, Black Walnut, mahogany, and Old Spanish mahogany. The couch, easy chair, dining chairs, and dinner waggon were in cedar, the settees in (decorated) Kauri pine, the dining table, occasional tables and loo table were mahogany, and the Davenport, Old Spanish mahogany.

STYLES OF THE FURNITURE: The furniture appears to have been relatively undecorated and had turned legs, shaped arms etc.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: All the easy chairs, dining chairs, settees and the couch were upholstered in maroon Morocco leather. No carpets were listed in the catalogue.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The upholstery was all leather edged with brass nails. The portieres were in floral chenille and the table cloth in floral tapestry.

1950 Architectural Plans: Three existing ceiling lights were retained, two 'Kosiheat' heaters installed onto the south wall, a hatch broken through to the kitchen, and four power points added. A curtain rail was noted that divided the room east of the hall door.

Fabric:

The walls and ceiling to the Vestibule are smooth plastered and there is a flush bead in the plaster 2180 mm above the floor. The moulded skirting, coved cornice and the three ceiling roses are also formed in plaster. The central ceiling rose is of a different design to the outer two, however all appear to be original. The floor is in timber with a north-south join east of the entrance doors (D2 and D7). East of the join the floor is

Queensland Kauri pine (*Agathis* sp.), but west is Messmate (*Eucalyptus obliqua*). The steps to the outside at each end are in light grey marble that extends the full width of the room. The hall door (D2) is six panelled with raised panels and it is set within a stop chamfered frame with etched glass sidelights and a fanlight the same as the front door (D1). The north door (D7) is also a six panelled door with raised decorative panels facing into the Vestibule, and it has an etched semicircular fanlight above with a similar design to the hall doors (D1 and D2). Both doors appear to have had furniture that matched the fittings used throughout the Ground Floor Hall (Room G2).

Alterations and Conclusion:

Few major changes have been made to the fabric since the construction of the house, although those that have been made have made a great impact on its present appearance. The walls, ceiling, cornice, roses, north and south doors (D2 and 7) and at least the west end of the flooring are original.

The main changes have been:

- the overpainting of all the plaster and joinery.
- the probable replacement of the east and west glazed screens (see below).
- the partial loss of the central section of ceiling plaster.
- the addition of the two heaters against the south wall.
- the addition of power points with surface mounted wiring conduits.
- the breaking through of the hatch through to the Kitchen (Room G26).
- the addition of the curtain rod east of the entrance doors (D2 and 7).
- The removal of some of the door furniture to D2 and D7.

The original nature of the decorative scheme in the Vestibule is discussed in detail in Section.2.4.

This room was far from being an uncluttered vestibule. A great number of pieces of furniture were sold from it in the 1897 auction and there is no reason to believe that they did not all belong to the room. The room was furnished for a number of activities including dining, general sitting and card games, and the words in the *Table Talk* article that it was the '... "living" room of the house ...' would suggest this was the area where the family spent much of their time.

It is of interest that the 1884 *Table Talk* article refers to the room as the 'vestibule and ballroom'. The junction in the floor boards to the east of the hall door (D2), and the use of different timbers on each side of the junction, could have been a significant division between functional areas of the room. In the 1897 auction, a suite of portieres were sold from the 'Vestibule'. This would support the theory that the room was at times divided for different uses, although it appears that it was primarily designed to be one space, as the murals were in no way interrupted down the length of the room.

It is almost certain that the glazed screens at each end of the space are not the original. Several minor factors contribute to this conclusion: the panel mouldings have a profile not found elsewhere in the house and are more typical of Edwardian joinery; the handles and escutcheon covers are a different design from those on D2 and D7; the marble steps at each end extend the full width of the room, running under the timber frame; the screens are clumsily attached to the marble with surface mounted steel pins; the external plinth render at both the bottom corners of both screens is damaged where it faces the screens; the 1899 MMBW plan (Figure 36) only shows steps into the garden at the east end; and the fact that the shading of the trompe l'oeil decoration does not mimic the lighting conditions created by the screens could perhaps (but not necessarily) also indicate change (Section 2.4). In addition, the frustratingly incomplete *Table Talk* description of 1885 hints at features that are not extant in the room stating: '(The windows on the?) west, are fitted with an inge(neous?)..... trellis in Huon pine; over the (top are?) louvre shutters of the same (timber?) worked with double oval wood. By these means a per(fect venti?)lation is secured for the room, (extending the full?) width of the house. *Table Talk* also talks of the Vestibule being 'entered by wide doors'. Was this referring to pair/s of doors or several single doors? The extant doors are wide, but are all single.

STORE ROOM

ROOM NO.G8

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F): No separate section of the catalogue was devoted to this area and it is probable that some of the linen and silver listed as lots in the Dining Room had been kept in this room.

1899 - 1926 MMBW plans: Only the west wall of the stairhall is evident on the plans and it is the same as that extant.

1950 Architectural Plans: No works indicated.

Fabric:

This small area under the stair is fitted out with shelves, and has a tessellated floor in a combination of earthen colours. It is well lit as the bottom half of the etched double hung sash stairhall window lights the space, as well as the door (D10) with etched glass panels to its upper four panels.

Alterations and Conclusion:

The store room is little altered with at least its floor and the door joinery being original. The shelving appears to be original (Refer Kosinova Thorn).

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'The massive staircase and stately corridors ...'

1885 *Table Talk* article:

'Just at the bottom of the stairs, fixed on the newell (sic.) post, is a perfect figure of a Cupid holding a burner.'

1897 Auction Catalogue (Full Listing Appendix F): The auction catalogue refers to the 'stairs' and 'landing'. The 'landing' appears to be referring to the upstairs hall (refer Room F10, Upper Hall), not the landing halfway up the stairs.

Fittings sold from the 'stairs': a Wilton carpet runner 3ft wide (0.9 m) and 13ft long (3.7 m); 28 burnished nickel stair rods; and a pair of Japanese Kaga porcelain jars.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The carpet runner had a rich yellow centre, maroon edges and outer edges of dark blue.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: No mention is made of the carpet runner having been decorated, although the stair rods were embellished with fleur-de-lys. The Japanese jars presumably stood on the landing half way up the stairs, and were decorated with floral and fauna motifs.

1899 - 1926 MMBW plans: Only the west wall of the stairhall is evident on the plans and it is the same as that extant.

1950 Architectural Plans: The light on the newel post and a new pendant light were connected with two way switching.

Fabric:

The walls and ceiling to the Stair Hall are smooth plastered. The timber skirting (the same as that throughout all the rooms of the house) and the coved cornice are intact. There is no ceiling rose, the ceiling being totally covered with a decorative painting (Refer Section 2.4). The stair has an elegant splay out at its base and has a very fine timber balustrade. The balusters each have spiralling flutes up their shafts and foliage decorated with gilded highlights. The octagonal newel post is large and retains a torchere in the form of a cupid, while at the other end the baluster terminates at a timber shield set on to the wall. There is a panelled cover at landing level over the top part of the lower window. It appears to be original and it was presumably designed

STAIRHALL

ROOM NO.G9 (CONT.)

to hide the awkward manner in which the landing cuts across the top sash. Both of the windows have fine etched glass of a similar design to that in the Ground Floor Hall (Room G2). The floor at ground floor level is paved with marble tiles that match the Ground Floor Hall.

Alterations and Conclusion:

Few major changes have been made to the fabric of Stair Hall since the construction of the house and the stair, walls, ceiling, cornice, and windows are original.

The main changes have been:

- the overpainting of the walls.
- the severe cracking in the south -west corner of the ceiling and upper wall. (Refer Kosinova Thorn).
- the addition of a light in the centre of the ceiling.
- the addition of exposed wiring conduits.

The walls appear to have had the same decoration as those in the Ground Floor Hall q.v., including the dado and the dado frieze.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: '... (the) stately corridors, with their vases of flowers painted as Nature wrought them, skirt the road to the bedroom ...'

1885 *Table Talk* article: 'Then we proceed along a decorated corridor containing a richly panelled dado with natural flowers painted on a black ground, and with a diaper wall, to the "boudoir",'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture and fittings sold from the 'landing': two settees; a down cushion; two ottomans; a hall stand; two hall stools; a step chair; a jardiniere; a pair pine steps; an iron fireproof safe 26 x 20 x 20in (7.9 x 6.1 x 6.1 m); a suite of portieres with an arched rod; a 50ft x 8ft (15 x 2.4 m) Brussels carpet; two Axminster rugs 6ft x 2ft 6in and 2ft 9in (1.8 x 0.8 and 0.83 m); and ten Axminster mats.

Pictures sold from the 'landing': 9 coloured photographs, two titled 'Moonlight Scenes, Venice' and the remainder 'Venetian Scenes'. One photograph titled 'Britannia Unveiling Young Australia'.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The settees were both ebon and gold, and the hall stand and hall stools were in Japanese bamboo.

STYLES OF THE FURNITURE: The Japanese bamboo furniture are the only items that have any indication of style.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The colours in the upper hall were similar to those found in the drawing room, with peacock blue combined with maroon. This combination was used on the settees and the ottomans. The portieres had a rich maroon ground and the carpet down the length of the hall had a peacock blue background.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The settees were both 'luxuriously' upholstered in peacock blue plush and had maroon plush borders, looped trimmings, silk cords and chenille fringes. The ottomans matched the settees and none appear to have been patterned or floral. The portieres were in woollen chenille and they had floral dados and borders. All the carpets, rugs and mats had floral designs.

1899 - 1926 MMBW plans: Because they only show the perimeter of the house, the corridor is not evident on these plans.

1950 Architectural Plans:

Fabric:

The walls and ceiling to the Upper Hall are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice is formed in plaster, while neither half of the hall has a ceiling rose. The doorway at the south end (D11) has sidelights and a fanlight above. All the doors except D18, which is a flushpanel door, have six raised panels. The floor is in Queensland Kauri Pine (*Agathis* sp.).

Alterations and Conclusion:

Some major changes have been made to the fabric of the Upper Hall since the construction of the house, however the floor, walls, some of the ceiling, and most of the doors are original. The condition of the fabric has suffered because of a burst water tank above.

The main changes have been:

- the relocation of the door (D13) to the former Linen Closet (Room F11).
- the removal of the doorway and sidelights across the north wall (see below).
- the boxing-in of the sidelights to D11 and the conversion of its fanlight to louvres.
- the substantial collapse of parts of the ceiling.
- cracking in the head of the hall arch.
- the overpainting of the wall plaster up to the upper wall frieze.
- the removal of the door furniture from the Tower Room door (D11).
- the addition of two central ceiling lights in 1950.
- the addition of power points with surface mounted wiring conduits.
- the addition of a fire hose.

The door frame (D13) to the former Linen Room has been moved slightly to the south during the 1950s works. There is a junction in the skirting showing where the door architrave originally lay, however it is uncertain why the join in the skirting is slightly staggered. That door is the same as the other panelled doors in the Upper Hall, with decorative raised panels. The sanded gilded panels are the same as those on D12 facing into Bedroom 1 and it would appear that D13 was originally that between Bedroom 1 (Room F12) and the Dressing Room (Room F13) (qqv).

The conclusion arrived at by Kosinova Thorn that the north wall of the hall originally matched the south wall appears to be correct. Apart from the large body of evidence from which their conclusion has been based, the mark on the upper right hand corner of the hall architrave on the Boudoir door (D17) would indicate that the screen had the same detail of a solid horizontal member spanning the full width of the hall above the door head. If the opening had been identical to the south end of the hall the question of privacy in the bathroom would have been a problem. The nature of the original

UPPER HALL

ROOM NO.F10 (CONT.)

glazing in the wall has not been resolved.

The restoration work to date has confirmed the 1884/85 description of the Upper Hall. There was a dado that alternated between blue panels with black panels on which were painted urns of flowers, *Narcissus* in the case of that revealed. The buff dado frieze was divided into partitions with stylised flowers in gold. The walls were a deeper buff and the skirtings and architraves are painted in bands of brown, maroon and gold. The upper wall frieze is a blue stencil and the cornice. The ceiling was light blue with a dainty border decoration.

The portiere sold at the auction was probably that under the stair arch (that has its mounting timbers intact). D11 probably had the same door joinery as the other original doors facing the Upper Hall (eg D4).

LINEN CLOSET

ROOM NO.F11

Documentary Evidence:

1884 *Argus* article:N/A

1884 *Daily Telegraph* article:N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F): N/A

1899 - 1926 MMBW plans: Because they only show the perimeter of the house, the closet is not evident on these plans.

1950 Architectural Plans: The east wall and the shelving were removed, and the door to the upper hall moved slightly to the south.

Fabric:

The Linen Closet is no longer a separate room, and is part of what was the Dressing Room (Room F13). The walls are hard plastered and the ceiling fibrous plaster. The floor is concrete and there is no skirting extant.

Alterations and Conclusion:

The Linen Closet was destroyed during the 1950s works and almost none of its original fabric is extant. The east wall was completely removed, the floor was replaced with concrete, the ceiling replaced, the doorway moved, and all the fittings removed. The markings in the mauve-blue distemper on the walls show the original configuration of shelving that was attached to at least the north wall, and the original position of the doorway to the hall (D13). The door was central to the room and the extant door leaf appears to have been that between Bedroom 1 and the Dressing Room (Rooms F12 and F13) (Refer Upper Hall - Room 10 citation).

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: '... the bedroom - the principal feature of the house. Here, in a pearly haze, may be seen cupids, cheribums and angel forms, with entwined garlands of poppies, wild flowers and lace work, and flowery festoons gathered beneath starry skies. The softest beams of the queen of heaven seem to float gently through the atmosphere of this room, giving an effect that is as novel as it is pleasing and soul-soothing.

1885 *Table Talk* article: 'The principal (bedroom on the first) floor is without doubt one of t(he finest in) the colony. The whole of the (fur)niture are entirely due to the tast(e of Mrs Greenlaw) who selected every colour and all room. The ceiling is a diaper festoons are worked in natural pictures in the centre of each four seasons are furnished by fig(ures) prevailing colours are azure blue The walls are a delicate French diaper of leaves. The carpet ma(nufactured) ... in Paris, is a magnificent one, w(ith) light delicate tints, and yet with The curtains are Indian mu(slin) and gold. The furniture is in massive brass tubular bedstea(d) furnishings and hangings occup lounges and chairs are beautifully upholstered, (and) carry each of them an almost irresistible invitatio(n to) repose. The washstand is a rich one, while the w is in rich claret, and real gold burnt in.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the master bedroom: enamelled iron bedstead; patent spring bed; bedroom suite with a wardrobe, Duchesse table, washstand with marble top, chest of drawers, pedestal cupboard, commode, towel rail, and four chairs; octagonal centre table; two overdoors; bedroom couch; easy arm chair; rocking chair; three occasional tables; a dressing table; a folding mirror; a Gipsy table; a wall mirror.

Fittings and ornaments sold from the master bedroom: a double mattress; two pillows; two blankets; suite of bed furniture; day quilt in Guipure lace; Honeycomb quilt and Marcella quilt; pier glass; a paper basket; two suites muslin curtains, two window cornices with valences; an Aubusson bordered carpet 16ft x 13ft (4.9 x 3.7 m); two Aubusson bordered rugs; three Axminster rugs; three Axminster mats; two Angora hearth rugs; burnished brass fire irons and standards; a down cushion; four antimacassars; a double toilet service; a china slop pail; a tooth brush stand; eight scent bottles; three powder boxes; a toilet tray and pin tray; a powder box; a scent casket; a Garniture de Cheminee; four flower vases; three figured; four Girandole brackets; a Japanese wall mirror; two wall brackets; a wall plaque; a scent stand; three flower holders; a wall plate; a trinket stand; two pairs of candlesticks; two flower bowls; a nickel reading lamp; three photo frames; a cup and saucer; and a pair of glove and handkerchief boxes.

Pictures sold from the master bedroom: engravings by Herbert Bourne after Gustave Dore titled 'The Dream of Pilate's Wife' and 'Christ Leaving the Praetorium'; nine framed texts; and a photograph 'Madonna and Child'.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The main suite of furniture in the master bedroom was Black Walnut panelled with Italian Walnut. This included the wardrobe, Duchesse table, washstand, chest of drawers, pedestal cupboard, and the four chairs, while also in Black Walnut were the octagonal table, the pier glass frame, the easy arm chair, an occasional table and both of the overdoors. The main contrasting pieces were the English Rosewood dressing table and the ebon and gold Gipsy table.

STYLES OF THE FURNITURE: The main suite of furniture was described as '... in the very finest style of modern cabinet work ...' and included carved decoration, fret work and raised panels and 'gold enrichments'. The overdoors each had Minton china panels handpainted with figures and flowers, a bric-a-brac shelf, fretted borders, a moulded cornice and again were decorated with gold enrichments.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: Pale blue, peacock blue and old gold were the main colours in the bedroom and a small amount of maroon was also used. Pale blue and peacock blue were the main body colours and old-gold was used for trimmings, cords, fringes etc. The curtains were pale blue embellished with embroidery and the cornice above them was old-gold and peacock blue. Maroon was introduced in minor ways such as in the silk plush that covered the cane paper basket and in one of the frames to the wall texts.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: Art silk tapestry was used for most of the upholstery, and plush was used for borders and trimmings to the chairs, tables, window cornice and valence and even for the frames to the texts.

1899 - 1926 MMBW plans: The east and south walls of the room (and the drawing room below) are depicted and are the same as those extant.

1950 Architectural Plans: The doorway to the ensuite bathroom was bricked over and two new ceiling hung lights, four upper wall vents, four power points and linoleum to the carpet recess were added. There was an extant light marked 'C.S.' located but one metre behind the door.

Fabric:

The walls and ceiling to Bedroom 1 are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the very large foliated ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber and the floor has a very fine parquet border banded and with diagonal patterns in Blackwood (*Acacia melanoxylon*) and White Pine (*Pinus strobus*). There are two windows (W18 and 19). The hob grate is in iron and is decorated with the sunray motif. On each side of the hearth are tiles painted by Moyr Smith, depicting scenes from Sir Walter Scott's novels (refer Section 2.4), while the outer hearth has white tiles decorated with gold and black geometric daisies. The mantelpiece is in white statuary marble, but is far less ornate than in the Drawing Room (Room G4) or even in Bedroom 2 (Room F14). The door is six panelled and is decorated with sanded gilded panels, beige, gold, pink and light aqua paintwork and a gold velvet push plate. Its handle and ecutcheon are the same as those in the Drawing Room (Room G4).

Alterations and Conclusion:

Few major changes have been made to the fabric of Bedroom 1 since the construction of the house and the floor, walls, ceiling, cornice, rose, door, and the fireplace are original.

The main changes have been:

- the removal of the doorway in the north wall through to the Dressing Room (Room F13).
- the overpainting of the walls up to the picture rail mounting.
- the removal of the picture rails.
- the addition of upper wall vents into the frieze.
- the addition of power points with surface mounted conduits.
- the addition of two lighting outlets to the ceiling in 1950.
- the removal of the crystal cover plate to the door's push plate similar to the Drawing Room (Room G4)
- the addition of hooks to the ceiling.

The decoration is intact to the joinery, the upper wall and the ceiling. Classical references can be found in the festoons on the upper wall frieze, the Grecian urns on the ceiling and the modified Greek key pattern. The blue cove to the cornice and band on the skirting and door, combined with gold highlights, could have married very effectively with the colouration of the furnishings.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: 'Opening off the bedroom is the dressing and bathroom decorated in the same style as the bedroom, with the addition of a central subject in the ceiling painted in the Watteau style. The bath is of Kapunda marble, and is fitted with every convenience, the taps, etc., being of best aluminium metal. '

1897 Auction Catalogue (Full Listing Appendix F): The catalogue included all the dressing and bathroom fittings under the heading 'Dressingroom'.

Furniture sold from the 'Dressingroom': a Gentleman's wardrobe; a pedestal cupboard.

Fittings and ornaments sold from the 'Dressingroom': a bedroom chair; a towel rail; a window cornice and valence; curtains; an Axminster carpet 6ft x 6ft 6in (1.8 x 2.0 m); an indian rubber bath mat; a floral tapestry bath screen; a pair of framed wall mirrors; a Parian marble bust; a terracotta bust; a flower bowl; a china soap tray, sponge bowl and a rack.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The furniture matched the main suite of furniture in the master bedroom and was Black Walnut with Italian Walnut panels and gold enrichments.

STYLES OF THE FURNITURE: The carving, panels fret work etc. on the furniture appears to be describing pieces stylistically similar (or the same) to those in the master bedroom. The use of ebon and gold in the bedroom was repeated in this room in the window cornice.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The window valence was in embroidered silk art tapestry trimmed with old-gold cords, fringes etc.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The combination of art tapestry and plush trimmings on the valence was the same as that in the bedroom.

1899 - 1926 MMBW plans: Only the east wall of the dressing room (and the Breakfast Room, Room G5, below) is evident on the plans and it is the same as that extant.

DRESSING ROOM

ROOM NO.F13 (CONT.)

1911 MMBW House Cover Plan: At that date the room had a bath and a basin. It was proposed to replace the basin but this work was not proceeded with.

1950 Architectural Plans: Major alterations were made to this room in 1950. Those plans note 'Remove ex. full height part. shelves, marble bath and basin and marble tiles'. In their place a bath, two showers and three basins were installed. The lower sash of the window was formed into a hopper and two new wall vents were added.

1950 MMBW House Cover Plan: Confirms the replacement of a bath and basin with a bath, two showers and three baths by April 1950.

Fabric:

The Dressing Room is no longer a separate room, and is part of what was the Linen Store (Room F11). The walls are hard plastered and the ceiling fibrous plaster. The floor is concrete and there is no skirting extant.

Alterations and Conclusion:

The Dressing Room was destroyed during the 1950s works and almost none of its original fabric is extant. The west wall was completely removed, the floor was replaced with concrete, the ceiling replaced, the doorway to the bedroom was bricked in, wall vents were added, the lower window sash converted to a hopper (W20), and all the fittings removed. The wall was originally decorated and the gold border appears to have been at the end of the bath. The door to Bedroom 1 appears to have been reused for the Linen Closet (D13) and to have matched the decoration of the bedroom on both sides.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'There are other rooms on the first floor, each treated in a special style.'

1885 *Table Talk* article: 'The other bedrooms are all chastely d(eco)rated, the ceilings of each room being worked w(ith) monograms of the family.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from Bedroom No.2: an enamel tubular iron Parisian bedstead; a patent spring bed; a suite of furniture including a wardrobe, a Duchesse table, a washstand, a chest of drawers, a pedestal cupboard, a china commode, and a towel rail; a bedroom couch; an easy chair; three bedroom chairs; an overmantel.

Fittings and ornaments sold from Bedroom No.2: a double mattress; two pillows; two blankets; a day quilt; two honeycomb quilts; three suites of curtains; three cornice pole and rings; a bordered Brussels carpet 16 ft x 12ft. (4.9 x 3.7 m); three bordered Axminster rugs; three bordered Axminster mats; a Linoleum mat; a Japanese cane mat; a china toilet service; a wicker splash screen; an enamel hot-water can; a medicine cupboard; a 14 day time piece; two vases; two terracotta busts; two flower bowls; a cup and saucer; various ornaments; seven photo frames; a trinket set; two pin trays; two wall mirrors; a Japanese box; and sundry fans.

Pictures sold from Bedroom No.2: a pair of autotypes titled 'First Christmas Moon' and 'The First Easter Dawn'; a photograph 'Public Buildings, Rome'; six coloured texts; a photograph 'Ecce Homo'; and a photo 'Rock of Ages'.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: A variety of timbers were used in this room. The main bedroom suite was in Kauri pine, while the bedroom couch and easy arm chair were in Black Walnut, the three bedroom chairs in maple, and the overmantel and cornice poles in American Ash.

STYLES OF THE FURNITURE: The Kauri Pine suite was described as being 'of nice design, and well finished', and had incised decoration, and turned spindle legs. The overmantel was fitted with mirrors to the centre and side, had side brackets, shaped supports, turned spindle moulds and a moulded cornice.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The only colours mentioned were the old-gold lining to the curtains and the peacock blue and maroon frames to two of the wall hung texts. Apart from these the fabrics appear

BEDROOM NO.2

ROOM NO.F14 (CONT.)

to have been multicoloured.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The silk tapestry on the chairs and the curtains, the Madras muslin curtains and the carpets were all in floral designs. Plush was used to frame two of the wall hung texts.

1899 - 1926 MMBW plans: The west and south walls of the room (and that of the dining room below) are evident and are the same as those extant.

1950 Architectural Plans: An existing central light and a light near the door were retained, two power points and two wall vents were added, and the fire escape was added outside the west window.

Fabric:

The walls and ceiling to Bedroom 2 are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the foliated ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber, probably Kauri Pine. There are three double hung sash windows (W21, 22 and 23). The inner hearth is cast iron. On each side of the hearth are tiles painted in a severely geometric pattern in maroon and cream, while the outer hearth has tiles decorated with Lily of the Valley and Fuschia. The mantelpiece has a very fine Rococco design in white marble (Figure 69), and is comparable to that in the Drawing Room (Room G4). The door is six panelled and its furniture has floral decoration in brass plate.

Alterations and Conclusion:

Few major changes have been made to the fabric of Bedroom 2 since the construction of the house and the floor, walls, ceiling, cornice, rose, door, window and the fireplace are original.

The main changes have been:

- the overpainting of all bar the cornice, rose and the outer ceiling decoration.
- the removal of the picture rails.
- the addition of upper wall vents.
- the addition of power points with surface mounted conduits.
- the addition of sash lifts to the fire escape.

The decorative mantelpiece and the corner position of this room clearly indicate that it was the second bedroom. The Italian Renaissance inspired outline to the ceiling decoration was shaded to suggest light coming from all three windows.

BEDROOM NO.3

ROOM NO.F15

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'There are other rooms on the first floor, each treated in a special style.'

1885 *Table Talk* article: 'The other bedrooms are all chastely d(eco)rated, the ceilings of each room being worked w(ith) monograms of the family.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from Bedroom No.3: black enamelled iron bedstead; patent spring bed; a wardrobe; a chest of drawers; a Duchesse table; a pedestal cupboard; two bedroom chairs; an overmantel; and a scroll easy chair.

Fittings and ornaments sold from Bedroom No.3: single mattress; two pillows; two blankets; a day quilt; a honeycomb quilt; a washstand; a bedstep commode; a towel rail; a cornice pole and rings; a window valence; a 17ft x 8ft (5.2 x 2.4 m) bordered Brussel carpet; two 6ft x 2ft 6in (1.8 x 0.8 m) bordered Axminster rugs; three coir mats; a cane splash screen; a linoleum mat; china toilet service; wall mirror; two Girandole brackets; nine flower vases; a cylinder vase; four flower holders; and two pin trays.

Pictures sold from Bedroom No.3: three chromo-lithographs two titled 'Swiss Lake Scenes' the other 'Landscape and River Scene'; oil painting on porcelain on Japanese easel 'Apples, Leaves etc.'

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: All the major pieces of furniture were in mahogany. The window cornice and scroll chair were in ebon and gold.

STYLES OF THE FURNITURE: The furniture had incised decoration, turned spindle legs etc., of similar description to Bedroom No.2 (Room F14).

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The only colour mentioned was the black satin background of the scroll chair.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The silk tapestry on the window valence, and all the carpets were in floral designs.

1899 - 1926 MMBW plans: The west wall of the room (and that of the dining room below) is recorded and is the same as that extant.

BEDROOM NO.3

ROOM NO.F15 (CONT.)

1950 Architectural Plans: The central ceiling light was retained, and a wall vent and two power points added.

Fabric:

The walls and ceiling to Bedroom 3 are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the floral ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber, probably Kauri pine. There is one window (W24). The inner hearth is cast iron. The mantelpiece is slate with its front very elegantly painted with garlands of ivy intertwined with Star Jasmine and a central cluster of roses all on a black ground. The outer hearth tiles have similar colouration, with ivy growing up bamboo, set on a black ground, and the green and maroon side tiles to the inner hearth have guilloche and key motifs. The door is six panelled, its furniture has geometrical designs and the push plate is decorated with kingfishers and a cockatoo. The door furniture was brassed.

Alterations and Conclusion:

Few major changes have been made to the fabric of Bedroom 3 since the construction of the house and the floor, walls, ceiling, cornice, rose, door, window and the fireplace are original.

The main changes have been:

- the overpainting of wall up to the frieze.
- the removal of the picture rails.
- the addition of an upper wall vent.
- the addition of power points with surface mounted conduits.
- the removal of the ceiling decoration.
- cracking in the north-west corner.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'There are other rooms on the first floor, each treated in a special style.'

1885 *Table Talk* article: 'The other bedrooms are all chastely d(eco)rated, the ceilings of each room being worked w(ith) monograms of the family.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from Bedroom No.4: enamel iron bedstead; patent spring bed; Duchesse table; chest of drawers; pedestal cupboard; writing table; bookshelves; bedroom chair; Japanese wood box.

Fittings and ornaments sold from Bedroom No.4: single mattress; bolster; pillow; two blankets; Marcella quilt; curtains; cornice pole and rings; tapestry bordered carpet; 6ft x 2ft 6in (1.8 x 1.9 m) Axminster bordered rug; strip Wilton pile carpet; two Japanese photo easels; two carved wall brackets; four photo frames; two Bohemian glass lustres; ornaments; candlesticks.

Pictures sold from Bedroom No.4: engraving by J.M.W. Turner titled 'Dutch Fishing Boats, with Squall Coming On'; three pairs of chromo-lithographs titled 'Full Cry', 'Dead Stop', 'Evening', and 'The Stable Door'; a photograph; a coloured text; and a print titled 'Native Dignity'.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: Apart from the Duchesse table that was in Mahogany, the remainder of the furniture was cedar.

STYLES OF THE FURNITURE: The mahogany table appears to have been decorated similarly to the other mahogany pieces in the house with turned legs, spindle rails and incised decoration. The cedar chest appears to have been simple with rounded ends and turned handles, while the other cedar pieces were given a little more decoration including applied mouldings.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The colours in the bed covers and curtains are not known.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The curtains were Madras muslin with deep dados and borders. The carpets were bordered and floral in design.

BEDROOM NO.4

ROOM NO.F16 (CONT.)

1899 - 1926 MMBW plans: The west wall of the room (and that of the butler's pantry below) is depicted and is the same as that extant.

1950 Architectural Plans: The central ceiling light was retained. Vent pipes from the bathroom below were installed up the north and south walls and through the hearth of the fireplace. The chimney was sealed off.

Fabric:

The walls and ceiling to Bedroom 4 are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the floral ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber, probably Kauri. There is one window (W25). There is no inner hearth or mantel piece to the fireplace however fragments of geometric tiles in blue and gold are extant on the floor of the inner hearth. The door is six panelled and its furniture is the same as that in Bedroom 3 (Room F15).

Alterations and Conclusion:

This room has suffered as a result of the installation of the bathroom below in 1950. Its floor, walls, ceiling, cornice, rose, door and window are original, however the removal of the fireplace in 1950 and the addition of a duct to serve the bathroom below are visually invasive. No duct has been added to the south wall as per the 1950 plan.

The main changes have been:

- the addition of ducts to the north walls and fireplace.
- the removal of the hearth and mantelpiece.
- the overpainting of all the wall.
- the removal of the picture rails.
- the addition of an upper wall vent.
- the addition of power points with surface mounted conduits.
- the removal of the ceiling paper

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'The boudoir is coloured in Oriental richness, the ibis and wild fowl of the Nile, with their grimly grave but absurdly stolid appearance, fill the dado of this wonderful chamber. There is an air of languid splendour, about that is toned gently by the graceful Madras drapery, which gives us the sun's glories without its drawbacks.'

1885 *Table Talk* article: 'Then we proceed along a decorated corridor containing a richly panelled dado with natural flowers painted on a black ground, and with a diaper wall, to the "boudoir", which is a perfect bijou of a room, partaking of a truly Oriental character. The ceiling is in three divisions, two of which are particularly impressive by their radiant effects, giving back, as they do; perfect graduations of tone, varying from the clear blue of the sky to the overcast and leaden thundercloud. The deep, rich russet red of the cove is relieved by golden crescents and suns. In the mural portion the central space divided into light blue green panels, outlined by cream and supported by a dado introducing the sacred Ibis and other birds at intervals. These appear resting on the cases of pedestals, on the tops of which are symmetrical vases ornamented with carved medallions and containing bouquets of flowers. The Persian carpet and rugs amply cover the polished floor, while the rich coverings of the divan sofa and occasional chairs, not to omit the Turkish inlaid tea-table, contribute to the luxuries of the ladies retreat. The folding chairs of black cloth are perfect gems in their way, being embroidered so exquisitely that the worked device radiates imperceptibly from the centre like a rainbow. An Anglo-Japanese cabinet is of open work in ebony, and contains many nooks and corners. The fireplace is concealed by maroon plush curtains of regal richness. The window is fitted up as a Moorish archway, from which falls a single curtain, displaying charming prismatic effects. The roller blind is of fine embroidered Syrian handwork on a woven texture of silk of a rich golden tint. The chandeliers and brackets are very novel. The materials being ormolu and crystal. The nickel filling and glass ornamentation harmonise perfectly. A splendid hand-painted screen secures privacy to this charming sanctum.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the Boudoir: a boudoir settee; a Seville style arm chair; an occasional chair; two folding occasional chairs; a divan easy chair; two Indian tables; spinning stool; writing table; Japanese afternoon tea table; two Japanese occasional tables; a Japanese cabinet; an 'Early English' cabinet; a jardiniere; a three-fold screen in black satin decorated by John Ford Patterson (sic.); an Arabian stool; a window cornice; and an overdoor.

Fittings and ornaments sold from the Boudoir: table cover; a Japanese portiere; a mirror; a mantel top and drapery; a fender ottoman; two Venetian (Murano) mirrors; a wall corner bracket; a wall bracket; a wall mirror; a real Persian bordered carpet 10ft

3in x 8ft (3.1 x 2.4 m); a real Persian bordered rug 10ft x 3ft 6in (3.1 x 1.1 m); an Axminster rug; four cushions; three antimacassars; two ink stands; a pair candlesticks; two pentrays, a paper knife, paper weight and paper rack; Japanese stationery cabinet; two stereoscopes; two Japanese wall panels; three wall plaques; ten vases; four cups and saucers; a wall panel; four wall plates; a 14-day timepiece; five covered jars; seven flower bowls; four flower holders; a pair of china ornaments; two tea pots; a Stafford china tea service; a jewel casket; six photograph frames; a wood carving; a flower basket; and a Parian marble group.

'Decorations' sold from the Boudoir: group of seaweed; painting on porcelain 'Flowers'; Crystoleum painting 'Neapolitan Boy'; painted wall mirror; three coloured texts; and a photo frame.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: A variety of timbers were used, in particular ebony, rosewood and what was given as shitanwood (probably satinwood). The ebony pieces were often combined with gold ornamentation and included the settee, four chairs, the 'Early English' cabinet, the ottoman, and the wall corner bracket. The Indian tables and the writing table were in rosewood, while the Japanese cabinet and wall panels were in shitanwood (satinwood).

STYLES OF THE FURNITURE: Many of the pieces in the boudoir were individually described as 'Moorish' in style, and the introduction to this room in the catalogue states it to be 'A very quaint and artistic room, furnished in the Moorish style'. The Moorish furniture included most of the ebony pieces as well as the window cornice, the overdoors and the plate glass mirror. The other main stylistic influence was Japanese and included the jardiniere, the wall panels, and the occasional tables in decorated bamboo and black lacquer.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The strong colours used in the drawing room were repeated in the boudoir, in particular maroon, peacock blue and pale blue. These colours were used on chair covers, mountings to the venetian mirrors and the mantel top and drapery. The emphasis on black in the ebony furniture was reinforced with the black satin to the decorated 3-fold screen. The carpets' colours were not given but the main carpet was described as being '... in rich Oriental colours, dark border and edges etc.'

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The Moorish pieces of furniture do not necessarily appear to have had upholstery in keeping with this style. The fabrics used were embroidered art-silk tapestry, silk plush, chenille fringes, Persian saddlebag cloth, and Utrecht velvet. Most of the tapestry appears to have had floral designs and some of the plush was figured. The carpets had decorated Oriental floral designs.

1899 - 1926 MMBW plans: The west wall of the room (and that of the vestibule below) is recorded and is the same as that extant.

1950 Architectural Plans: The central ceiling light was retained, a duct was added to the east wall to service the bathroom behind, and two wall vents and two power points were added.

Fabric:

The walls and ceiling to the Boudoir are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the foliated ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber, probably Kauri pine. There is one window (W26). The white hearth tiles have beige and dark brown floral decoration and the mantel piece is light grey marble with simple brackets. The door is six panelled (with no raised sections) and has hand decoration to sanded gilded panels.

Alterations and Conclusion:

This room suffered as a result of the alterations to the bathroom next door (Room 18) in 1950, from the overpainting of its ornate decorative scheme and (perhaps more than any room in the house) from the removal of the furniture and fittings that appear to have greatly enhanced its decorative effect. Its floor, walls, ceiling, cornice, rose, door and window are original, however the addition of the service duct to serve the bathroom is visually invasive.

The main changes have been:

- the addition of the duct to the east wall.
- the overpainting of wall up to the frieze and in the coving.
- the removal of the picture rails.
- the addition of upper wall vents.
- the addition of power points with surface mounted conduits.

The investigation work has proven the nineteenth century descriptions of the walls are accurate and an ibis on a black ground has been revealed, and above this an urn of flowers. The door panels, are very fine with flowers and birds to each panel. The door handle and escutcheon are the same as used in Bedroom 1 (Room f12). It is possible that the push plate was covered in velvet like that in Bedroom 1, and if so would have probably also had a crystal cover.

The combination of maroon, peacock blue and pale blue that dominated the furnishings was reflected in the paintwork, with the skirtings and architraves dusty pink combined with aqua and gold, and the dado in dark maroon with a pink stencil and the walls with aqua panels and the ceiling using maroon, pink and blue as its main colours.

BATHROOM

ROOM NO.F18

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F):

Furniture and fittings sold from the Bathroom: Duchesse table; towel rail; cane linen basket; commode; foot bath; india rubber mat; tapestry bath curtain; china sponge bowl; and china soap tray.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The table and towel rail were in cedar.

STYLES OF THE FURNITURE: The table was decorated with incised decoration.

1911 MMBW House Cover Plan: A WC was installed, the bath and basin replaced and the slop sink removed.

1950 Architectural Plans: The existing ceiling light was retained. The bath and a WC were removed, three WC's installed and fixed glass louvres were fitted into the lower sash.

1950 MMBW House Cover Plan: Confirms removal of the bath and basin and the installation of three WC's plus a basin.

Fabric:

The bathroom has a timber floor, plastered walls, a coved cornice. The window has a semicircular head and etched glass extant in the upper sash. The lower section of the south wall is a stud wall clad with fibrous plaster and there is a flush panel door in its east corner.

Alterations and Conclusion:

This room has been a bathroom since at least 1897, although the fittings and their placement within the room have been considerably altered. It is almost certain that the south wall had the same configuration of a central door with sidelights, as the south wall of the Upper Hall (refer Room F10 citation). The most recent changes to this room, including the changes to the south wall, appear to have been made in 1950.

Apart from alterations to the south wall, the main changes have been:

- the replacement of the bathroom fittings.
- the replacement of the lower sash with louvres.
- the overpainting of all the surfaces (Refer Kosinova Thorn).
- the addition of a masonite panel to the ceiling.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'There are other rooms on the first floor, each treated in a special style.'

1885 *Table Talk* article: 'The other bedrooms are all chastely d(eco)rated, the ceilings of each room being worked w(ith) monograms of the family.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from Bedroom No.5: Two blue enamelled iron French bedsteads; two patent spring beds; a chest of drawers; Duchesse table; occasional table; pedestal cupboard; two bedroom chairs.

Fittings and ornaments sold from Bedroom No.5: two mattresses; two bolsters; pillows; two Marcella quilts; a mirror; two wall brackets; four corner brackets; window curtains; cornice poles and rings; Japanese cane matting; Axminster bordered rug.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The Duchesse table, pedestal cupboard and bedroom chairs were in mahogany, the chest of drawers in cedar, and the occasional table in walnut.

STYLES OF THE FURNITURE: The furniture appears to have been relatively undecorated.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The colours of the bed quilts are not given, and the curtains were presumably off-white lace. The wall brackets had blue plush frames.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The curtains were embroidered lace and the Axminster carpet had a floral centre.

1899 - 1926 MMBW plans: The east wall of the room (and that of the Vestibule below) is recorded and is the same as that extant.

1950 Architectural Plans: The central ceiling light and another behind the door were retained, two wall vents and two power points added, and the fire escape installed outside the window.

Fabric:

The walls and ceiling to Bedroom 5 are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the foliated ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber, the flooring being Kauri pine. There is one window (W28). The white hearth tiles have blue decoration depicting iris, kingfisher and ibis and the tiles to the side of the inner hearth have a variety of rural scenes, including some Aesop's fables. The grate is cast iron. No maker's name/mark is evident on the grate however the vent has 'Prov'd patent bi valve' across it. The mantel piece is light grey marble decorated with shallow pilasters. The door is six panelled and its furniture has geometrical designs the same as Bedroom 3 (Room F15) and the push plate is in punched brass similar to the Breakfast Room (Room G5). The door furniture was also brassed.

Alterations and Conclusion:

Few major changes have been made to the fabric of Bedroom 5 since the construction of the house and the floor, walls, ceiling, cornice, rose, door, window and the fireplace are original.

The main changes have been:

- the overpainting of the wall up to the picture rail and all the joinery.
- the removal of the picture rails.
- the addition of upper wall vents.
- the addition of power points with surface mounted conduits.
- the addition of window lifts for the fire escape.
- the removal of the ceiling paper.

The room probably originally had a light hung from the centre of the ceiling rose.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: 'There are other rooms on the first floor, each treated in a special style.'

1885 *Table Talk* article: 'The other bedrooms are all chastely d(eco)rated, the ceilings of each room being worked w(ith) monograms of the family.'

1899 - 1926 MMBW plans: The east wall of the room (and that of the breakfast room below) is recorded and is the same as that extant.

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from Bedroom No.6: A black enamelled iron French bedsteads; a patent spring bed; a bedroom suite with wardrobe, Duchesse table, washstand, chest of drawers, pedestal cupboard, towel rail and two chairs.

Fittings and ornaments sold from Bedroom No.6: a mattress; bolster; pillow; Marcella quilt; a toilet service; window curtains; cornice poles and rings; bordered carpet 15ft x 8ft (4.6 x 2.4 m); wicker splash screen; an oil painting; a 14-day timepiece; three figures; two wall brackets; a trinket set; scent bottles.

Pictures sold from Bedroom No.6: two pairs of chromo-lithographs 'On the Riviera', 'Swiss Lake Scene', 'Lake Scene' and 'Coast Scene'; Photograph 'The Angel of Love'; and three photographs in gilt frames.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: All the pieces of furniture in the bedroom suite were in Black Walnut.

STYLES OF THE FURNITURE: The bedroom suite was decorated with incised decoration, moulded cornices etc., and was described in the catalogue as 'A nice example of modern bedroom furnishings'.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: The colours of the bed quilts are not given, and the curtains were presumably in off-white Madras muslin, however the embroidery on them may have been coloured.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The Madras muslin of the curtains was embroidered with floral motifs. The carpet was also floral.

BEDROOM NO.6

ROOM NO.F20 (CONT.)

1950 Architectural Plans: The central ceiling light was retained, and a wall vent and two power points were added.

Fabric:

The walls and ceiling in Bedroom 6 are smooth plastered with a picture rail mounting applied to the upper wall. The coved cornice and the foliated ceiling rose are also formed in plaster. The floor and the moulded skirtings are timber, probably Kauri pine. There is one window (W29). The joinery is painted in light green, light blue and gold and the cornice light blue, deep pink and gold. There is a geometric rinceau frieze to the upper wall and the rose is painted off-white graded into blue. The hearth tiles are in a green and white ivy pattern. The grate is cast iron and it has no tiles flanking it. The mantel piece is very simple in light grey marble. The door is six panelled and its furniture is the same as that used throughout the Upper Hall (Room F10).

Alterations and Conclusion:

Few major changes have been made to the fabric of Bedroom 6 since the construction of the house and the floor, walls, ceiling, cornice, rose, door, window and the fireplace are original.

The main changes have been:

- the overpainting of the wall up to the picture rail.
- the removal of the picture rails.
- the addition of an upper wall vent.
- the addition of power points with surface mounted conduits.
- the ceiling paper has been removed.
- the addition of the sink in the south-east corner and the installation of the stove c.1960s-70s.

The room probably originally had a light hung from the centre of the ceiling rose.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article:N/A

1885 *Table Talk* articleN/A

1897 Auction Catalogue (Full Listing Appendix F):

Furniture and fittings sold from the tower room: a 5-tier whatnot; two small folding chairs; and a Brussels carpet 10ft x 8ft 6in.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The whatnot was in Black Walnut (as per the master bedroom).

STYLES OF THE FURNITURE: The whatnot had shaped legs, turned spindle columns and carved fret rails.

COLOURATION OF FABRICS, UPHOLSTERY, CARPETS AND FITTINGS: Not listed.

STYLES AND TEXTURES OF FABRICS, UPHOLSTERY AND CARPETS: The carpet had a 'rich floral design'.

1899 - 1926 MMBW plans: The outline of the tower is shown to have been the same as that extant.

1950 Architectural Plans: The circular staircase to the tower room above was removed, fibrous plaster was applied to door head height (meaning unsure), a power point was added to the west wall and linoleum to the floor.

Fabric:

The walls in the Tower Room are smooth plastered. The original has been replaced by a fibrous plaster ceiling that has now also been removed. The floor and the moulded skirtings are timber, probably Kauri pine. There are four windows (W30, 31, 32, 33) each with clear glazing (the small porch windows being etched). The door (D11) is six panelled and only the door plate facing into the room is extant. It is brassed and in a design with sunray motifs. The door is set within a frame with sidelights and fanlight above. The sidelights are solid and the fanlight louvred, and there are etched glass rosettes in the upper corners. There is major patching to the centre of the ceiling and a substantial area of ceiling is missing.

Alterations and Conclusion:

Some major changes have been made to the fabric of the Tower Room since the construction of the house, however the floor, walls, door, and the windows are original. The decoration and fabric of the room have suffered from water penetration.

The main changes have been:

- the removal of the circular stair to the Upper Tower Room (Room F22).
- the boxing-in of the sidelights to D11.
- the penetration of damp, particularly down the north wall and to the ceiling.
- the overpainting of all the surfaces.
- the addition of power points with surface mounted conduits.

The circular stair was cast iron stair typical of the period (R. Green, 40 Walmer Street). The sidelights and fanlight to D11 were probably etched and similar to those around the front door, D1.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F): The upper tower room (or an equivalent room) was not listed in the auction catalogue.

1950 Architectural Plans: The circular stair from the tower room below was removed.

Fabric:

The walls and ceiling in Upper Tower Room are smooth plastered. The timber panelled ceiling, that appears to have been a symmetrical pattern of coffers one of which was the hatch to the deck above, has had a pressed metal ceiling applied over it. The floor and the moulded skirtings are timber, probably Kauri pine. There are three windows (W34, 35, 36) each with clear glazing. The walls are painted green and the skirting and architraves are beige and light blue-green. The room is now approached via a ladder from the Tower Room below (Room F21). A substantial area of floor is missing.

Alterations and Conclusion:

Some major changes have been made to the fabric of the Tower Room since the construction of the house, however part of the floor, walls, part of the ceiling, and the windows are original. The decoration and fabric of the room have suffered greatly from water penetration.

The main changes have been:

- the removal of the circular stair from the Tower Room (Room F21).
- the penetration of damp, particularly down the north wall, the floor and ceiling.

The circular stair was a cast iron stair typical of the period (R.Green). The pressed metal ceiling, now itself badly deteriorated, appears to have been added around the turn of the century perhaps during Ballinger's occupation of the house. The ceiling above appears to be the original ceiling and it is partially intact. The paintwork appears original, and is the only room to not have had its walls overpainted in the 1950s works (refer Kosinova Thorn).

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F): The cellar (or an equivalent room) was not listed in the auction catalogue.

1899 - 1926 MMBW plans: The cellar is shown as a dotted outline in the same position as that extant. The lightwell outside the cellar was a small rectangular pit without stairs down from the garden.

1911 MMBW House Cover Plan: A tap was installed over the silt trap in the cellar.

1950 Architectural Plans: The lightwell was extended to provide access to the cellar from the outside via a series of concrete stairs. The window was converted to a door, and a boiler installed.

Fabric:

The Cellar is approached via an external concrete stair and it has a door (D21) to the outside. The floor is paved with basalt flagging, except where there are bricks inset into the floor near the south wall. The ceiling is concrete and the walls plastered brickwork. There are 590 mm high, vertical sections of basalt set into the brickwork at intervals along the north wall, and at 1240 mm above the floor in the north-east corner there is a piece of marble set into the wall.

Alterations and Conclusion:

The cellar was greatly altered in the 1950 works. It appears to have originally been a well fitted out cool store and it was approached via a stair that ran down the south wall.

The alterations included:

- the removal of the stair to the Butler's Pantry (Room G6) above.
- the replacement of the timber framed ceiling with a concrete slab.
- the removal of all the fixed shelving.
- the replacement of the window with an external door.
- the addition of brick wing walls to create fuel bins.
- the addition of the sump in the floor near the door.

The staircase ran up the south wall, starting in the south-east corner of the room and was probably simple in its detailing and made of timber. The basalt flooring appears

CELLAR

ROOM NO.G23 (CONT.)

original, and the bricks in it were the base to the stair. The stairs were a total of about 720 mm wide.

The markings and remnants of shelving on the walls indicate that there was shelving that extended at least across the north wall and that some of the shelves were marble. It is probable that they were all marble (or some perhaps slate) as the shelves were supported on basalt upstands projecting out from the wall. The use of marble would concur with the *Table Talk* article of 1885 that stated 'In the adjoining offices Kapunda marble is ...n brought into requisition for shelves.'. In that article it would appear they were actually talking of the storage areas at the back of the house, however the same appears to have been true in the cellar.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1899 - 1926 MMBW plans: The west wall of the lobby is recorded and is the same as that extant.

1897 Auction Catalogue (Full Listing Appendix F):

Furniture and fittings in the 'Corridor': a meat safe; a Dripstone filter; three clothes baskets; three coir mats; and a brass gas bracket.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The meat safe was painted Kauri.

1950 Architectural Plans: A central ceiling light to each space and glazing above the door head of the partition were added. In the outer room an ironing board, copper and tubs were added.

Fabric:

The side lobby is divided into two areas by a glazed partition around D23. The walls and the simple plastered plinth all have a thin float coat of plaster compared with the main rooms of the house. The ceiling is clad with fibrous plaster. The external door (D22) is set into a glazed screen that is attached to the door step with a surface mounted metal pin. The framing to the screen is not stop chamfered and is made up of tripartite sections of timber (as per the Vestibule screens, Room7). There is a triangular housing, now filled in, in the framing at 2140 mm above the floor, next to the door head.

The floor has very fine basalt flagging and there are two flags near D7 over drainage sumps, that have metal rings set into their tops to enable them to be lifted. The door step to the exterior is in grey marble and extends the full width of the space.

Alterations and Conclusion:

Only minor changes have been made to the Side Lobby since the house was constructed, with the main changes having been to the glazed screens.

The main changes have been:

- The probable replacement of the external door and screen, possibly around the turn of the century.
- the addition of the intermediate screen containing D23, probably in 1950 (Mrs Fripp).
- the addition of the troughs in 1950.
- the rehangng of D22.
- the replacement of the ceiling.
- the addition of plumbing outlets from the Bathroom above (Room F18), and fuseboxes etc. on the south wall.
- the overpainting of the walls and joinery.

The screen containing D22 appears not to be original for the same reasons that the Vestibule (Room G7) screens do not appear original. The screens in the two rooms all appear to belong to the same date and they have in common the fact that the marble step under them extends the full width of the room, the screen is clumsily attached to the marble with a surface mounted bracket, and the panel mouldings are not found elsewhere in the house. In the instance of the Side Lobby, the screen has been further altered, as the door has been rehung (it was outward swinging from the north stile), and the triangular housings near the door head would strongly suggest that there was the same arched glazing detail as in the Vestibule.

No evidence exists in the ceiling space to indicate the original nature of the ceiling, however it was probably lath and plaster with a coved cornice similar to the pantry (Room G25). The detailing of this room is however largely external in nature, or at least of the type that may be expected in a partially covered verandah. Surfaces such as the flagging and the plinth detail suggest this, but so does the articulation of the openings from the adjacent rooms with their lack of architraves, and their door joinery with its flush beading of the type used on external joinery. It has been advocated by those familiar with the building that this space was once at the back of an earlier structure. This theory is not supported by the evidence of the overall fabric (refer Section 2.3), however it may be that the area was originally less closed off from the weather than is now the case.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: 'Sto(re and) pantry, and everything h(as) been placed ju(st as it ought to be ...'.

1897 Auction Catalogue (Full Listing Appendix F):

Furniture and equipment sold from the Housemaid's pantry: China cupboard; meat safe; Pembroke table; linen press; plate drawer; step chair; coir matting; glass seltzogene; crumb tray; rings, knobs etc.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: Kauri Pine was used for the cupboard, meat safe, linen press and plate drawer, and mahogany for the Pembroke table.

STYLES OF THE FURNITURE: The china cupboard had a moulded cornice, however all the furniture (apart from the Pembroke table) appears to have been utilitarian.

1950 Architectural Plans: The central light to the walls was retained, and a ceiling vent and gas meter installed. The shelving is indicated as extant at that date.

Fabric:

The Housemaid's Pantry has smooth plastered walls, a plaster ceiling and a slate flagged floor. The skirting is the same profile and height as found throughout the house. The doorway (D24) spans much of the south wall and has fine detailing with a stop chamfered frame (on the lobby face), sidelights and fanlight. There is a white china push plate extant on the pantry side of the door. Timber shelves line the other three walls.

Alterations and Conclusion:

Few major changes have been made to the fabric of the Housemaid's Pantry. The floor, walls, skirting, ceiling and doorway appear original. There has been some damage to the south-east and north-east corners through falling damp.

The main changes have been:

- the addition of the shelving.
- the addition of a ceiling vent in 1950.
- the replacement of the bottom panels of the door with louvres.
- the painting over of the glazing to the sidelights.
- the addition of two locks on the door and the removal of its push plate on the lobby face.

The shelving appears to have been added after the 1897 auction because at the time there was sufficient room for a China cupboard, a meat safe, a Pembroke table, a linen press and a plate drawer. It is unlikely that the description of contents of the Housemaid's Pantry in the catalogue was actually referring to the Butler's Pantry (Room G6) because of the nature of the fittings (such as the meat safe) and the order of the rooms in the catalogue.

The uppermost lock added to the door appears to date from around WWI.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: 'After such a bewildering wealth of decoration, o(ne) is glad to get to the cool quiet of the kitchen with (the) walls done in imitation Mosaic tile, and its fitted with every re(qu)isite apparatus likely to co(n)duce to domestic c(omf)ort.'

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the kitchen: two kitchen dressers; an extension dining table; two kitchen table; six chairs; a Nicoll's mangle; and a steel fender.

A very large number of kitchen utensils etc. were also sold from the kitchen.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The kitchen furniture was Kauri pine, and the two dressers painted Kauri.

1899 - 1926 MMBW plans: The east wall of the kitchen is recorded and is the same as that extant.

1911 MMBW House Cover Plan: The kitchen had no plumbing fixtures.

1950 MMBW House Cover Plan: The sink was installed.

1950 Architectural Plans: It appears that an existing dresser on the south wall was relocated to the west wall, the dresser from the butler's pantry was cut down and fixed to the south wall, the central ceiling light was replaced by two lights, the fuel stove in the fireplace was retained, a new gas stove installed, the windows re-glazed with clear glass, and the bench around the sink added. The hatch was also broken through to the vestibule.

Fabric:

The Kitchen has plastered walls, a plaster ceiling, a coved plaster cornice, a relatively large ceiling rose, and a terracotta tiled floor. There is no skirting. D25 to the side lobby is half glazed and has a turned timber handle and a turned escutcheon with brass maltese crosses to each face of the door. The push plates have been removed from each side of the door, but outlines remaining correspond to the extant ceramic plate on D24. The north door D26 has been rehinged (on the same side as originally), and has turned timber escutcheons and knob to the scullery side. There is no handle to the

KITCHEN

ROOM NO.G26 (CONT.)

kitchen side. Both push plates have been removed but their outlines compare with D2.

There is a sink under the windows, a hatch through to the Vestibule (Room G7), and a large dresser against the south wall..

The windows (W37 and W38) are double hung sash windows with clear glazing, but the lower sashes are shorter than elsewhere. There is a cast iron stove in the main fireplace made by 'James McEwan and Co. Melbourne'.

Alterations and Conclusion:

Few major changes have been made to the fabric of the Kitchen. The walls, part of the floor, ceiling and windows and doors appear original.

The main changes have been:

- the addition of the sink and bench in 1950.
- the cutting down of the window to accommodate the bench in 1950.
- the breaking through of the hatch in the south wall in 1950.
- the replacement of the west side of the floor with illmatching tiles.
- the probable removal of four door panels to create the half glazed door (D25)

It has been recalled by Mrs Fripp that, in the late 1940s, the kitchen had a large marble table on iron legs, that would seat 8-10 people. The dresser on the south wall is almost certainly that relocated from the former Butler's Pantry (Room G6) in 1950. The windows were probably etched in a similar manner to W39 in the scullery.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: 'In the adjoining office Kapunda marble brought into requisitio(n) for shelves. Sto(re and) pantry, and everything h(as) been placed ju(st as it o)ught to be, Mrs Gree(n)law having h (aq)uisition every availabl(e) nook and c(ranny) in with just the ve(ry) things she ...'.

1897 Auction Catalogue (Full Listing Appendix F):

All the items sold from the scullery were kitchen equipment, pans boilers, saucepans etc.

1899 - 1926 MMBW plans: The east and north walls of the scullery are recorded and are the same as those extant.

1911 MMBW House Cover Plan: There were troughs in the north-east corner of the room, and a kitchen sink in the north-west corner was replaced by a new fitting.

1950 MMBW House Cover Plan: The sink was replaced with a new sink, and the troughs were relocated to the rear lobby.

1950 Architectural Plans: The sink was removed, a new sink added to the north-east corner and the trough relocated to the rear lobby. The central ceiling light was repaced by two lights, the copper was removed from the south-east corner, and one power point was added.

Fabric:

The Scullery has plastered walls, a plaster ceiling, and a coved plaster cornice. There is a flush bead across the west wall near door head height. There is a moulded timber skirting to the north-west and south walls, a Spruce (*Picea* sp.) floor and a concrete hearth and a concrete floor in the south-east corner of the room. D27 to the Servants' Bathroom (Room G28) is smaller than the other doors and has a chamfered architrave to the side lobby. D28 to the exterior is a four panelled door with an etched semicircular fanlight above. The windows are all double hung sash windows with semicircular heads. W39 has etched glass with a simple fleur-de-lys pattern to the edges.

Alterations and Conclusion:

Some major changes have been made to the fittings in the Scullery, however the walls, part of the floor, ceiling and windows and doors appear original.

The main changes have been:

- the removal of the troughs and copper in 1950.
- the removal of the sinks after 1950.
- the probable addition of D27 when the rear door (now W42 was inserted).
- removal of the ceiling rose.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F): The servants' bathroom (or an equivalent room) was not listed in the auction catalogue.

1899 - 1926 MMBW plans: The north wall of the servants' bathroom is recorded and is the same as that extant.

1911 MMBW House Cover Plan: No plumbing fixtures were located in this room.

1913 MMBW House Cover Plan: The bath was added.

1950 MMBW House Cover Plan: The bath was relocated within the room and a WC and basin added.

1950 Architectural Plans: The external door was replaced by a double hung sash window, the bath relocated and a WC and basin added. The central ceiling light was retained.

Fabric:

The Servants' Bathroom has a plaster ceiling and a timber floor and is fitted out with post WWII bathroom fittings. There is no skirting but there is a line in the wall plaster 430 mm above the floor. D27 is smaller than the other doors and has a chamfered architrave. W42 is a recent double hung sash window.

Alterations and Conclusion:

Major changes have been made to the Servants' Bathroom, however the walls, part of the floor, ceiling and W43 appear original.

The main changes have been:

- the fitting out of the room as a bathroom in 1913 and again in 1950.
- the replacement of the external door with a window (W42).
- the addition of D27.
- the removal of the skirting.
- the partial collapse of the ceiling.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article:N/A

1885 *Table Talk* article: N/A

1897 Auction Catalogue (Full Listing Appendix F):

Furniture sold from the Servants Room: two iron French bedsteads; two spring beds; two mattresses; four pillows; a chest of drawers; a swing mirror; a washstand; china toilet ware; a towel rail; muslin curtains; bordered tapestry carpet; a chair; and wood grating.

CONCLUSION OF ITEMS LISTED IN THE AUCTION CATALOGUE:

TIMBERS USED IN THE FURNITURE: The chest of drawers and washstand were cedar, the mirror mahogany.

1899 - 1926 MMBW plans: The west wall of the servants' room is depicted and is the same as that extant.

1950 Architectural Plans: The central ceiling light was retained, a power point added and lino laid.

Fabric:

The Servants' Room has a plaster ceiling and walls, a moulded cornice and a small later rose. The floor and skirting are timber, the flooring being Kauri pine (*Agathis* sp.). D30 has been rehung and has a chamfered architrave. W44 is a double hung sash window. The south door, D29, is a four panel door, with modern furniture and markings from now removed push plates. There are marks on the east and west walls and joins in the skirtings 860 mm from the north wall.

Alterations and Conclusion:

Few changes have been made to the Servants' Room, and the walls, ceiling, floor, window and D29 appear original.

The main changes have been:

- the relocation of D30 to the west and the replacement of its architrave.
- the removal of a fitting (a cupboard ?) from the north end of the room.
- the removal of the furniture from D29.

Documentary Evidence:

1884 *Argus* article: N/A

1884 *Daily Telegraph* article: N/A

1885 *Table Talk* article: N/A

1899 - 1926 MMBW plans: The west and north walls of the rear lobby are recorded and are the same as those extant.

1897 Auction Catalogue (Full Listing Appendix F): The rear lobby (or an equivalent room) was not listed in the auction catalogue.

1950 Architectural Plans: The central light was retained, shelves noted to be removed from each end of the room, the tubs from the scullery relocated to the south-east corner, and a gas copper installed. No alteration was made to the doorway.

Fabric:

The Rear Lobby has a plaster ceiling and walls and a slate floor and is fitted out with twin troughs. D31 is set within a frame with etched sidelights and a flat arch fanlight. D30 has been rehung and has a chamfered architrave.

Alterations and Conclusion:

Few changes have been made to the Rear Lobby, and the walls, ceiling, floor, and D31 appear original.

The main changes have been:

- the relocation of D30 c.760 mm to the west and the replacement of its architrave.
- the addition of the troughs from the Scullery (Room G27) in 1950.
- the replacement of the external door with a window (W42).

The shelving at the west end appears to be original.

ROOM KEY

No	Name	Kosinova Thorn 1897 Catalogue
G1	Portico	0
G2	Ground Floor Hall	20
G3	Dining Room	1
G4	Drawing Room	2
G5	Breakfast Room	3
G6	Former Butler's Pantry	19
G7	Vestibule	21
G8	Store Room	17
G9	Stair Hall	18
F10	Upper Hall	12
F11	Linen Closet	14
F12	Bedroom 1	6
F13	Dressing Room	15
F14	Bedroom 2	5
F15	Bedroom 3	11
F16	Bedroom 4	7
F17	Boudoir	9
F18	Bathroom	13
F19	Bedroom 5	10
F20	Bedroom 6	8
F21	Tower Room	4
F22	Upper Tower Room	16
G23	Cellar	N/A
G24	Side Lobby	24 and 25
G25	Housemaid's Pantry	28
G26	Kitchen	22
G27	Scullery	23
G28	Servant's Bathroom	29
G29	Servants' Room	26
G30	Rear Lobby	27

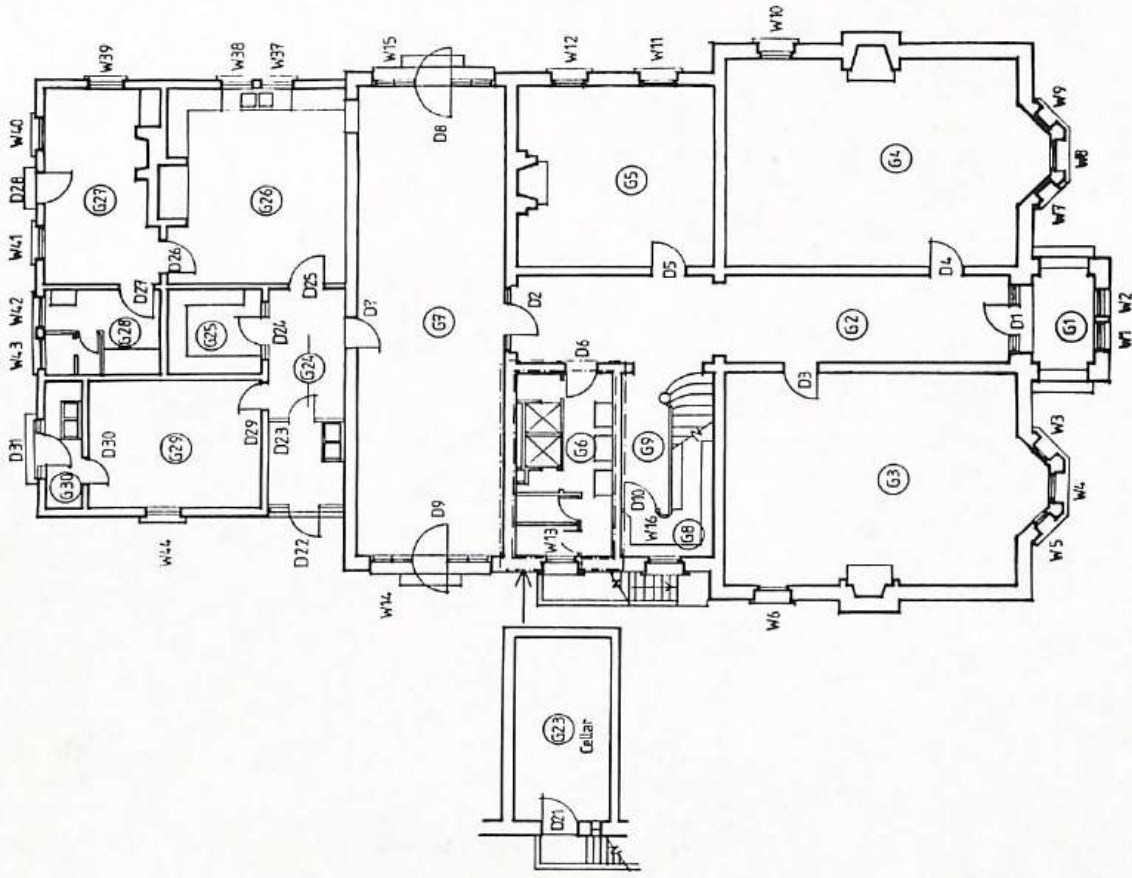


Figure 70. Key to Room Numbers: Ground Floor.

ROOM KEY

Kosinova Thorn 1897 Catalogue	
No	Name
G1	Portico
G2	Ground Floor Hall
G3	Dining Room
G4	Drawing Room
G5	Breakfast Room
G6	Former Butler's Pantry
G7	Vestibule
G8	Store Room
G9	Stair Hall
F10	Upper Hall
F11	Linen Closet
F12	Bedroom 1
F13	Dressing Room
F14	Bedroom 2
F15	Bedroom 3
F16	Bedroom 4
F17	Boudoir
F18	Bathroom
F19	Bedroom 5
F20	Bedroom 6
F21	Tower Room
F22	Upper Tower Room
G23	Cellar
G24	Side Lobby
G25	Housemaid's Pantry
G26	Kitchen
G27	Scullery
G28	Servant's Bathroom
G29	Servants' Room
G30	Rear Lobby
0	Portico
20	Front Hall and Lower Hall
1	Dining Room
2	Drawing Room
3	Breakfast Room
19	N/A
21	Vestibule
17	N/A
18	Stairs
12	Landing
14	N/A
6	Bedroom No.1
15	Dressing Room
5	Bedroom No.2
11	Bedroom No.3
7	Bedroom No.4
9	Boudoir
13	Bathroom
10	Bedroom No.5
8	Bedroom No.6
4	Tower Room
16	N/A
N/A	N/A
24 and 25	Corridor
28	Housemaid's Pantry
22	Kitchen
23	Scullery
29	N/A
26	Servant's Room
27	N/A

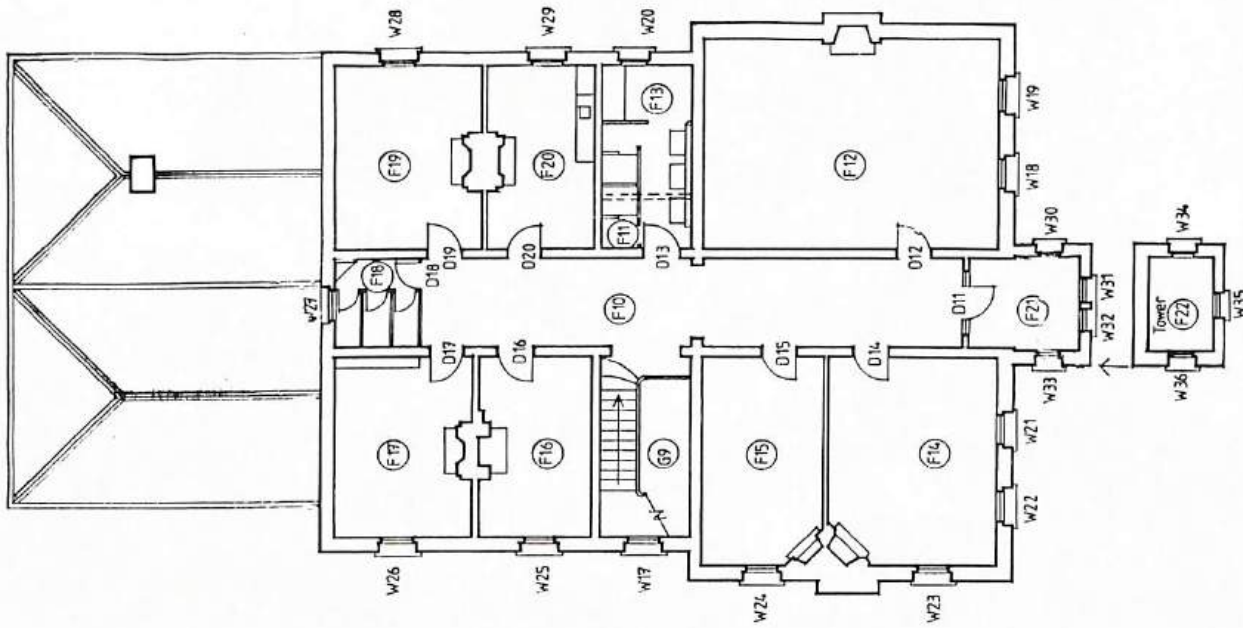
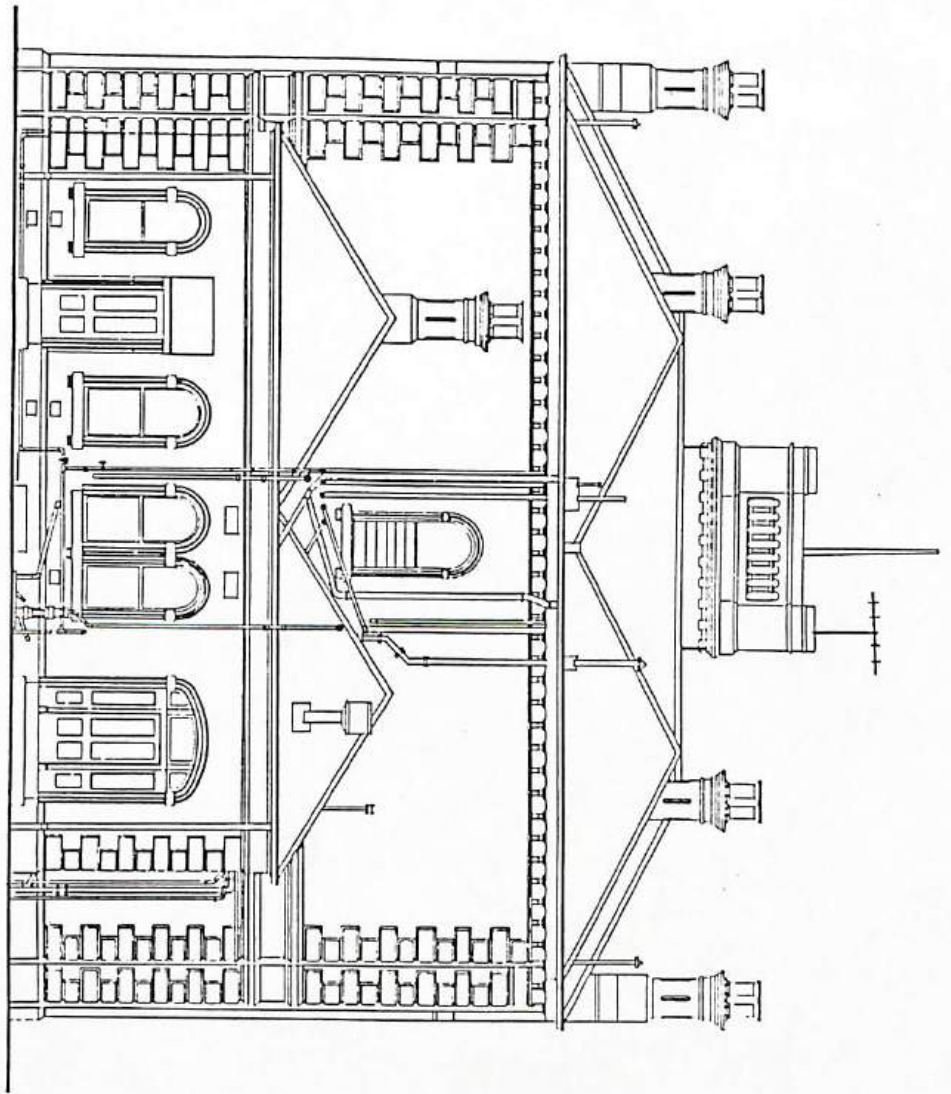
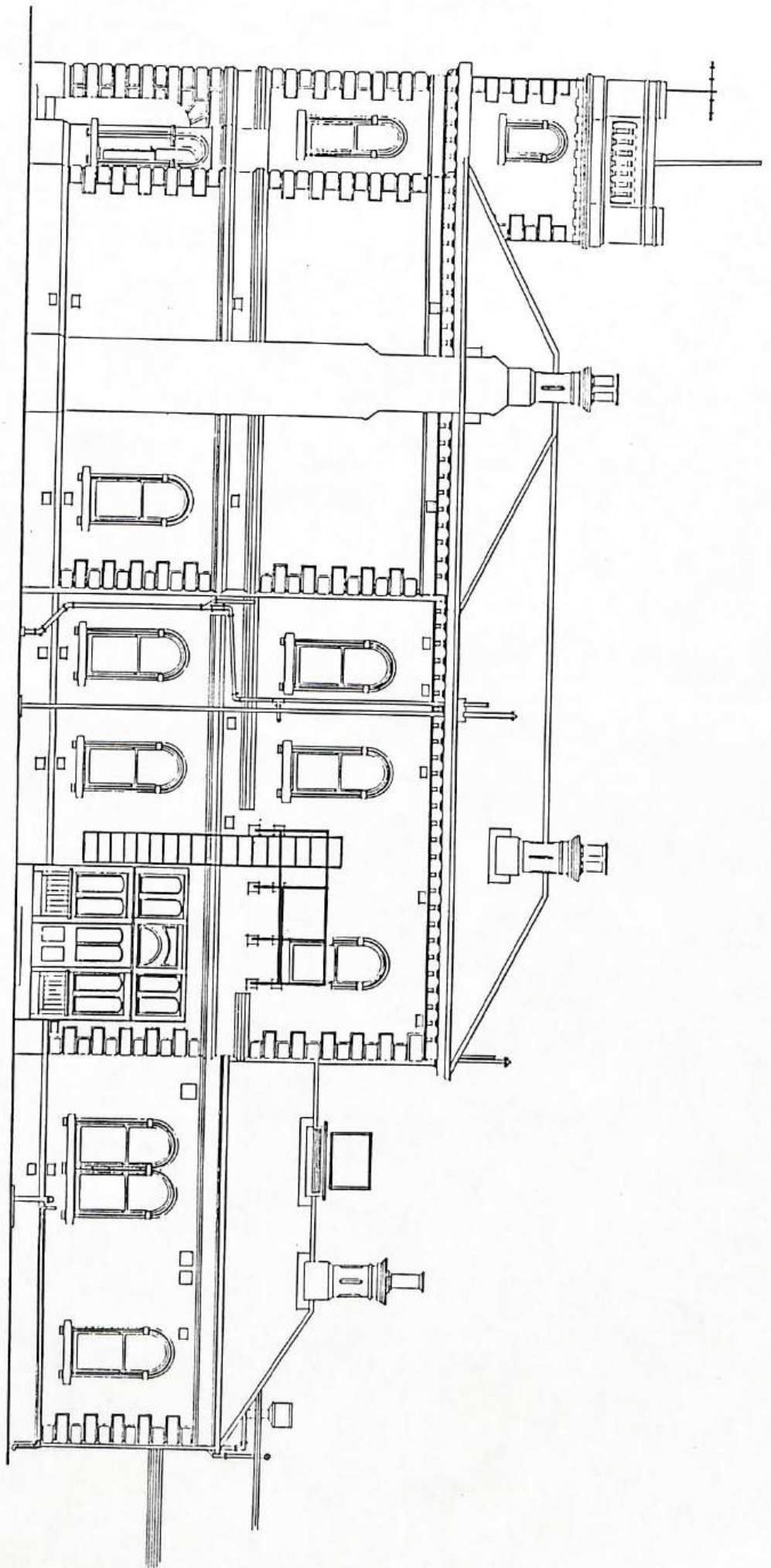
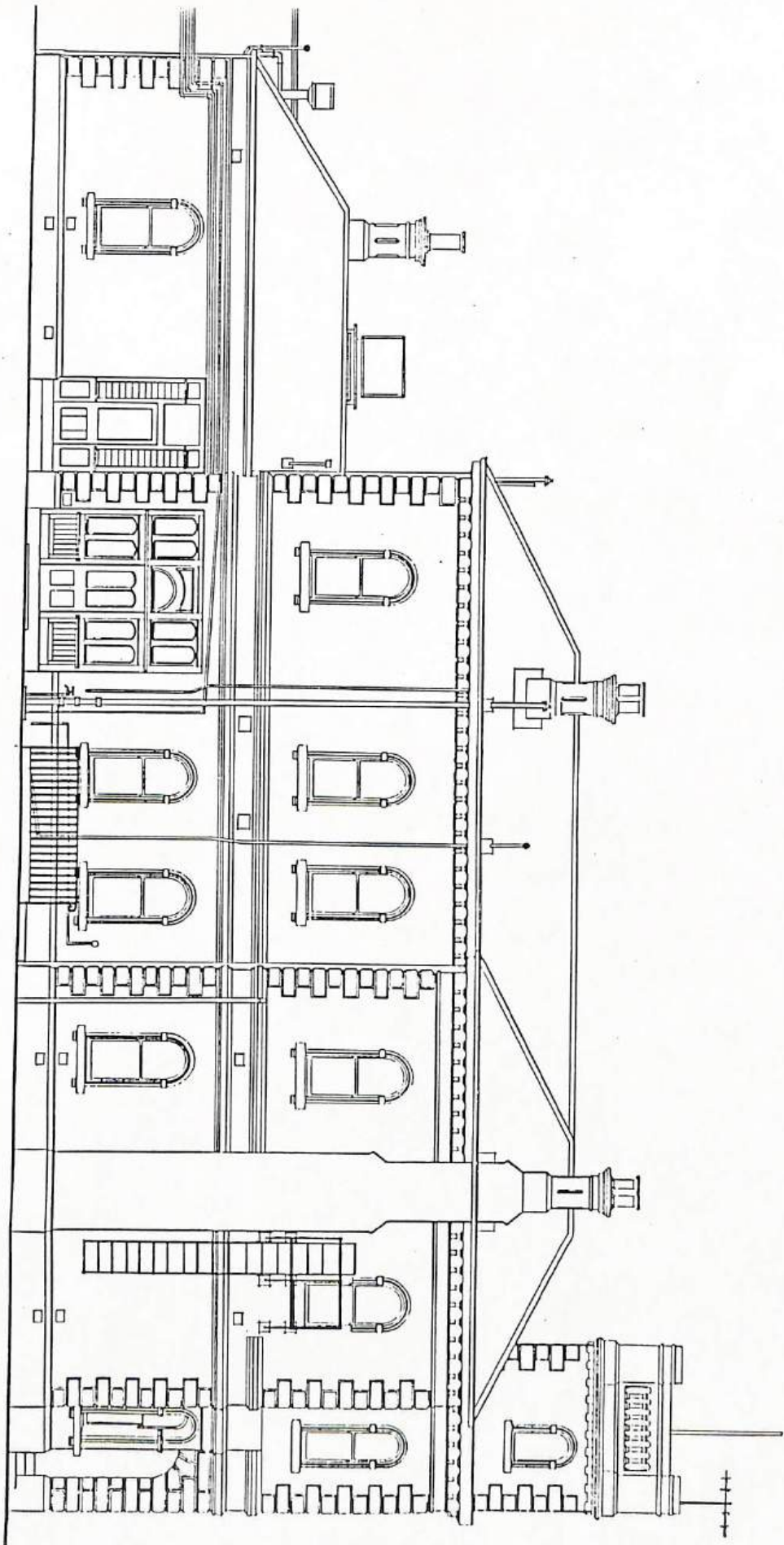
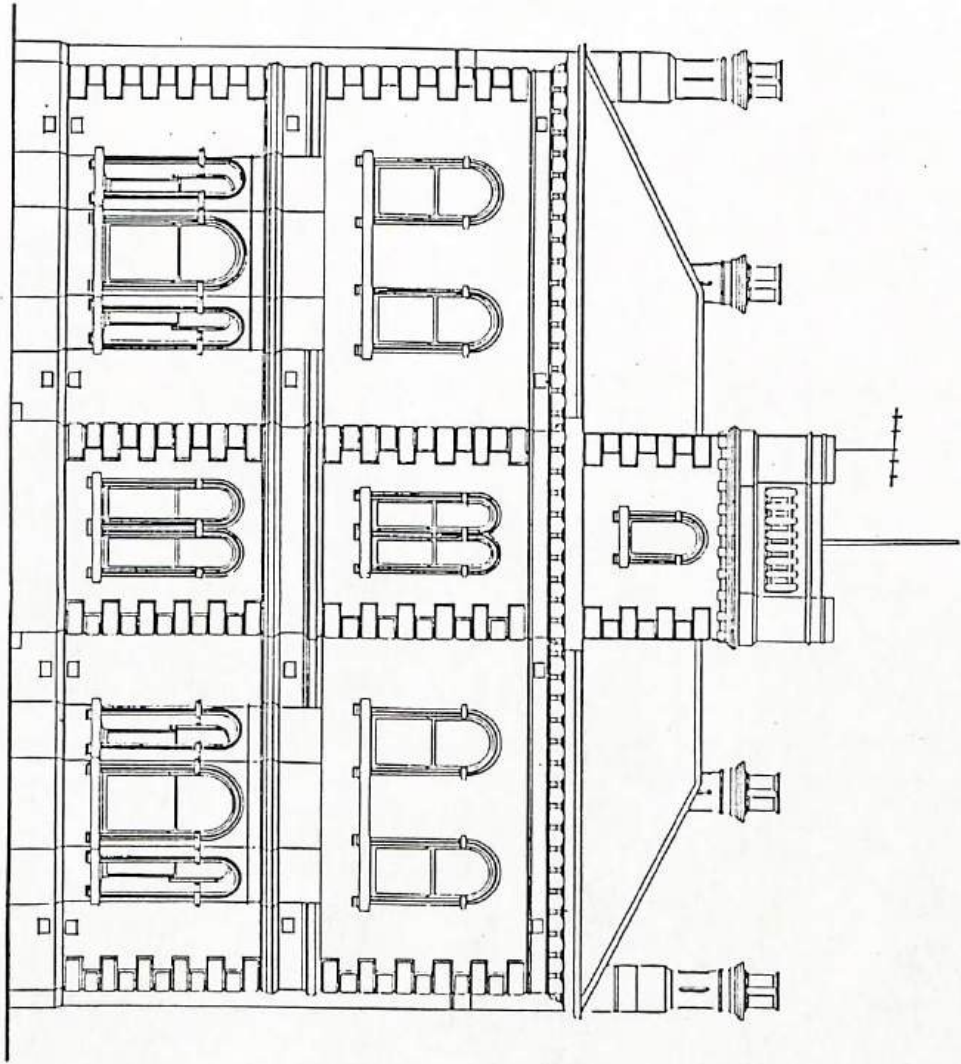


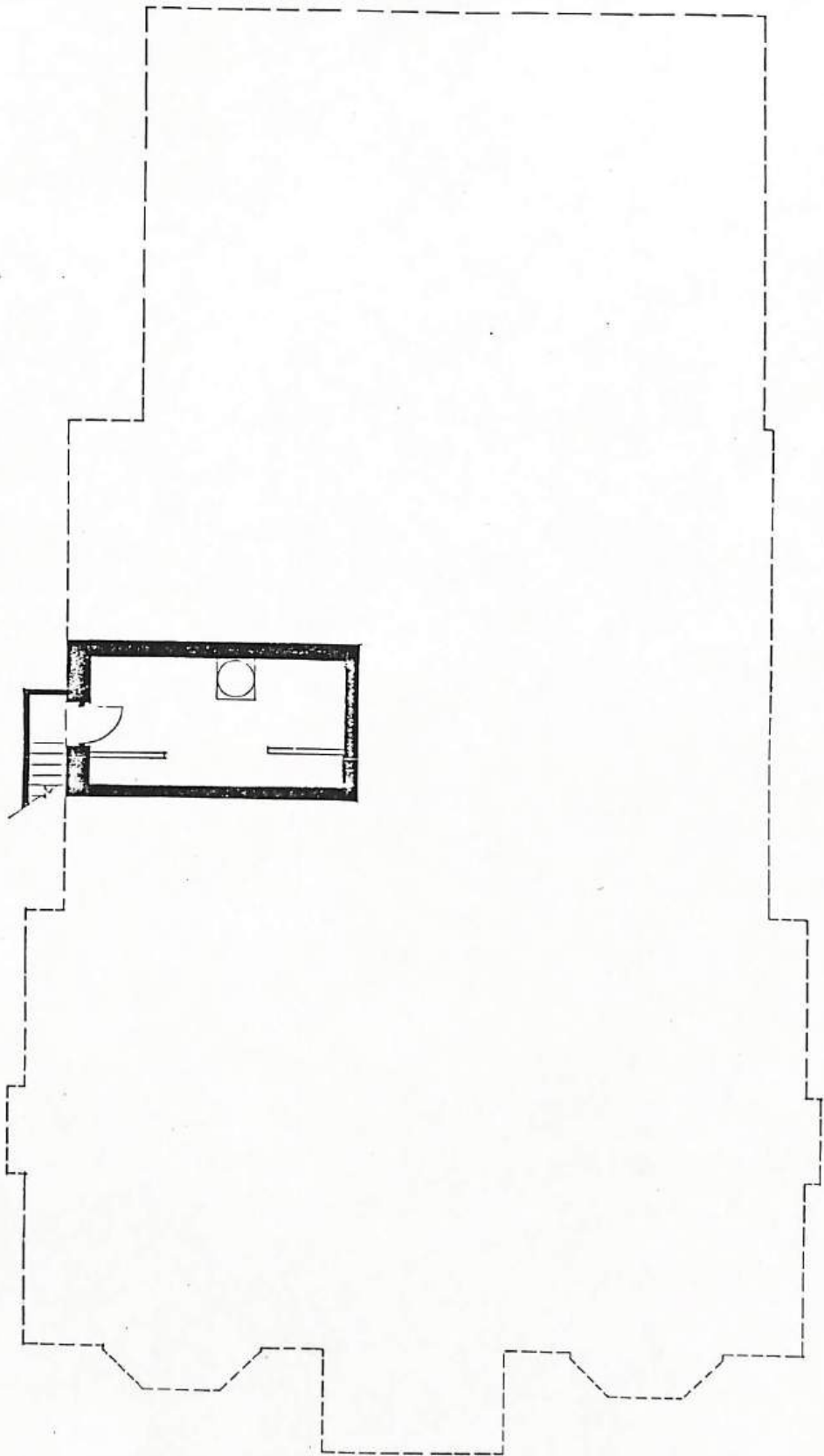
Figure 71. Key to Room Numbers: First Floor.



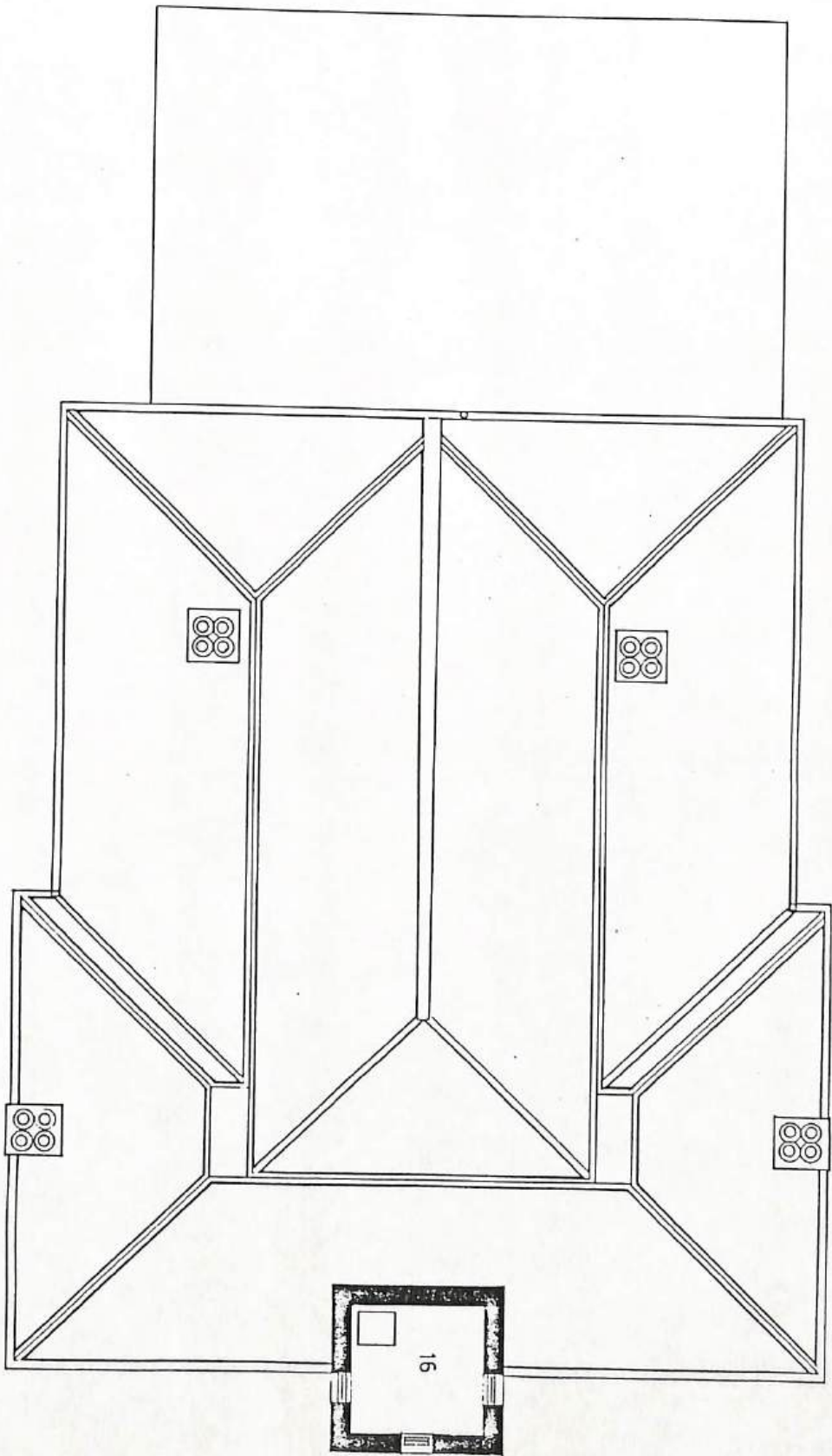




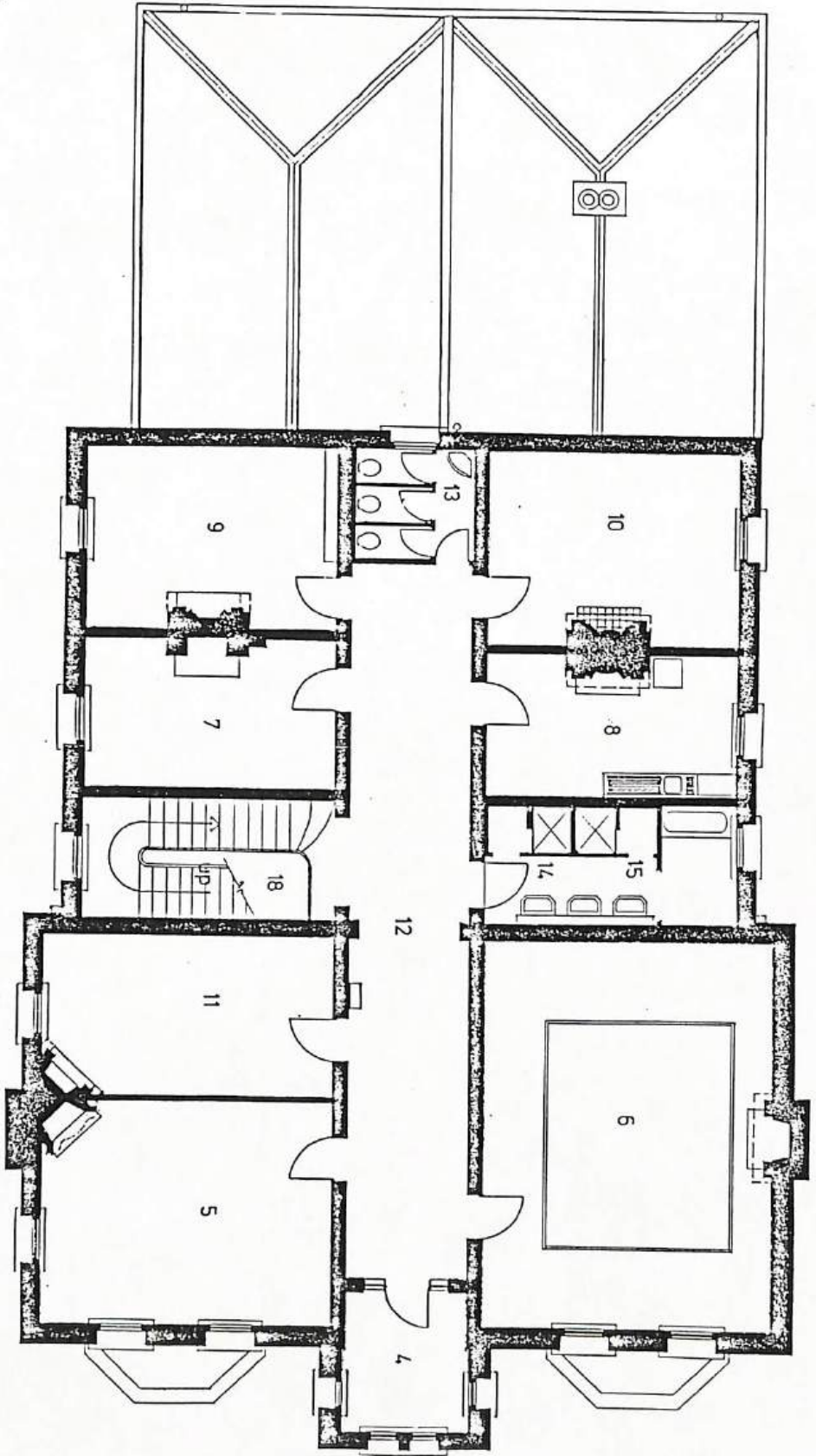




BASEMENT PLAN

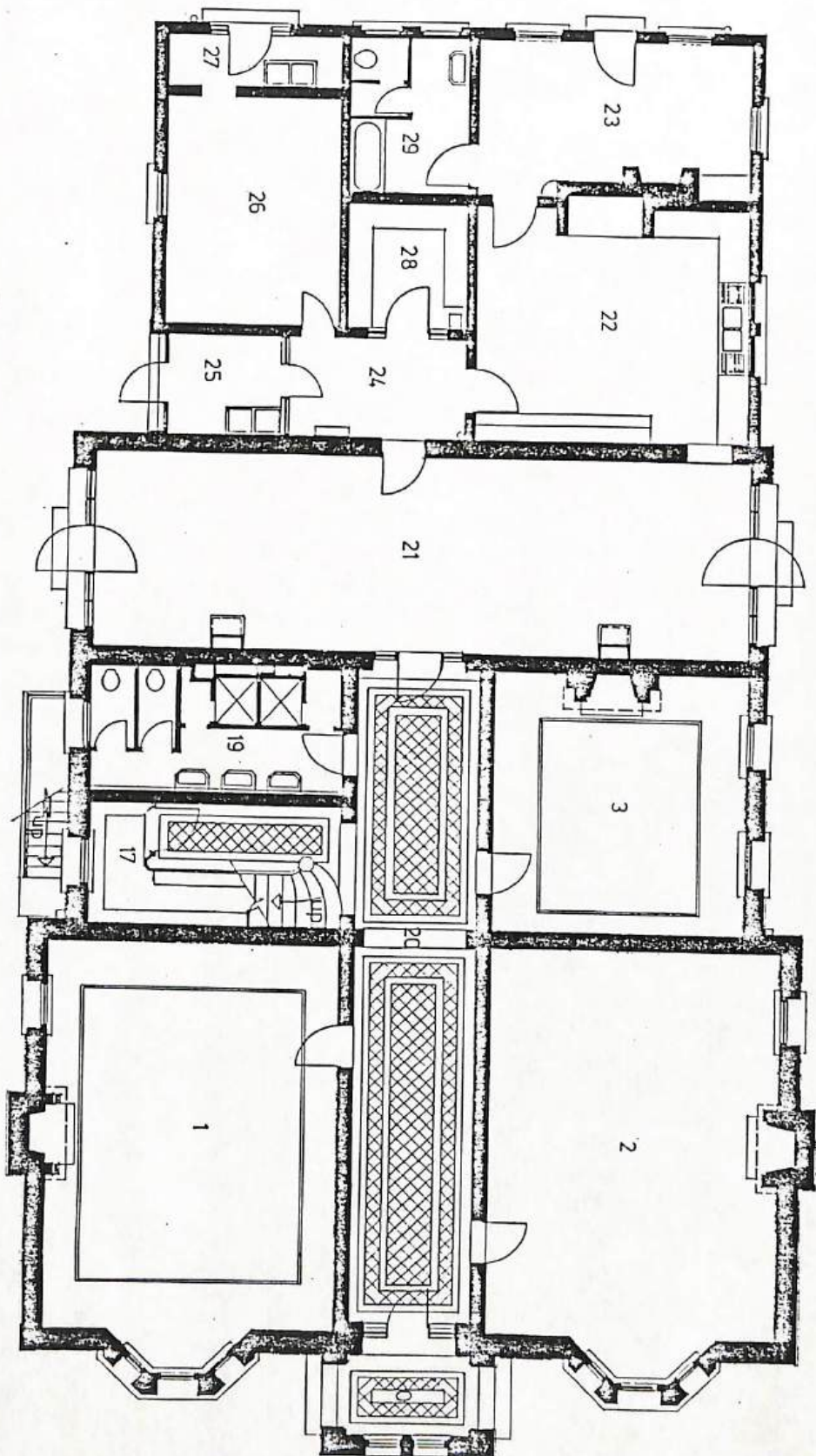


TOWER / ROOF PLAN

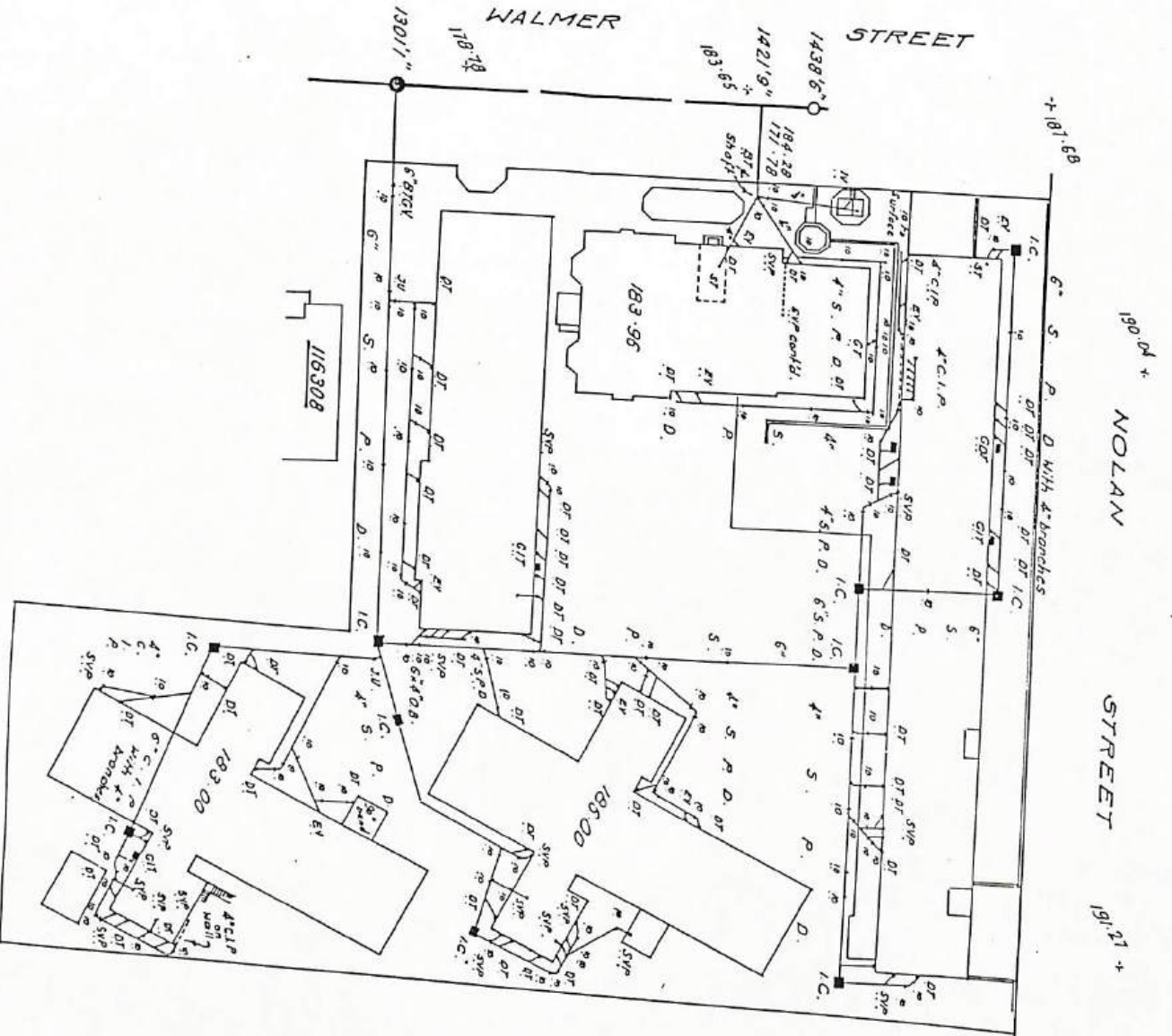


FIRST FLOOR PLAN

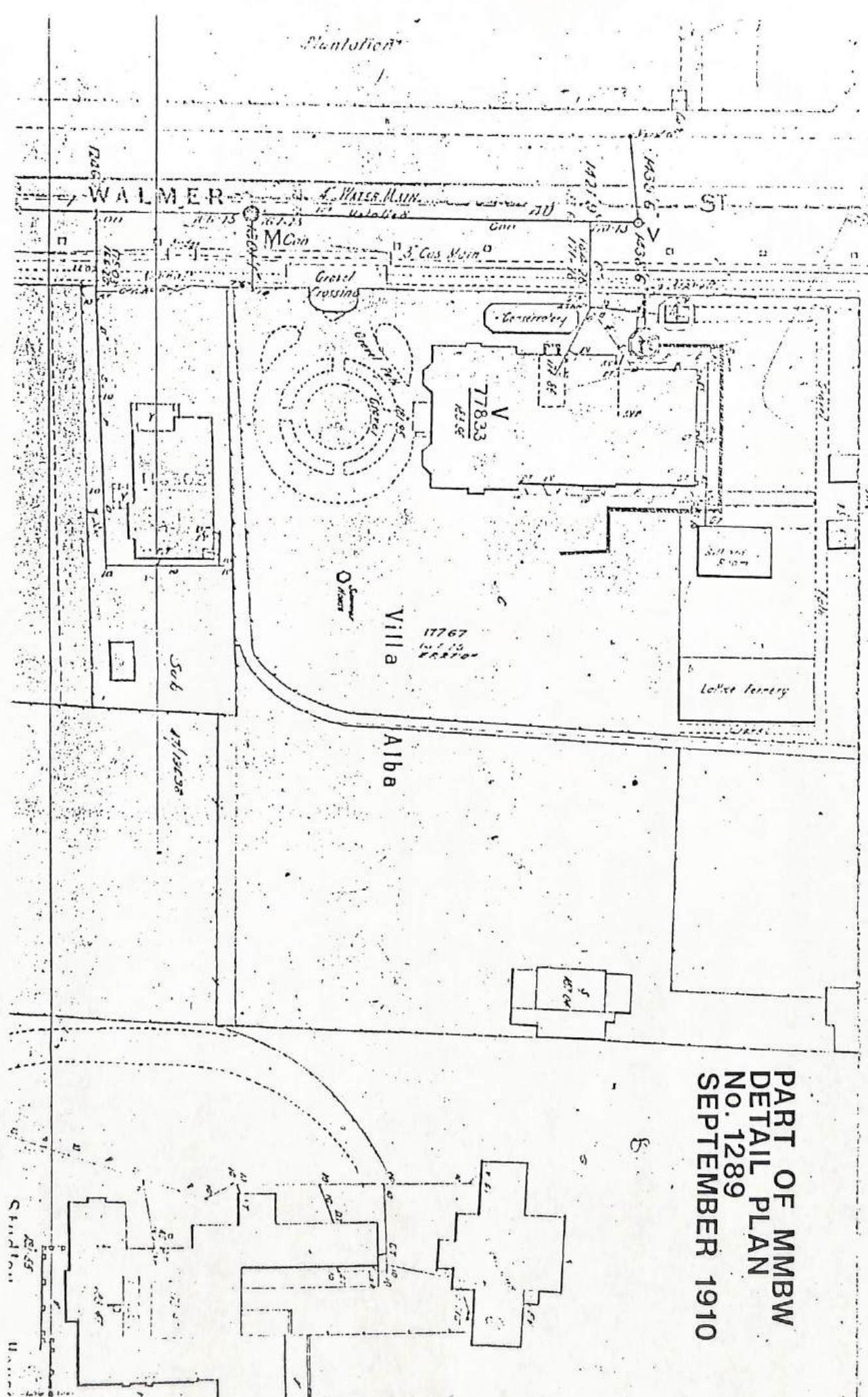




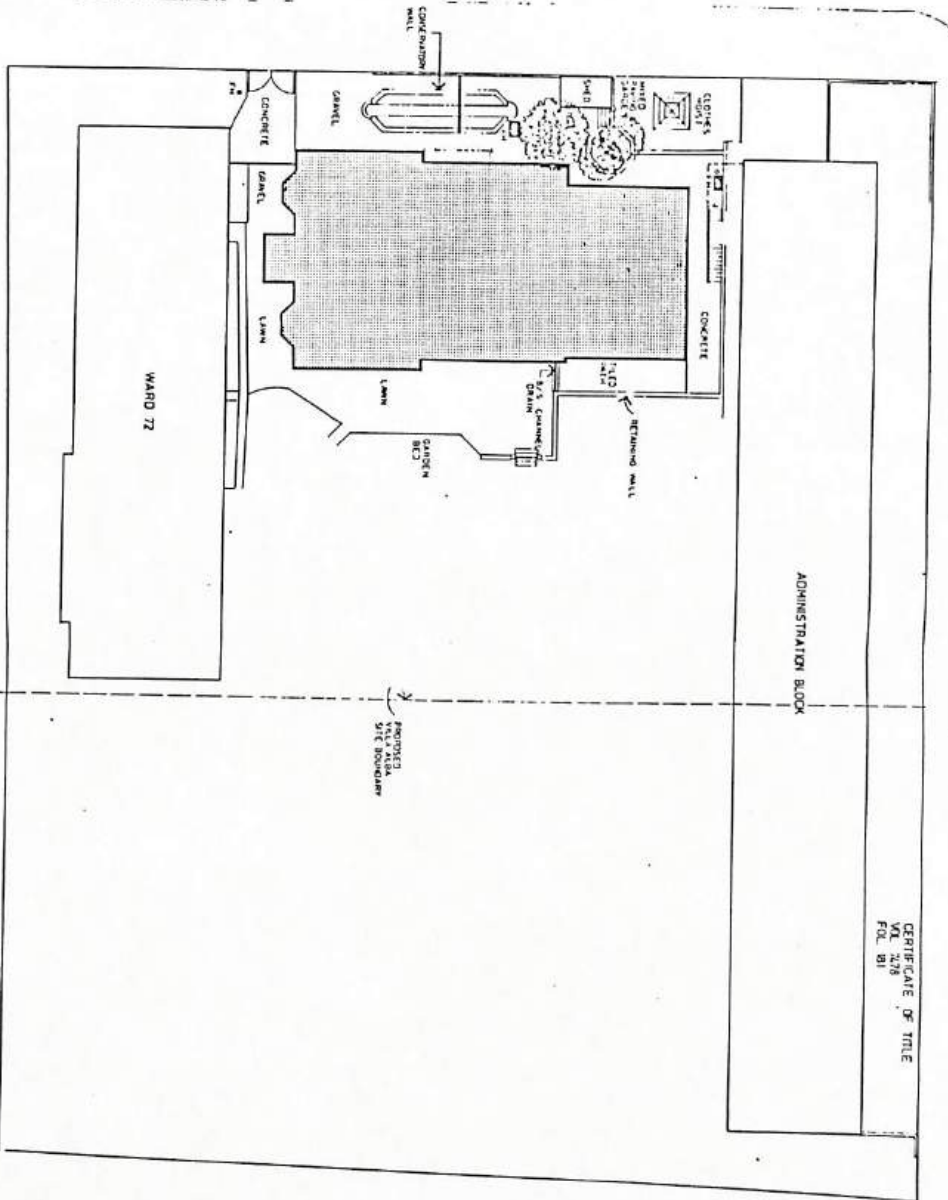
GROUND FLOOR PLAN



PART OF MMBW
HOUSE CONNECTION
PLAN No. 778333
19-9-74



PART OF MMBW
 DETAIL PLAN
 No. 1289
 SEPTEMBER 1910

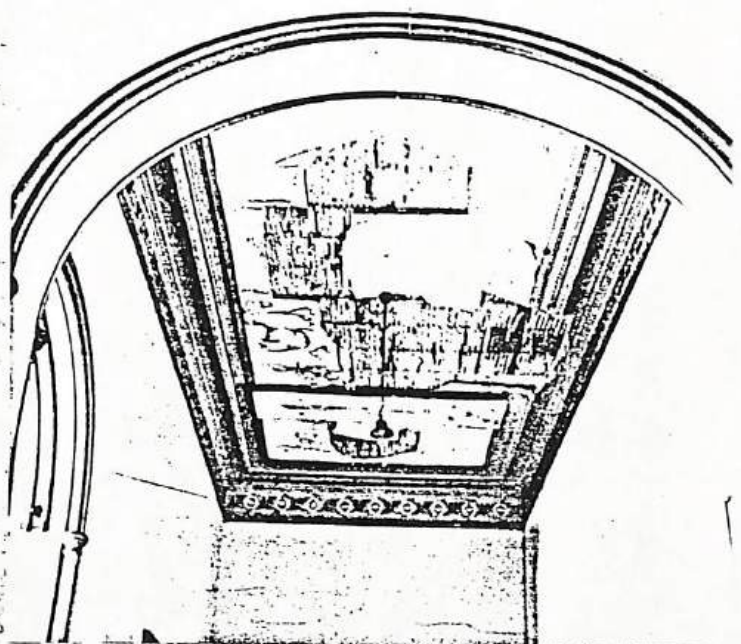
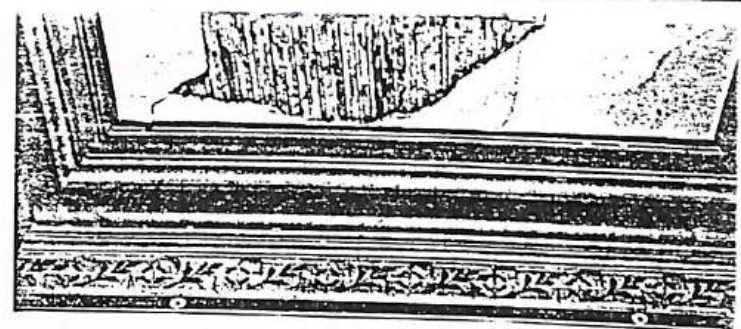


CERTIFICATE OF TITLE
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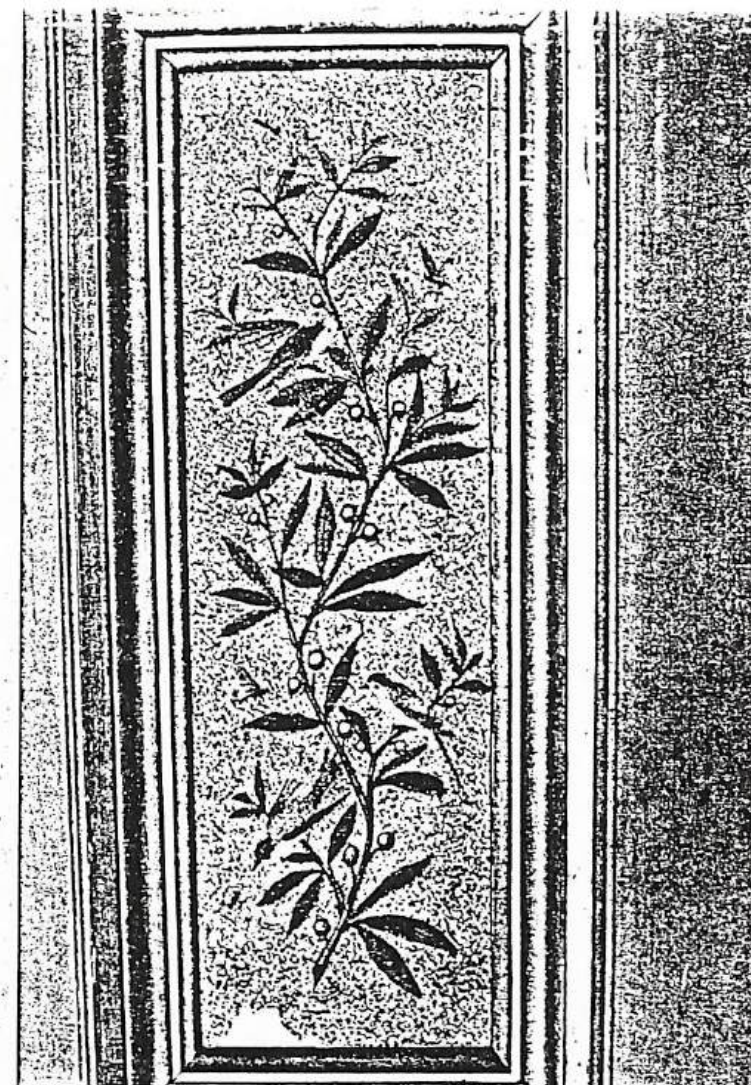
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VOL. 7655
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SITE PLAN
SCALE OF METERS

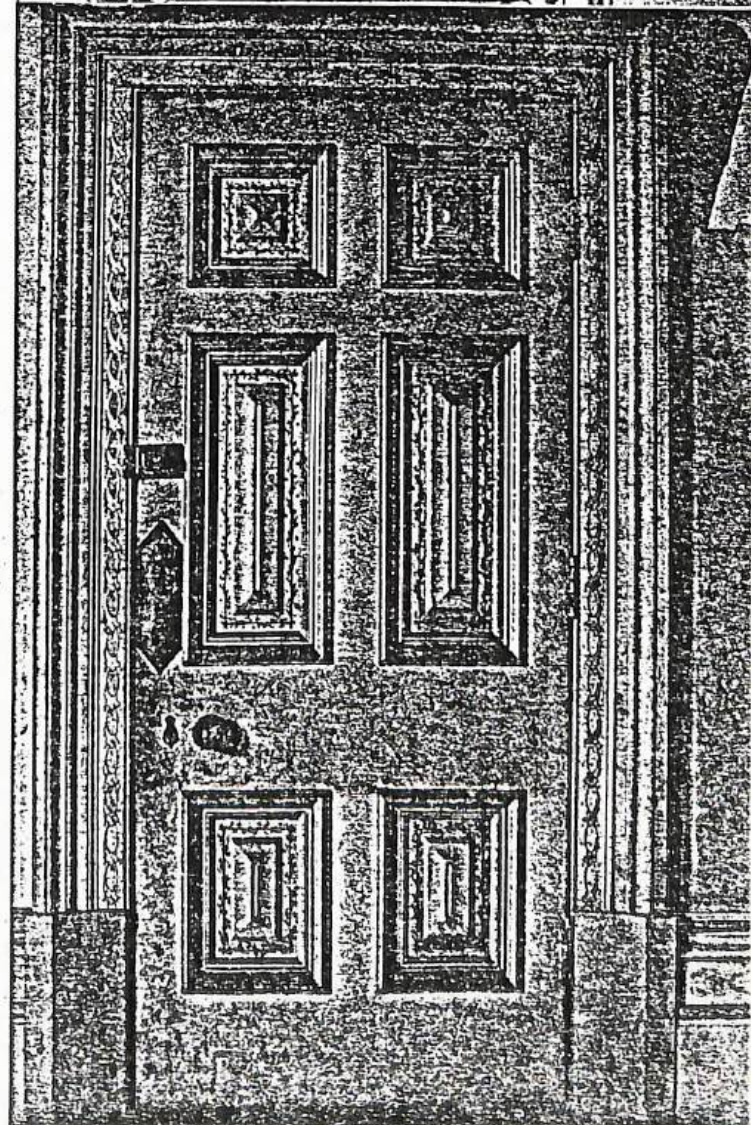
Ceiling in
Room 12 (Upper Hall)
looking north.



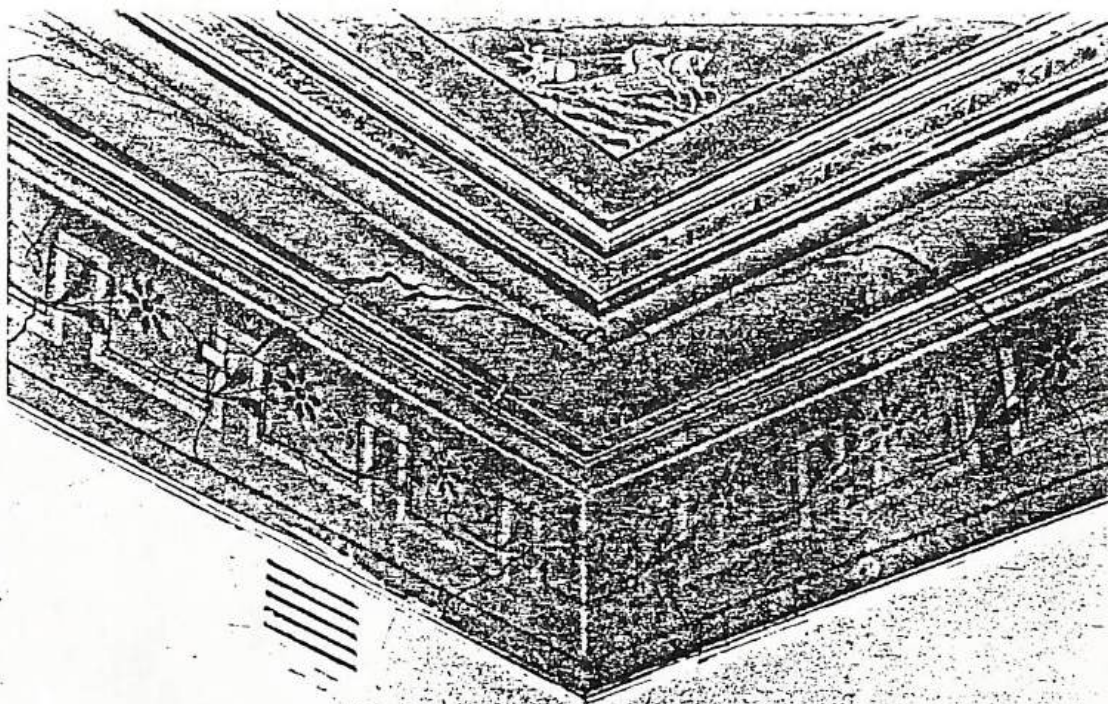
Door panel
in Room 9.



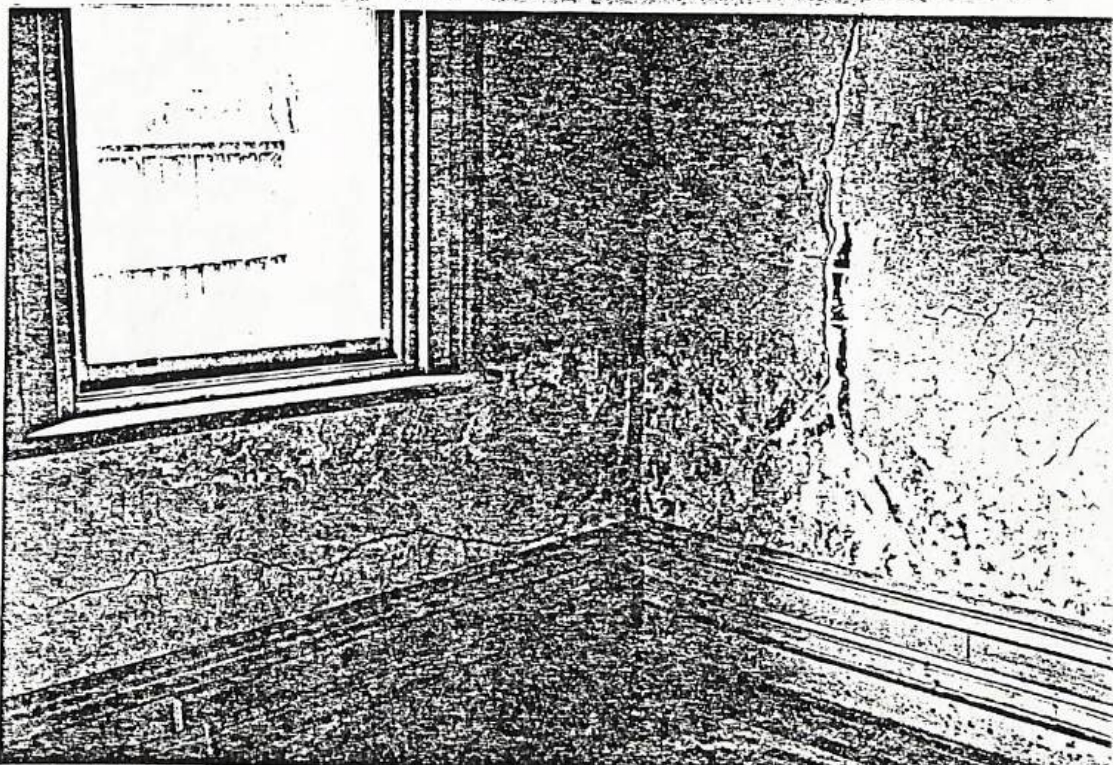
Door in
Room 2.



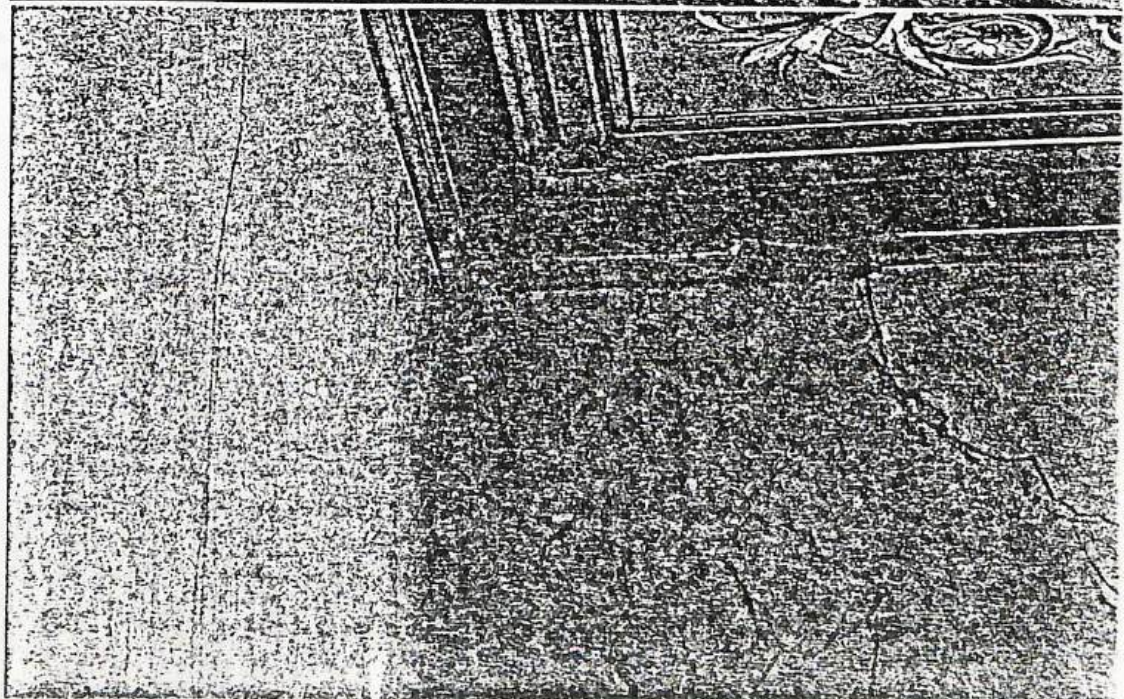
Ceiling crack in
south west corner
of Room 5.



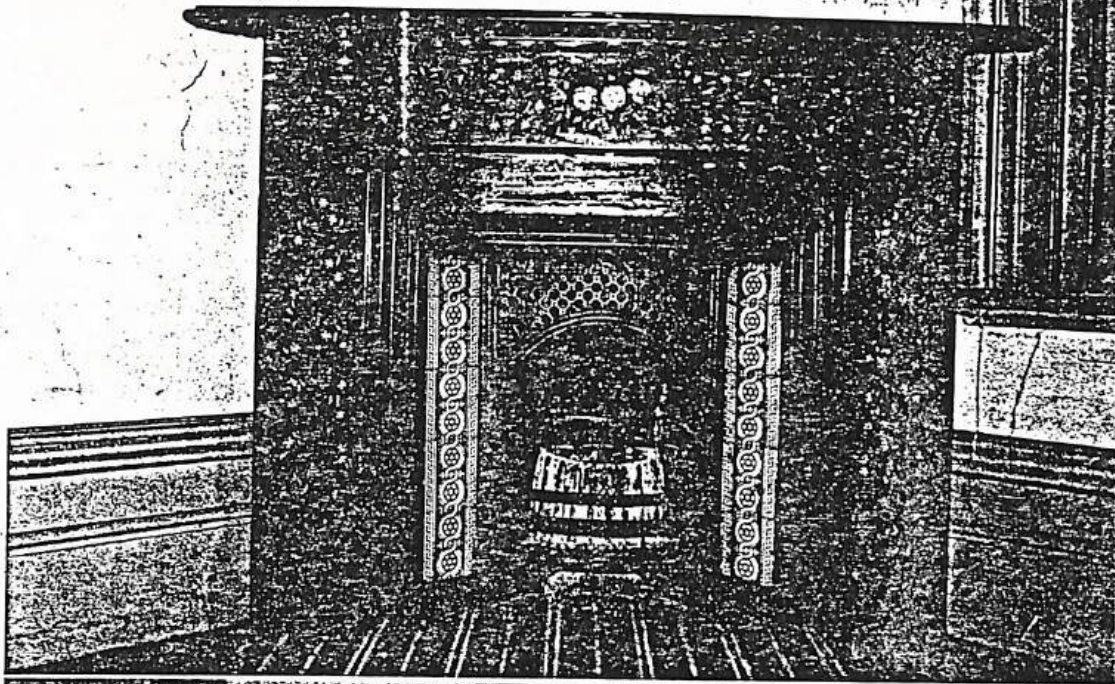
Crack and damp
damage north west
corner of Room 1.



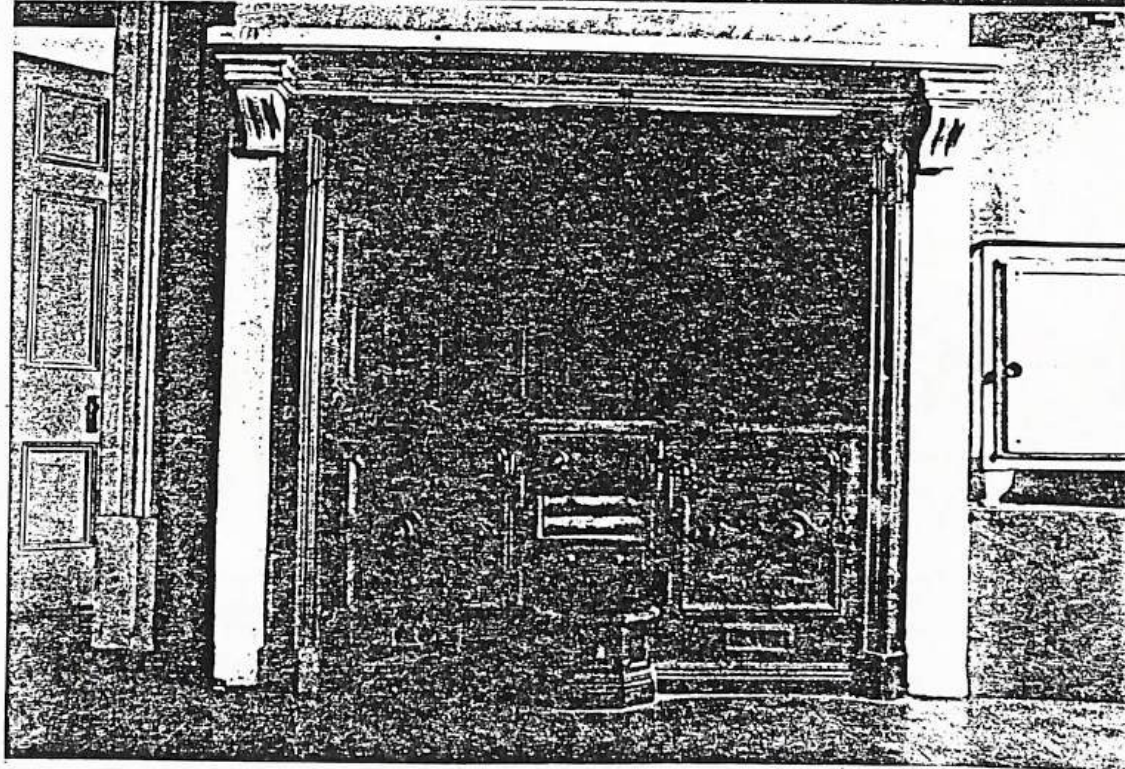
Ceiling and wall
crack at west wall
Room 18 (stair
hall).



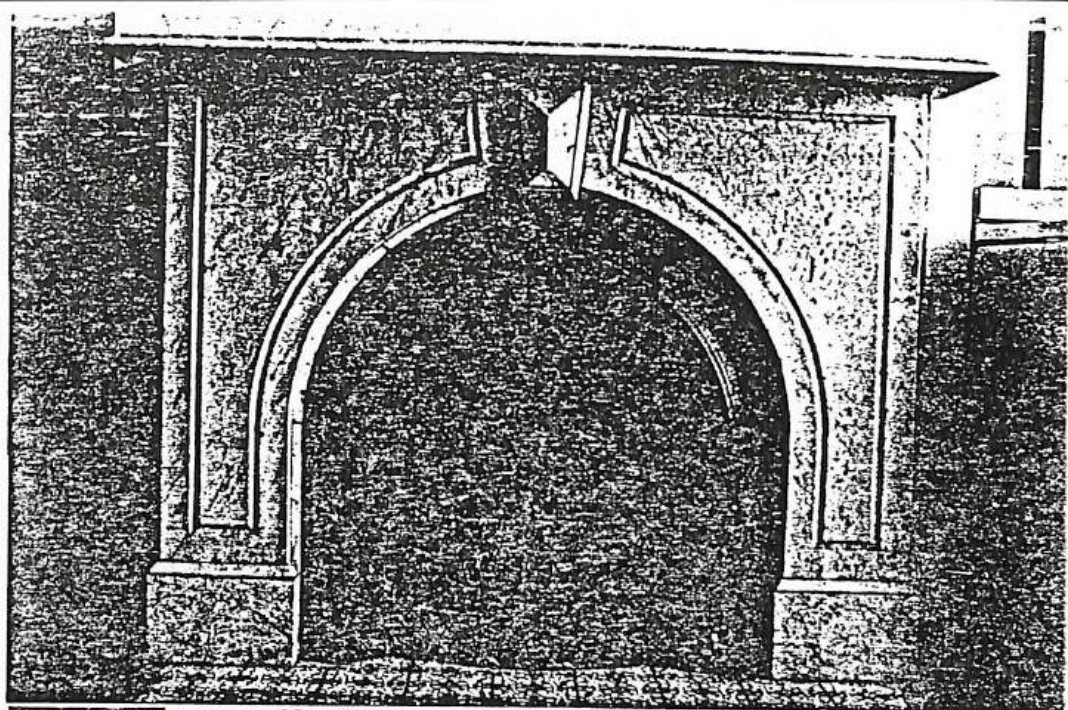
Fireplace in
Room 11.



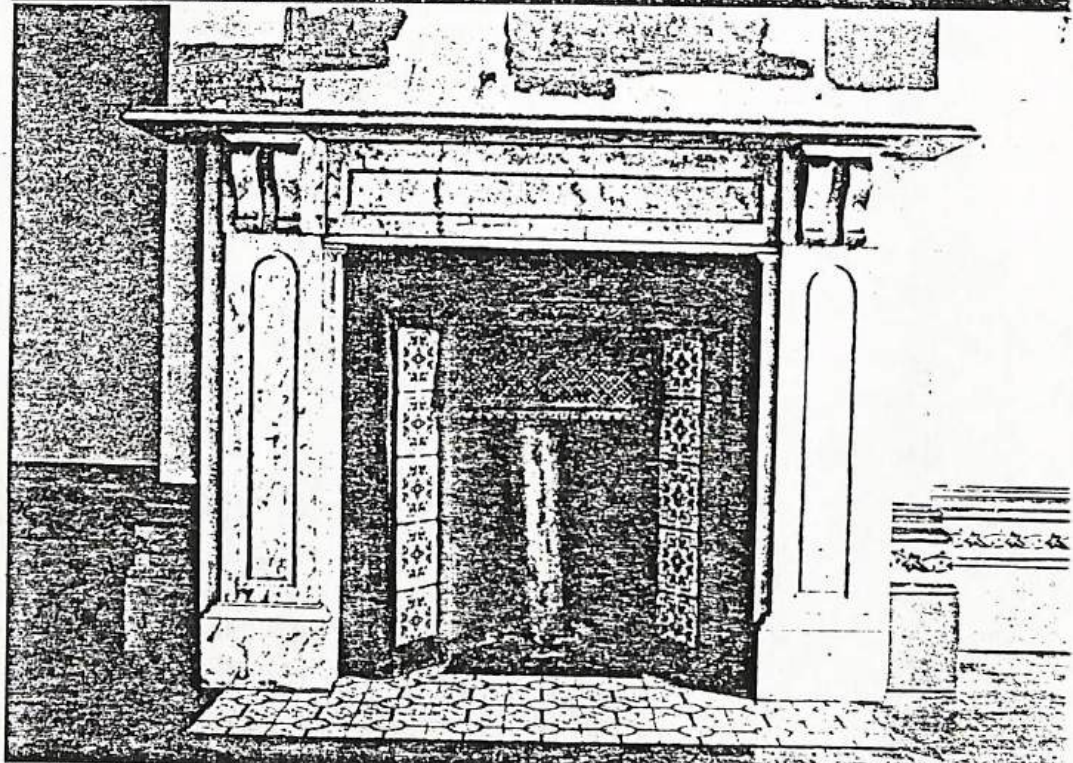
Stove in
Room 22
(Kitchen)



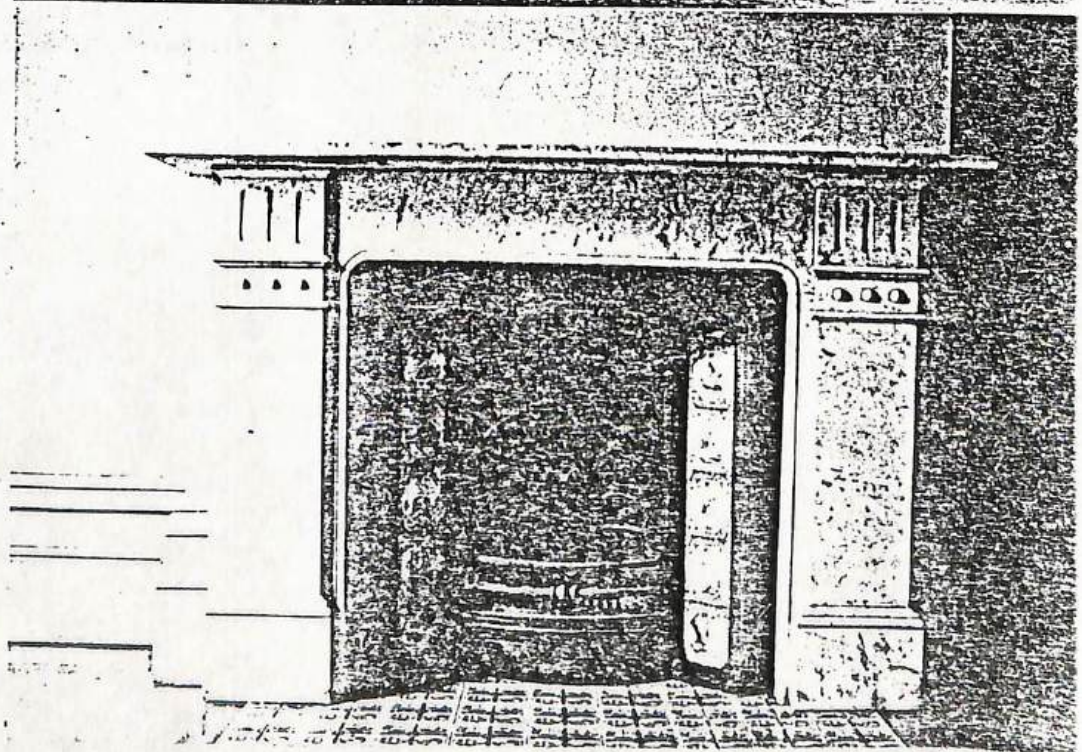
Fireplace in
Room 8.



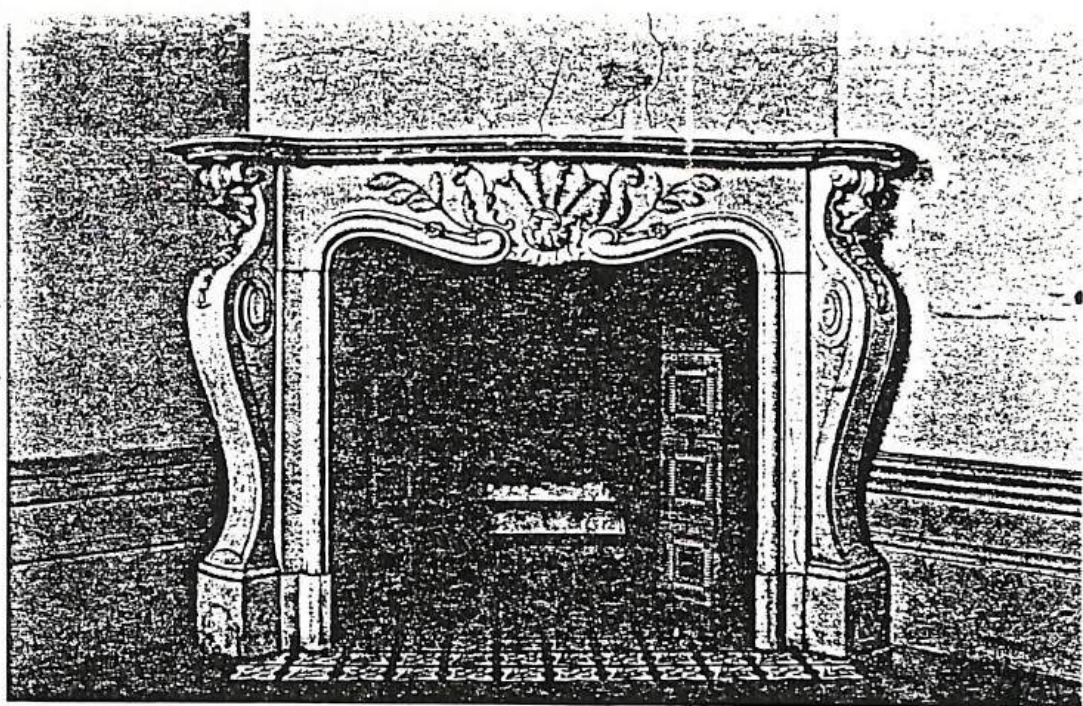
Fireplace in
Room 9.



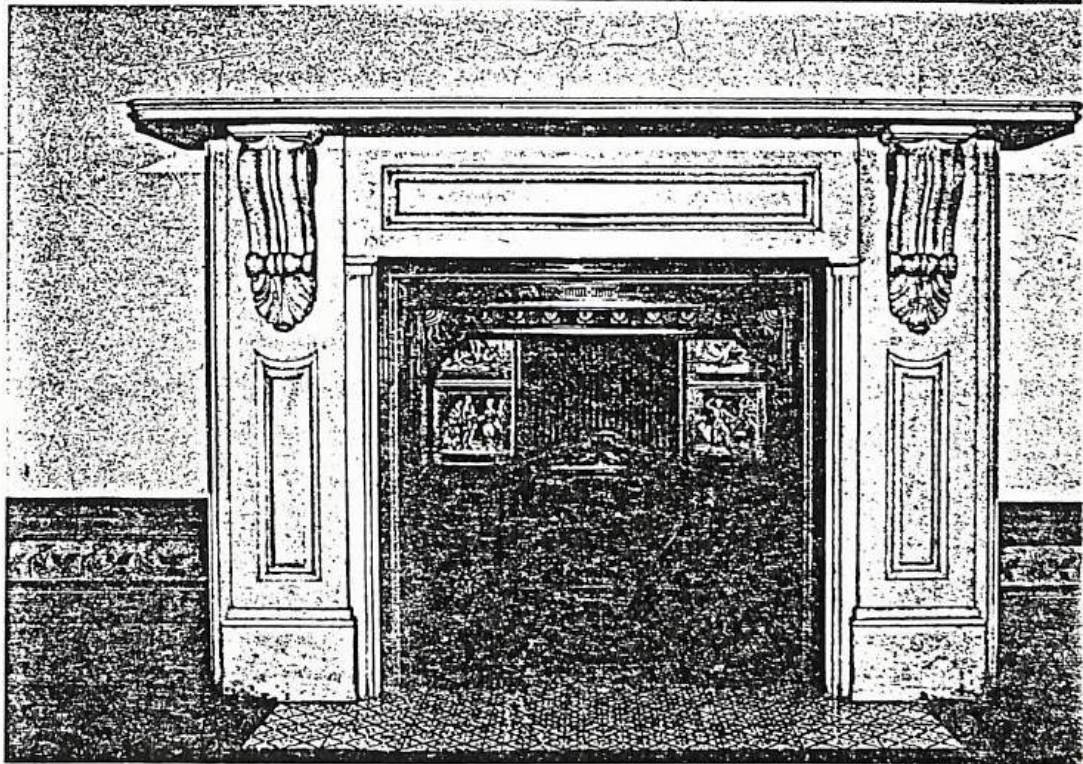
Fireplace in
Room 10.



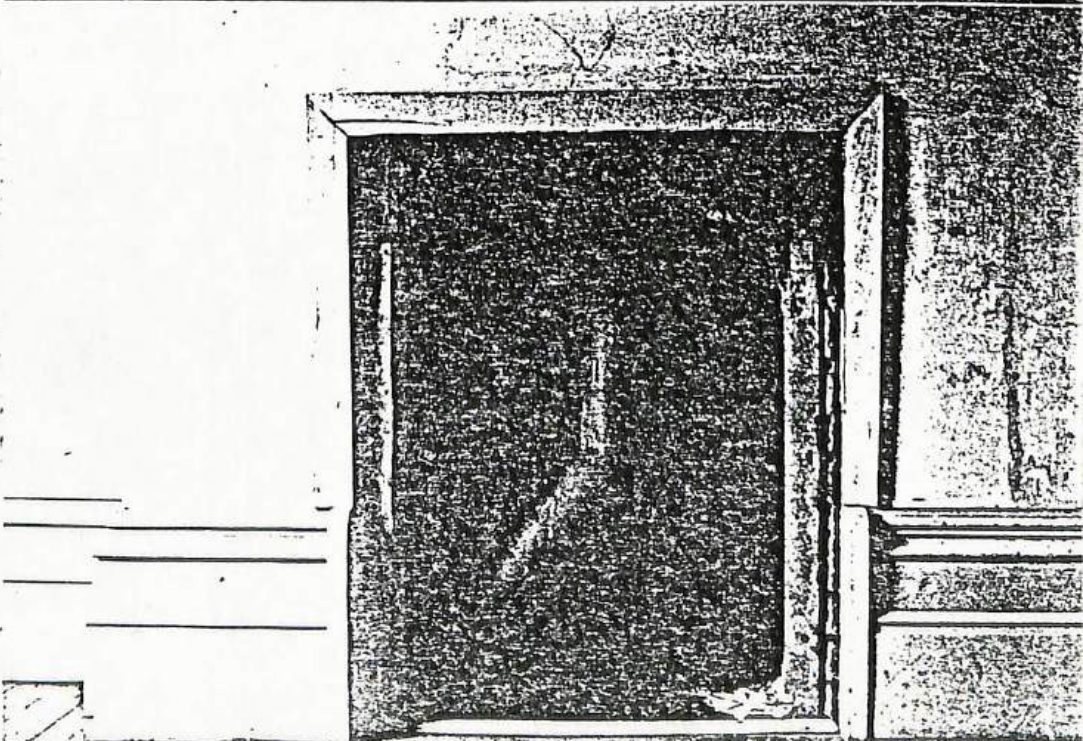
Fireplace in
Room 5.



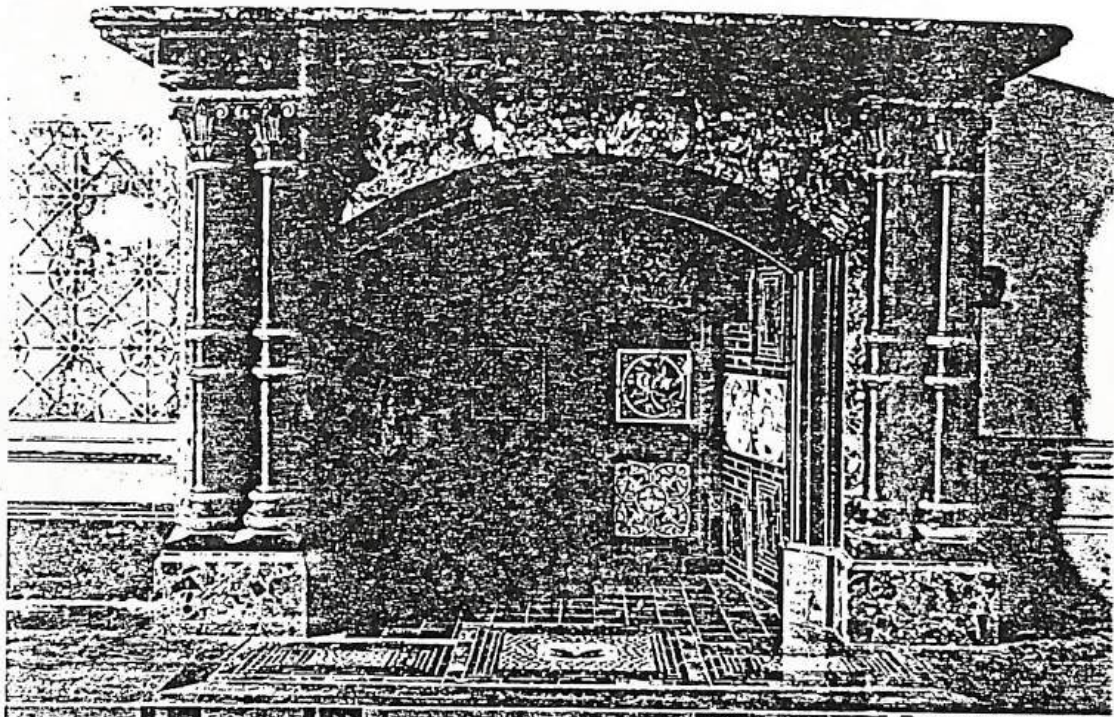
Fireplace in
Room 6.
(main bedroom)



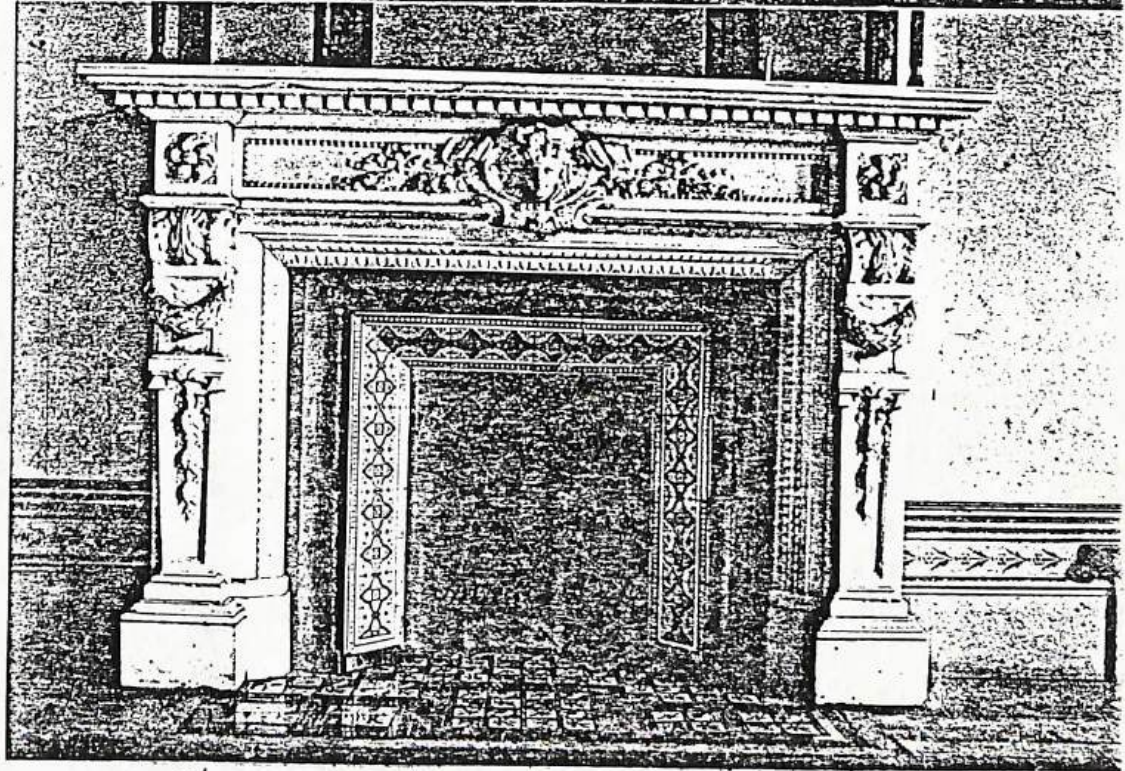
Fireplace
opening in
Room 7.



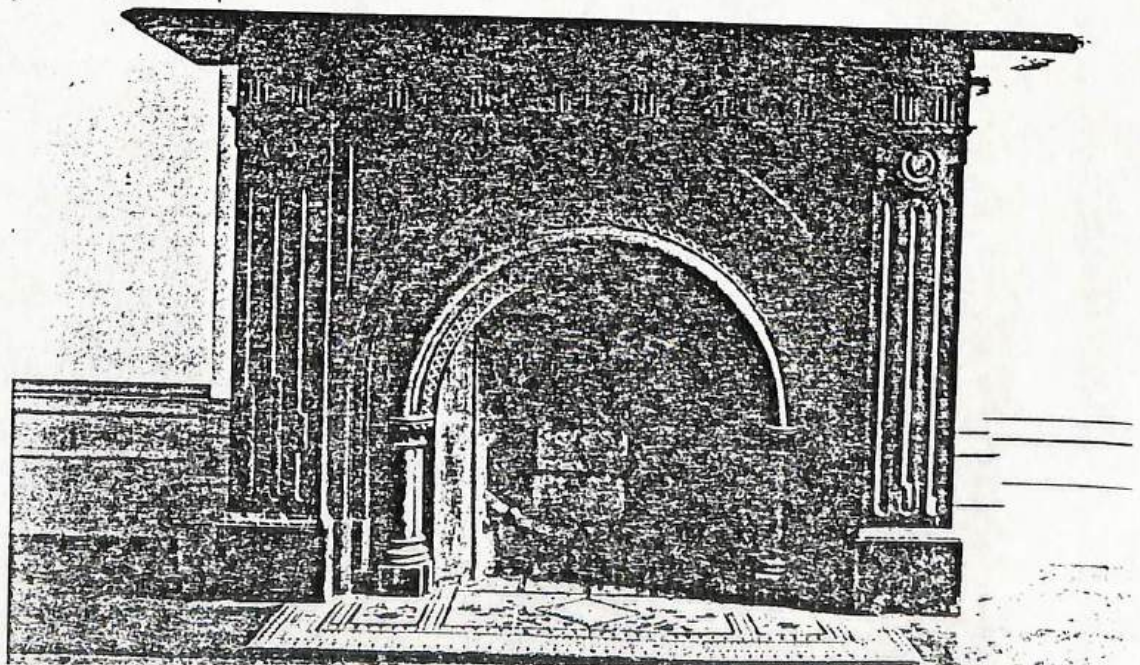
Fireplace in
Room 1.



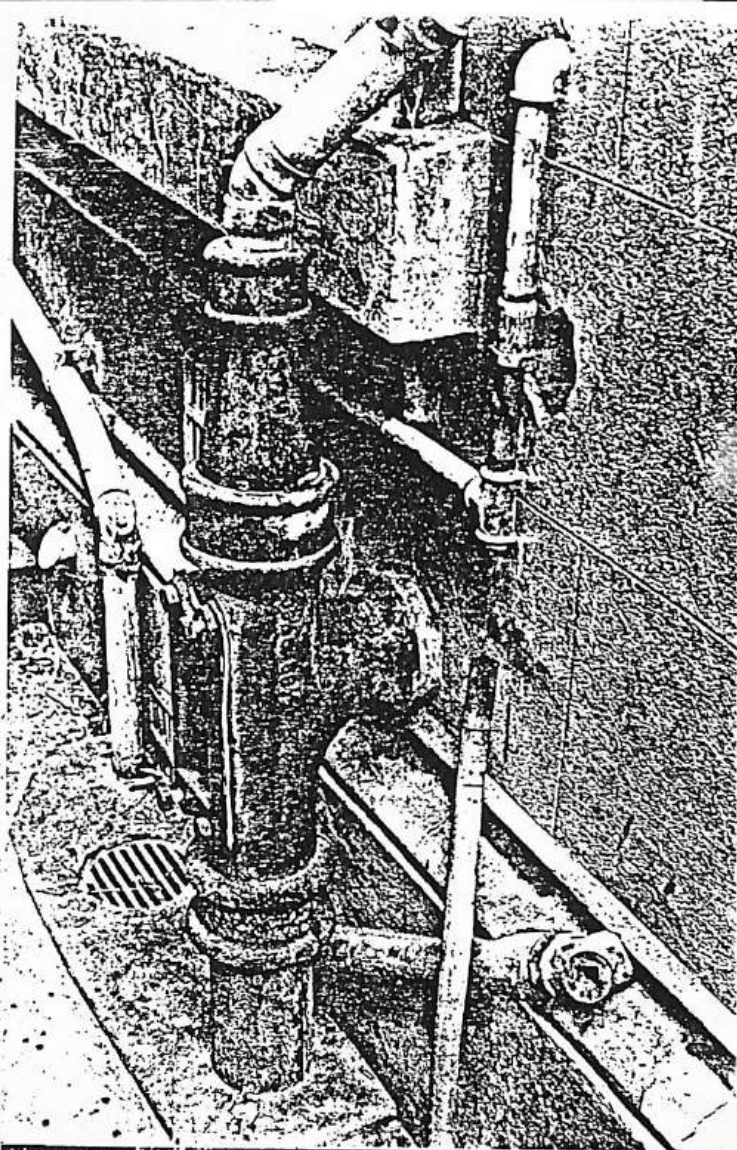
Fireplace in
Room 2.



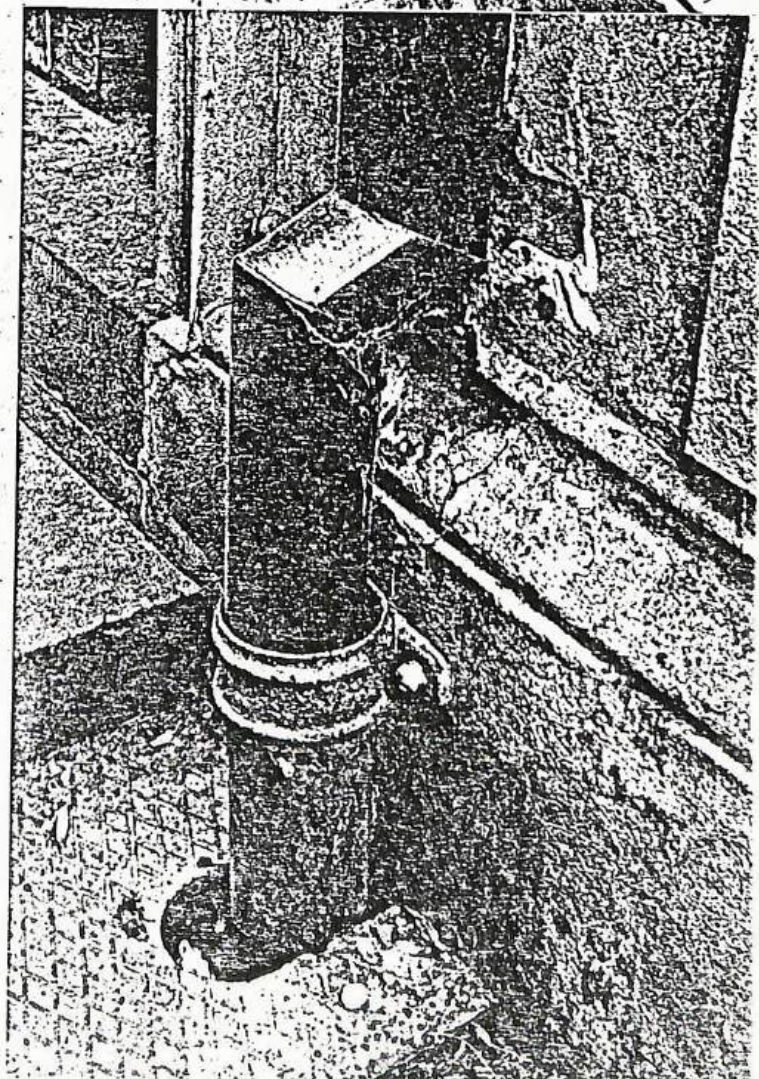
Fireplace in
Room 3.



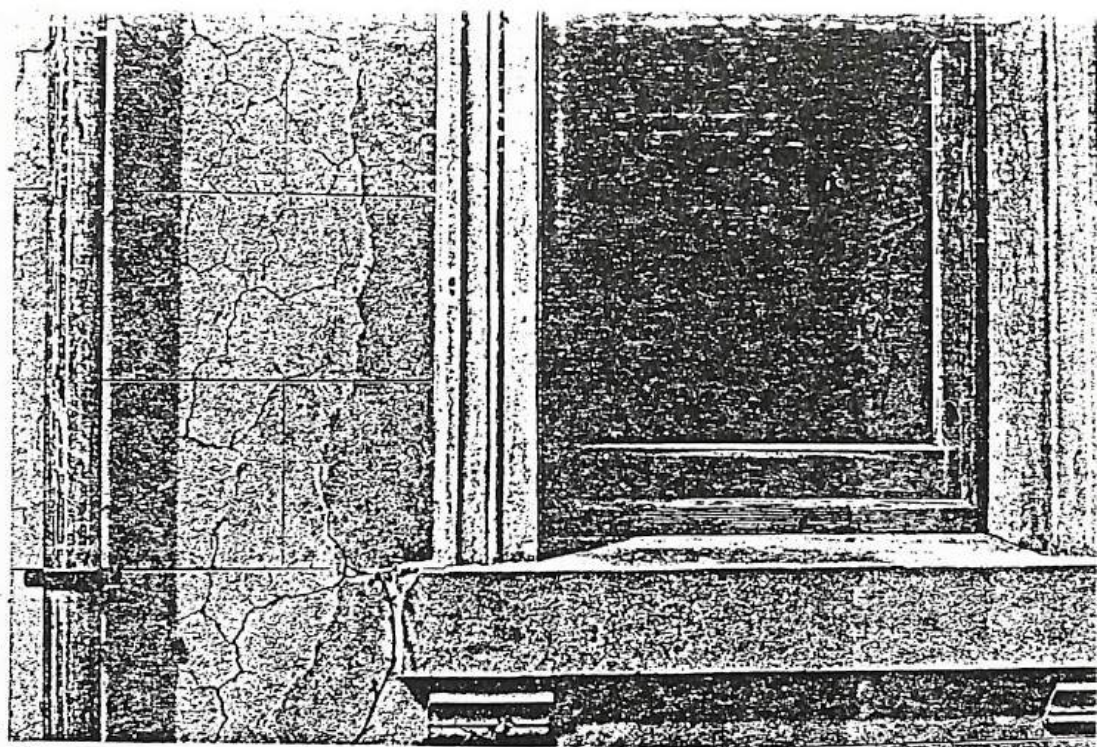
Sanitary wastes and
water pipes on north side.



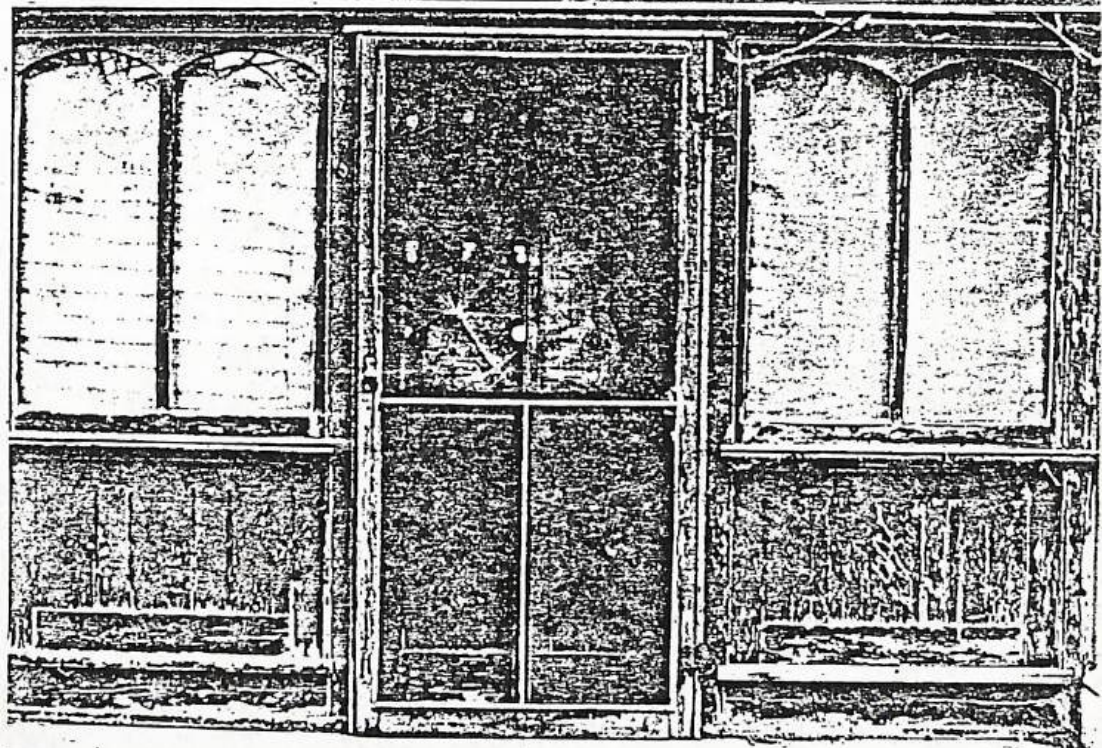
Base of downpipe
at north east corner.



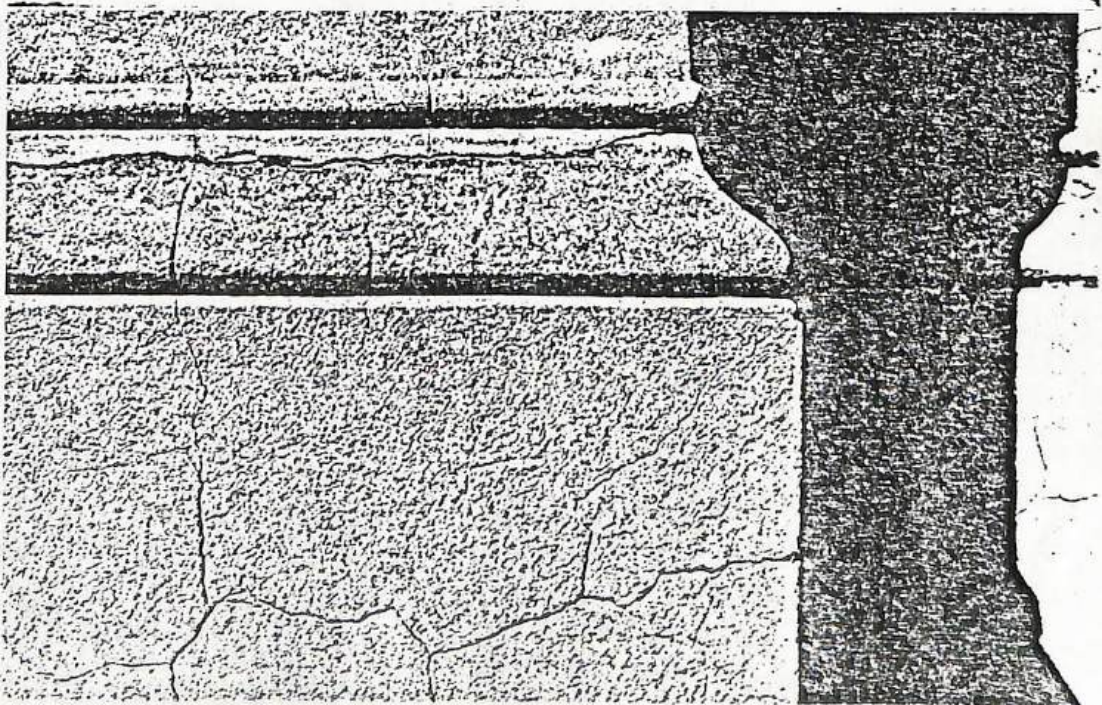
Patched render to
west window of
Room 1.



West window/
door to Room 21.



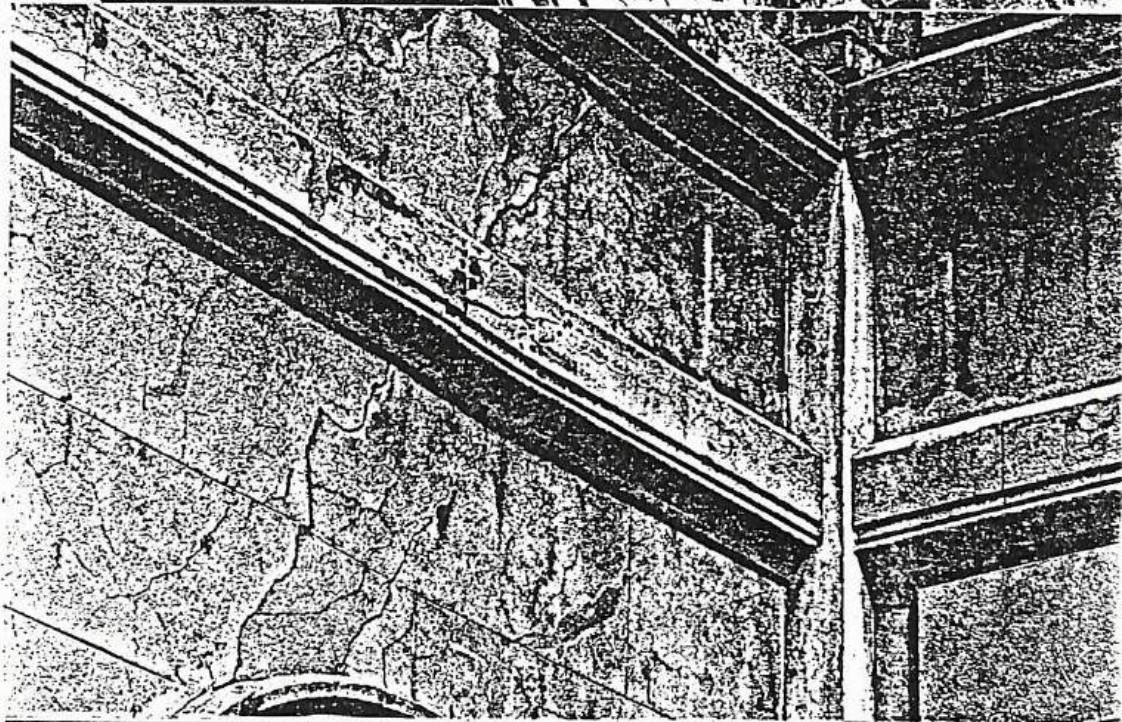
Plinth at chimney on
west side.



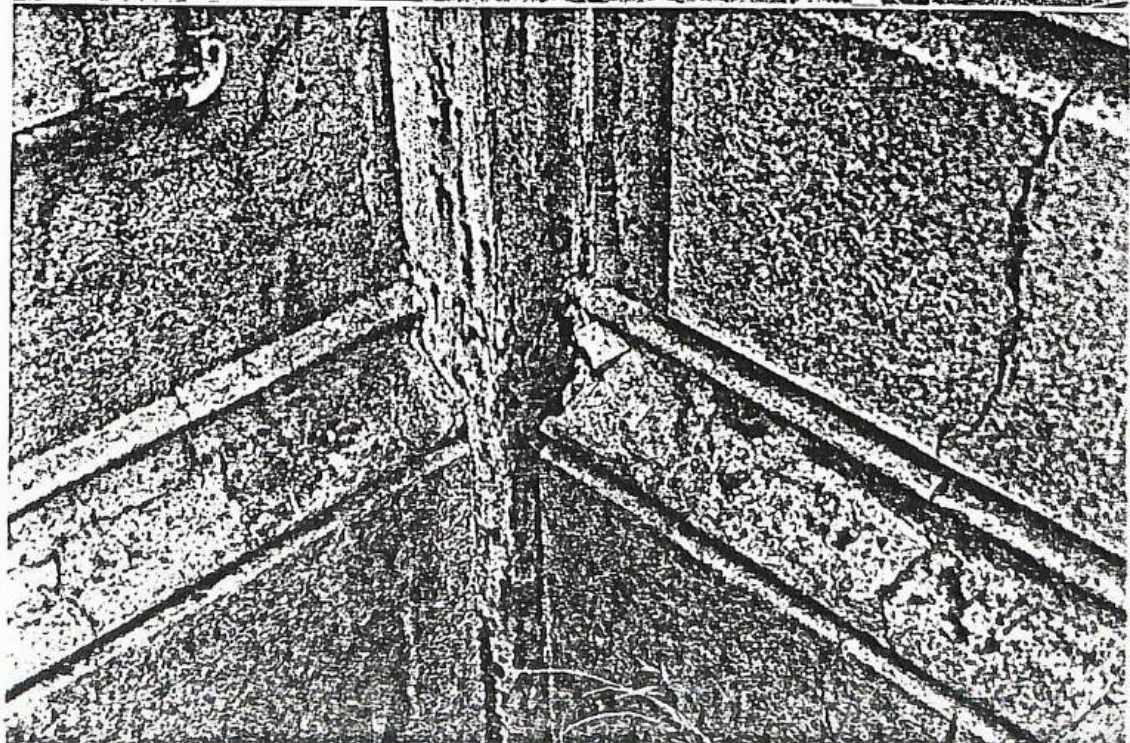
Cornice and head of
stair window.



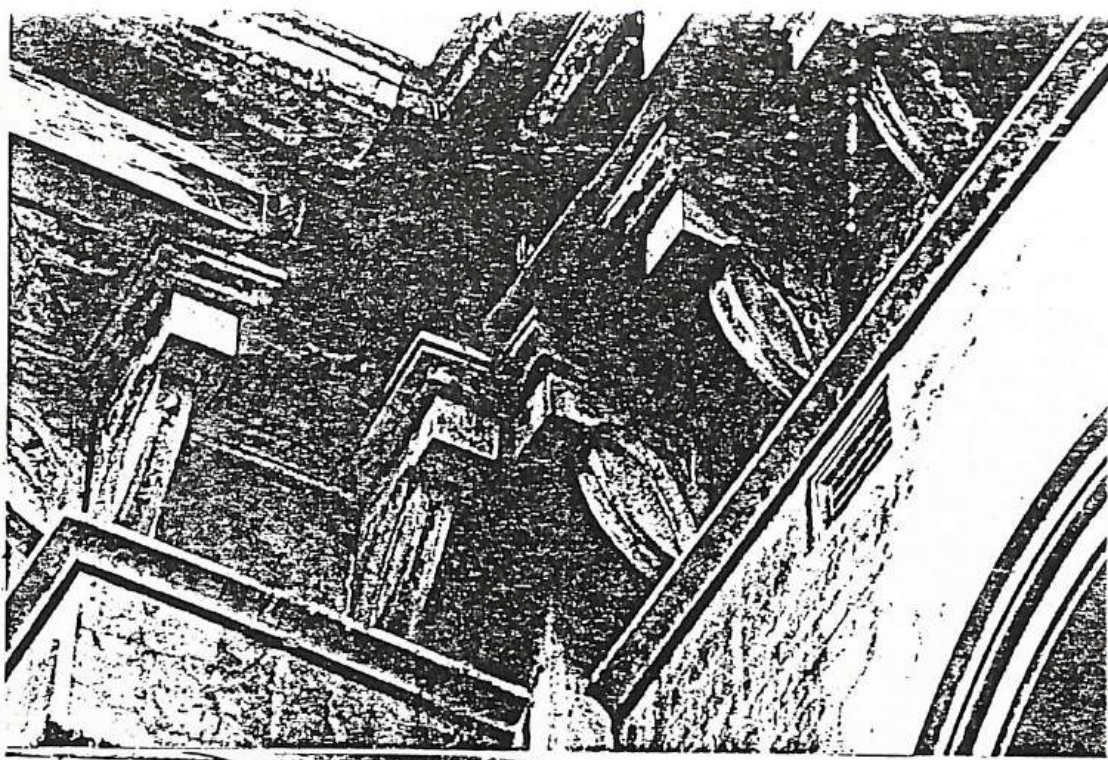
Crack below stair
window.



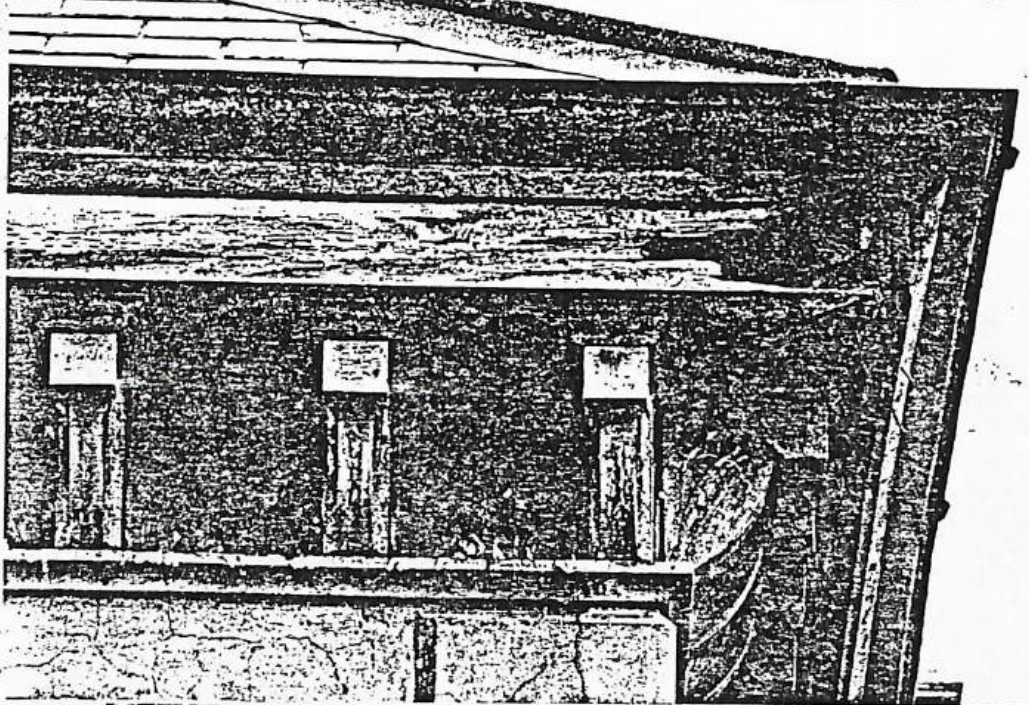
Base of square
downpipe on west
side.



Cornice at downpipe
on east side.



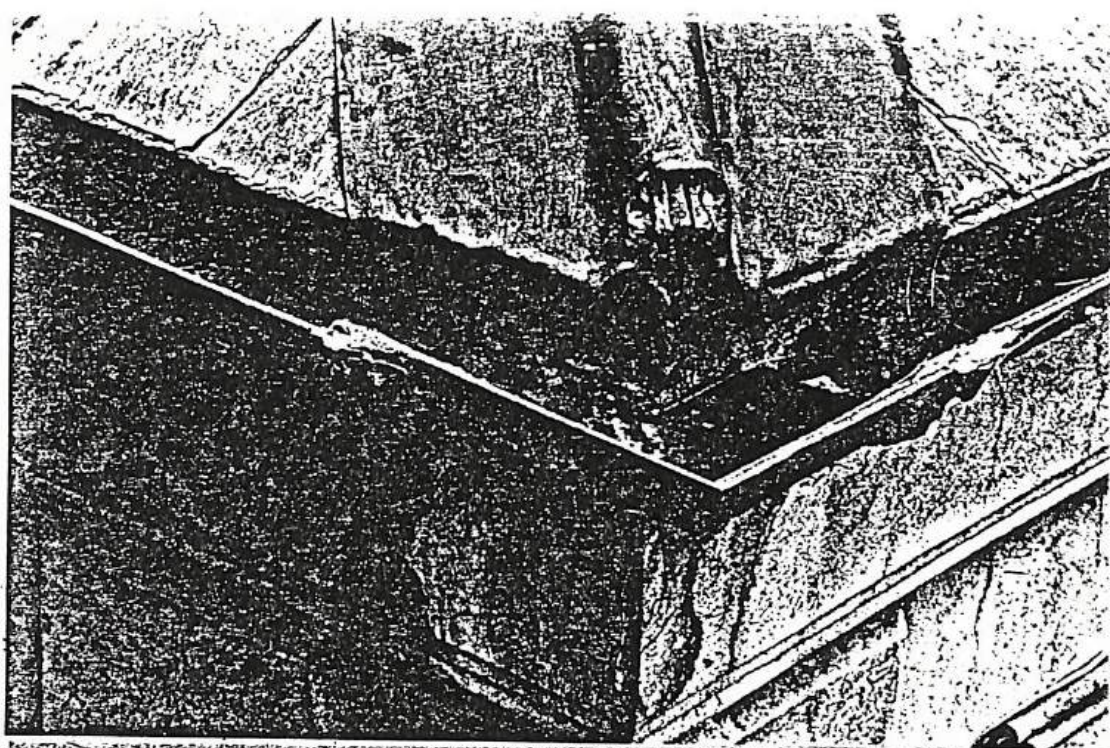
North west corner
of upper roof.



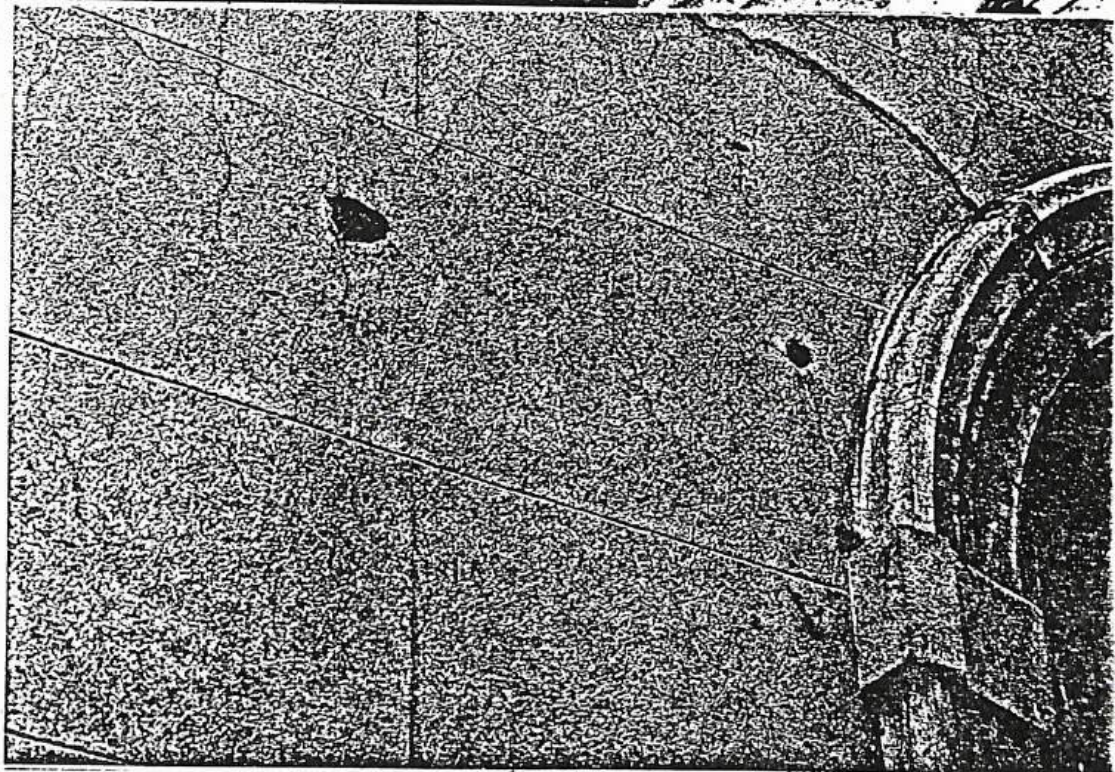
Downpipe and
cornice at upper
roof north side.



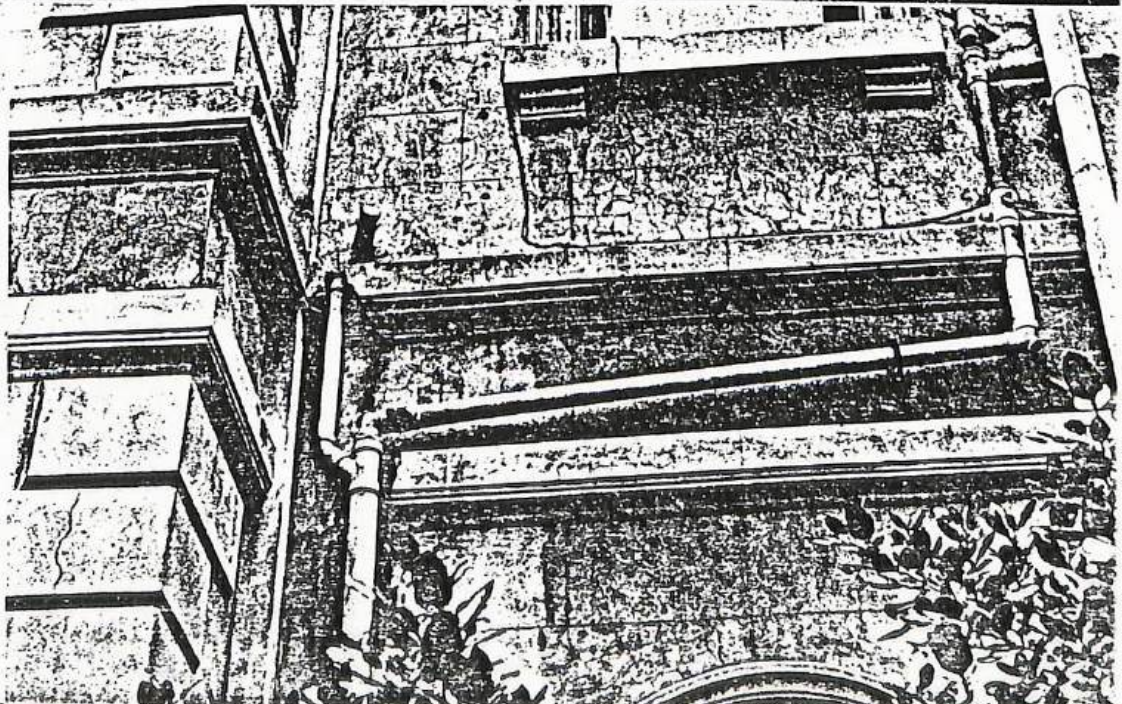
Gutter to north
west corner of
lower roof.



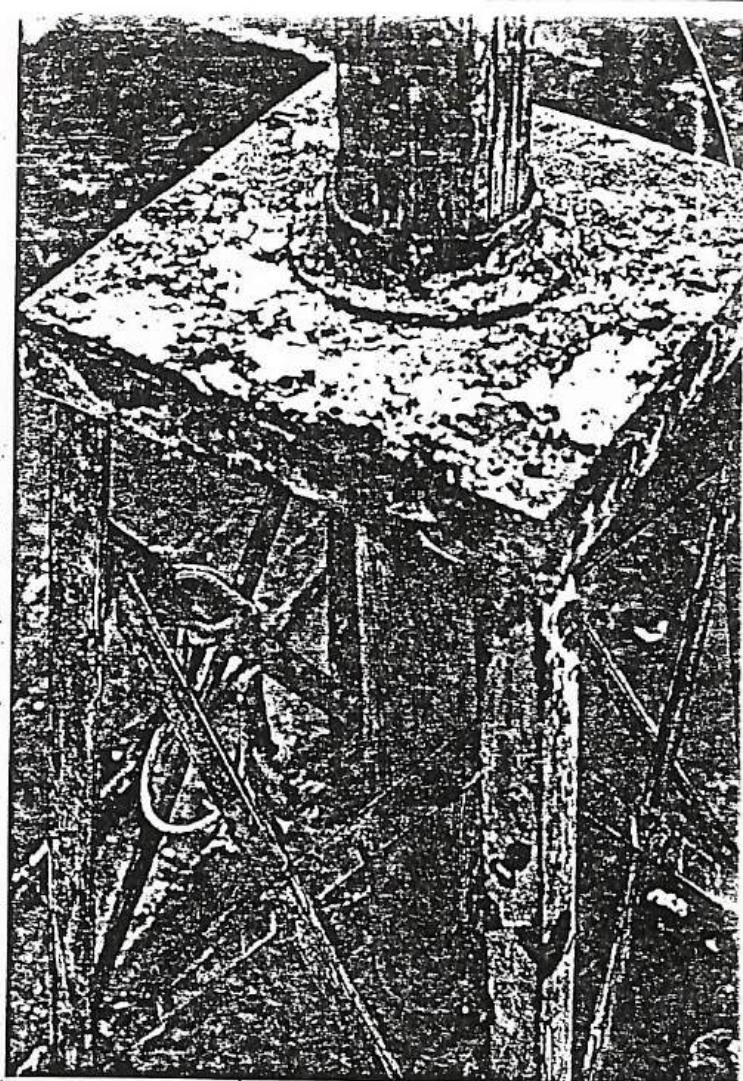
Crack to head of
window to Room 23.



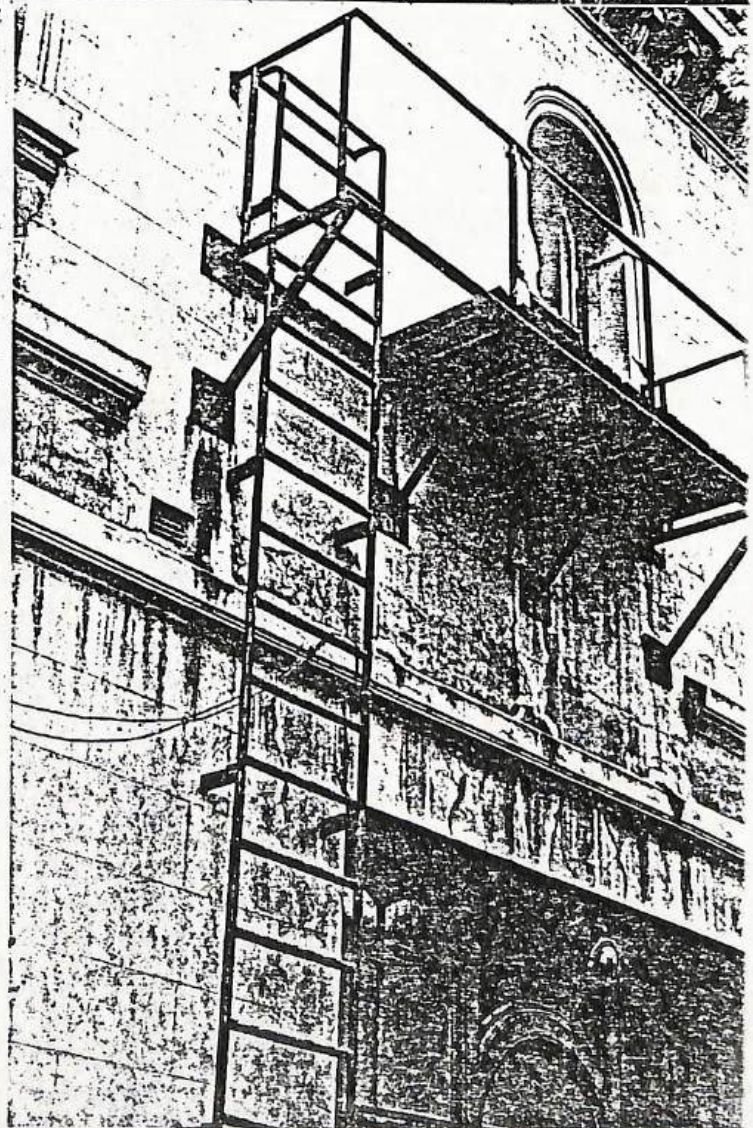
Damaged string
moulds at first
floor level on
east side.



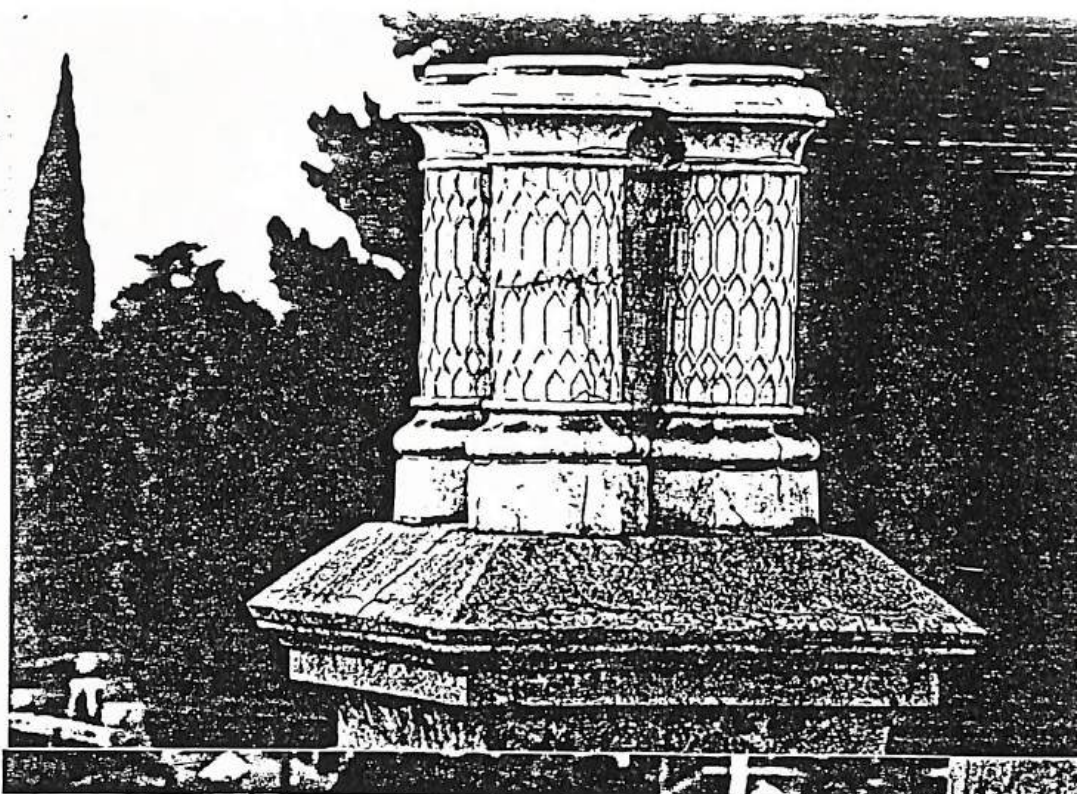
Flagpole frame
on tower roof.



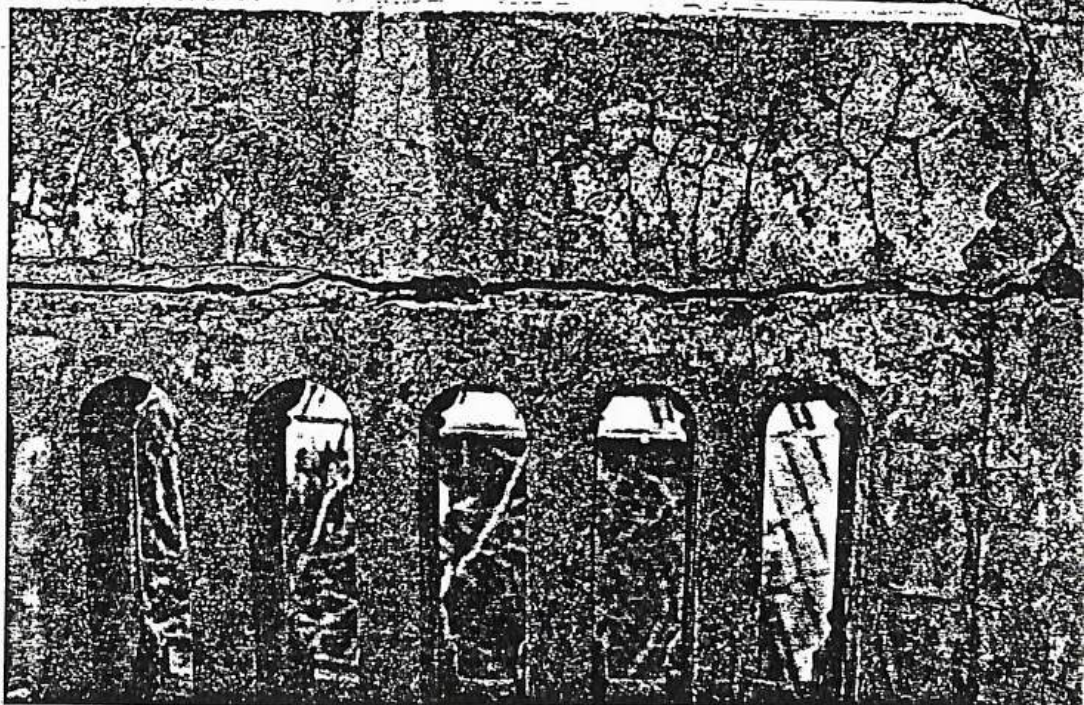
Fire escape on
east side.



South west chimney
to upper roof.



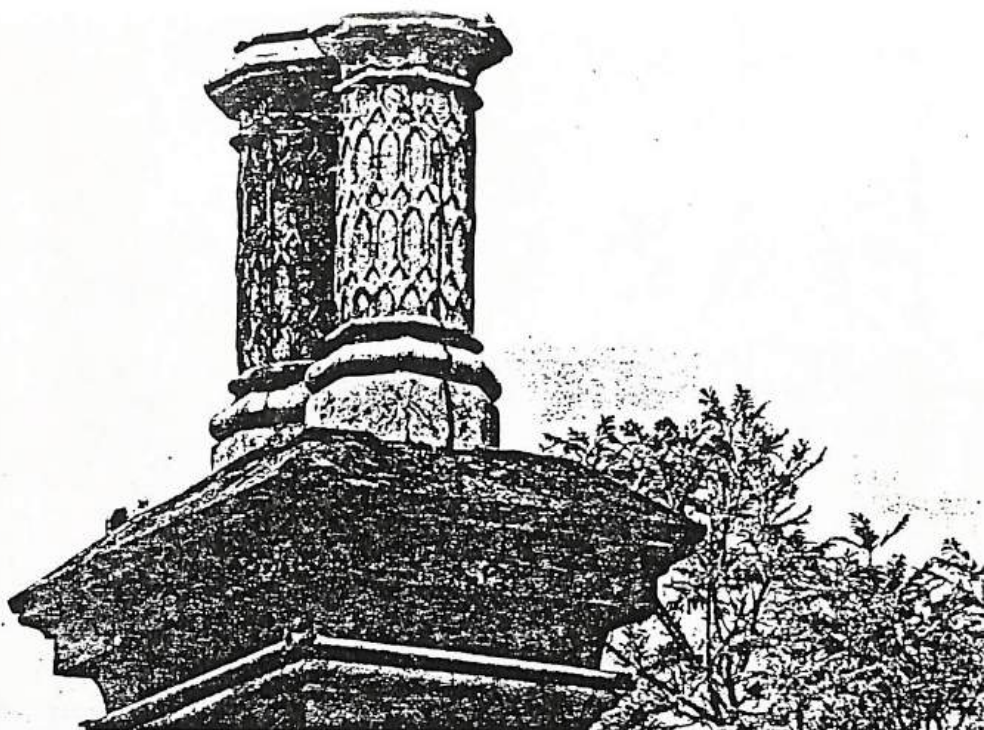
Inside of balustrade
to tower.



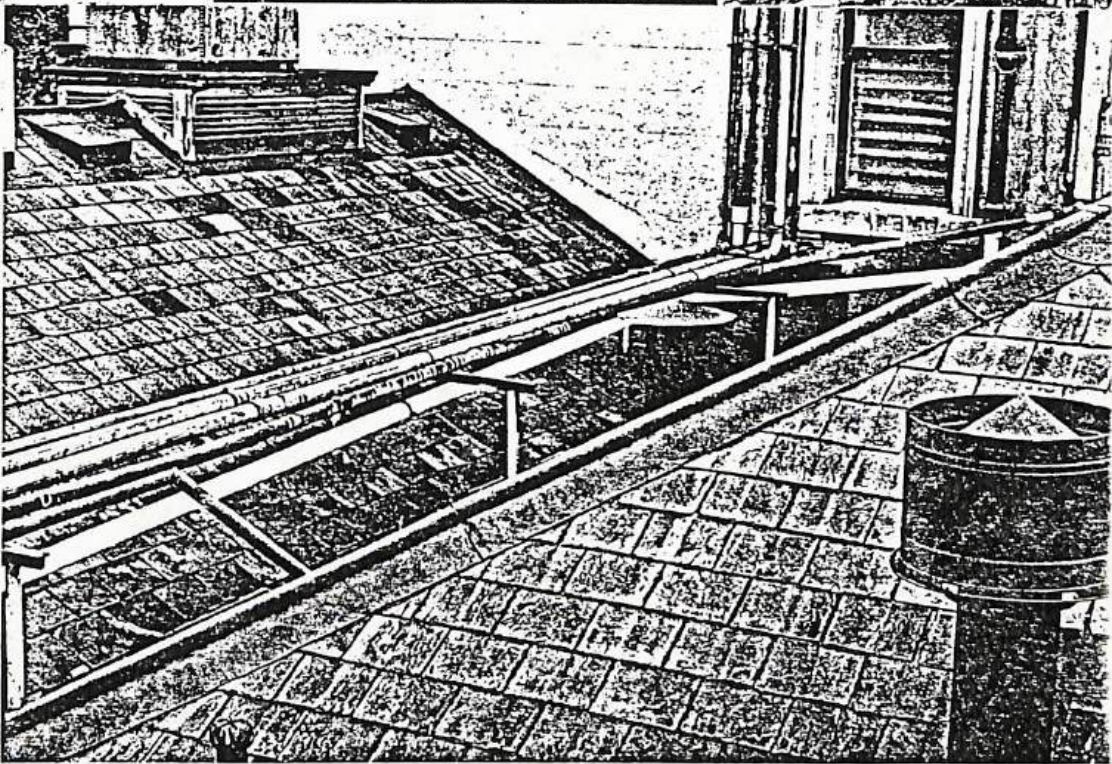
Lower roof from
tower.



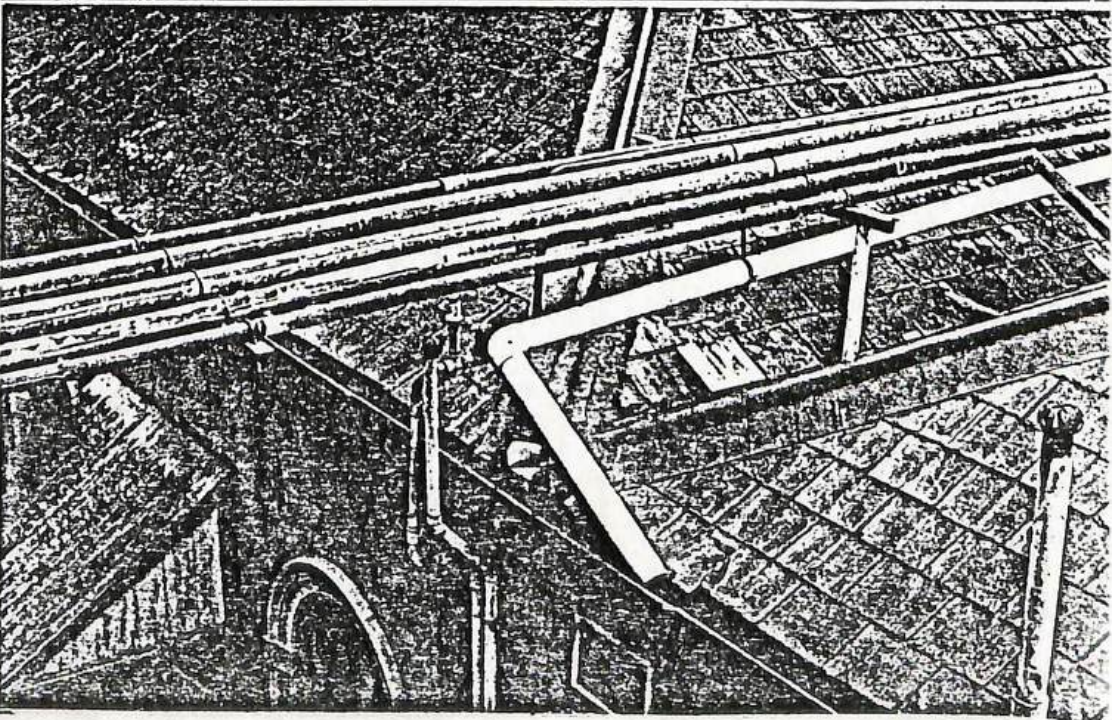
Chimney to lower roof.



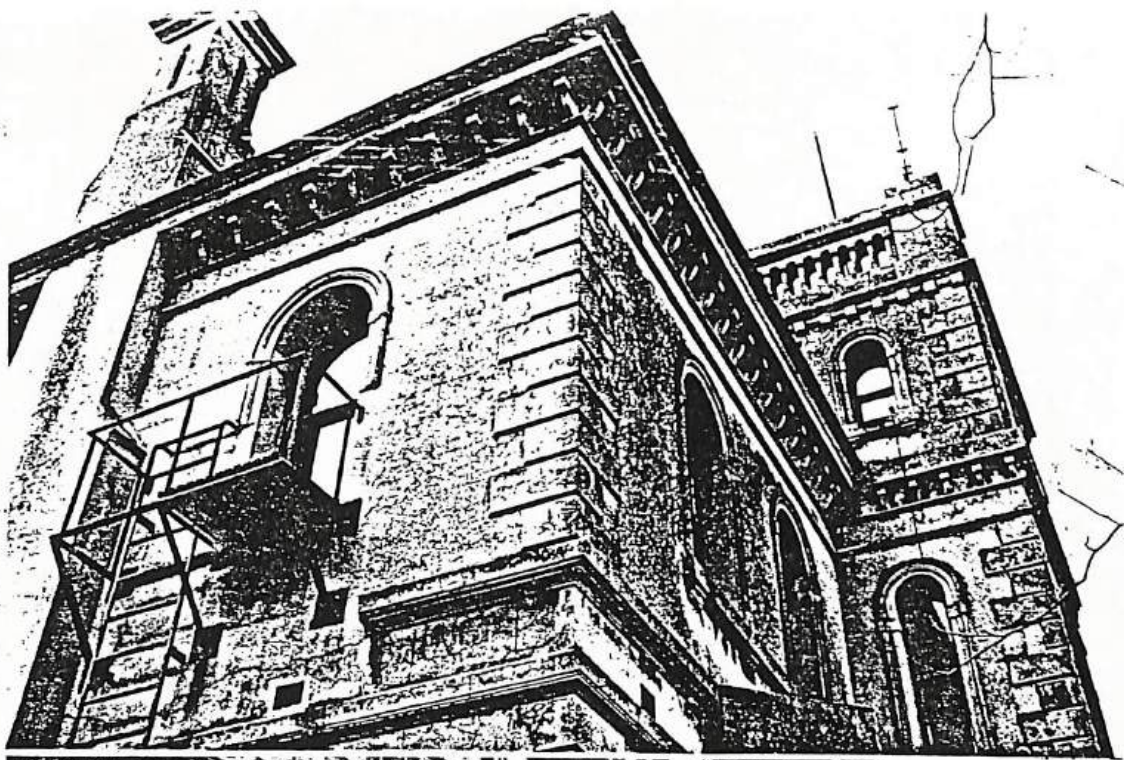
Pipes over lower roof.



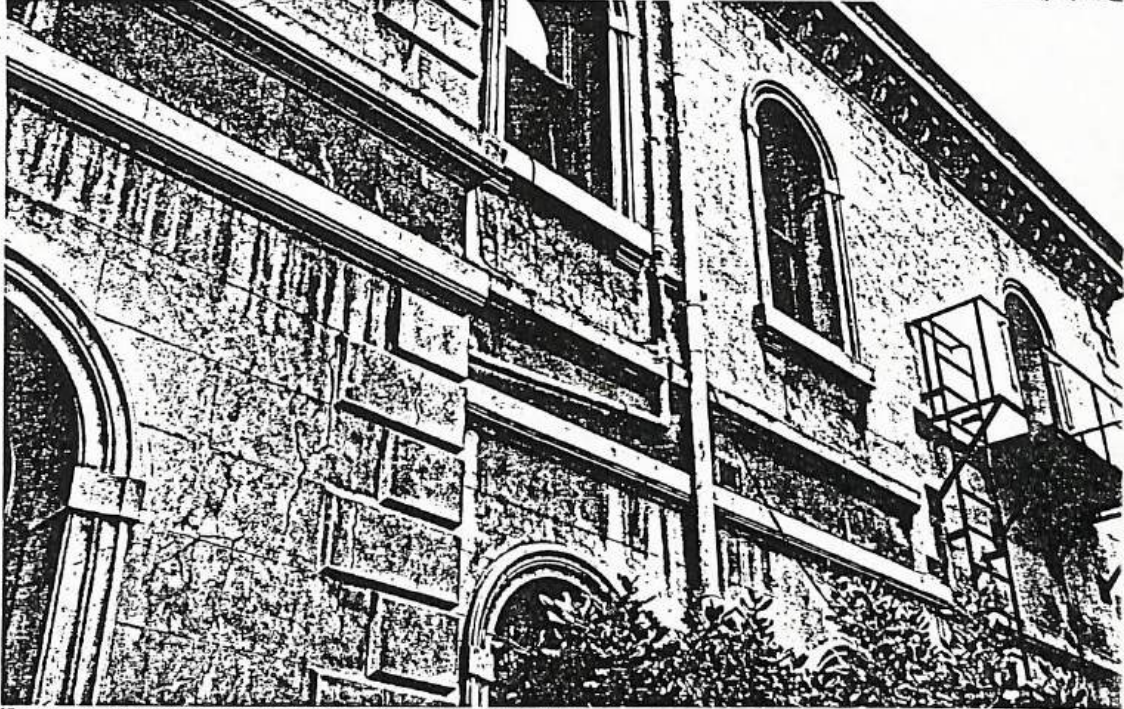
Pipes over lower roof.



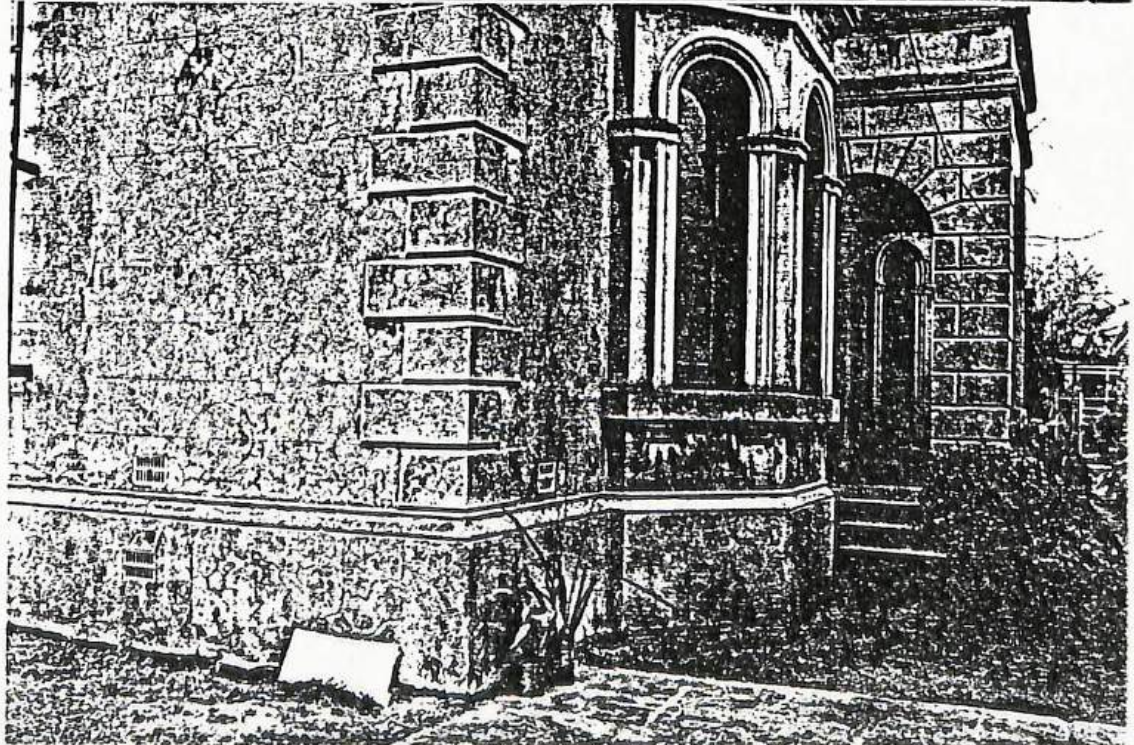
South West corner.



East side.



South west corner.



8. CONCLUSION

The first priority is preservation of the building, followed by restoration and alteration to provide for Museum use.

Major Recommendations:

1. Maintain the roof, replace gutters and downpipes (refer page 10).
2. Investigate and stabilize the structure (refer page 6).
3. Renew electrical wiring, improve security and fire prevention measures (refer page 27).
4. Repair external roof cornice and repaint all external woodwork (refer page 12).
5. Remove pipes and conduits, vents, etc. and repair render (refer page 11).

The Conservation Analysis and a statement of Museum requirements will provide guidelines for further work on the site and inside the house.

7. REGULATIONS

Several aspects of the building do not comply with the present Victoria Building Regulations for use of the building as a Museum (class IXB).

There could be difficulties in providing satisfactory fire protection and safety measures because of the existing construction and historical and aesthetic qualities of the interiors. Smoke isolation of the present stair (which could be done with frameless glass screens) may be required and possibly a new external stair and provision of exit signs and emergency lighting. Sanitary facilities will be needed and could be installed in the northern wing and/or room 19 (some of the existing facilities could be adapted as a temporary measure). Facilities and access for the handicapped are also required.

Recommendation:

Consult with the Kew City Building Surveyor and the Metropolitan Fire Brigade and negotiate solutions acceptable to all parties.

5. Fire Detection

Fire detection is not required under the code but if it was felt that such a system was desirable then we would recommend that a Very Early Smoke Detection and Alarm (VESDA) system be installed as this would provide the fastest response time and be the least conspicuous. The system samples air from each room via a small capillary pipe system which could be concealed above the ceiling roses in each room and installed at the same time as the wiring. Smoking would not be possible unless the system was isolated during occupied hours..

6. Security Surveillance

We assume that each door and window will be provided with secure locks or fasteners in which case what further degree of security is required by the client. The provision of detectors in the room is both unsightly and impossible to conceal however this may also act as a deterrent.

It may be possible to install infra-red detectors in the 2 major corridors which will provide cover assuming an intruder moves from one room to another. Perhaps it is best to discuss this matter in the future together as a group after the client has had time to consider further.

Lighting cont'd

Chandeliers or other suspended lights could be provided instead, switched from a central switchpanel located on a wall or in a cupboard in a non critical area elsewhere in the building.

ii) Emergency Lighting and Exit Signs

The building is classified as a 1XB building in the VBR's and signs will be required under their requirements. How this can be done without damaging some decoration is extremely difficult and it may be better to seek some dispensation in this instance.

iii) Power

The least disruptive means of providing power in each room may be to provide floor mounted outlets in the corners where people are least likely to trip over them. On the first floor, some flooring will have to be removed to wire to the new lights and the power outlets could be fitted at the same time. These outlets could be sized so as to provide sufficient power to run standard light fittings or other equipment during exhibitions or other functions.

4. Fire Services

The VBR's require that a fire hydrant and hose reel be installed on each floor of the building. At present a hydrant exists at the top of the stairs on the first floor and as the damage to the walls has already been done, it may be wise to leave this fitting here and include a hose reel beside it, which can be mounted on a bracket secured to the floor without incurring additional damage.

We also propose that a fire hydrant and hose reel be installed in a non critical area on the ground floor provided no point on that floor is more than 24 metres from it measured radially which is a requirement of the regulation.

A fire extinguisher will be required beside the electrical switchboard.

Further an Early Warning and Intercommunications System in accordance with AS 2220 is not required in this instance.

- b) To find a means of reticulating conditioned air throughout the building without destroying the interior decoration. The usual means of installing air grilles in walls, ceilings or floors is of course unacceptable in many instances.

A possible solution which may prove acceptable would comprise the following:

- i) Separate split heat pump airconditioning systems serving the Ground and First Floor with the fan-coil units located in the building and their associated condensing units located remote from the building and concealed in such places as garden beds.
- ii) A Ground Floor fan-coil unit located in the basement. Ductwork could run in the underfloor space and serve outlets located in the floor near the windows. The major detraction here is that holes would have to be cut into the existing floors.
- iii) A First Floor fan-coil located in the roof space. Ductwork could run in the roof space and serve outlets located in the chimneys in the blank wall sections below the decorated band under the cornices. Ducts to these grilles could drop in the chimney from the roof space above. The detraction here is that holes would be required in the walls to mount the supply registers which would be out of keeping with the period of the place.
- iv) Air could return to the fan-coil units via the corridors. We recommend that doors be left ajar to relieve air into the corridors, as installing grilles in the doors is not an acceptable option.

3. Electrical Services

A lot of the electrical wiring is very old, a fire hazard and should be replaced. Further, many of the conduits in the rooms to light switches and power outlets run over the decorated walls or skirting boards and should be carefully removed without causing further damage. The problem is to still provide light and power to the rooms once this is done. The walls are solid and there is no chance of concealing the wiring there, however the following proposal may be acceptable.

i) Lighting

Traditionally lighting was provided by gas lights suspended from the ceiling roses.

REPORT ON SERVICES AT VILLA ALBA, KEW

BIBBY RUSDEN THOMSON PTY LTD
CONSULTING ENGINEERS

This report was prepared to investigate the MECHANICAL, ELECTRICAL and FIRE SERVICES serving the above premises and to make recommendations regarding what should be done to both comply with regulations and preserve the building. The intention is to discuss the principles only at this stage leaving the details of how this can best be implemented to the design stage of the project should it proceed.

For clarity we shall discuss each service separately under the following headings.

1. General
2. Mechanical
3. Electrical
4. Fire Service
5. Fire Detection
6. Security Surveillance

1. General

The two important aspects which must be considered when analysing the services are:

- a) Preservation of the building and painted decoration and
- b) ensuring that whatever needs to be done makes the least impact both visually and physically.

This may mean that a compromise is inevitable in some instances which we recommend be discussed as a future exercise between all parties where all ideas can be vented, rather than being confined to our views in this report.

2. Mechanical Services

To provide both humidity and temperature control it will be necessary to aircondition the building. A heating only system would improve humidity control during the winter months but would have no control in summer. We will also need to be advised whether low humidity is a problem.

The problem here is twofold:

- a) To conceal the ductwork and equipment which is relatively large and therefore quite difficult to do.

6. SERVICES

For the building to function as a Museum, for preservation of the fabric and decorated surfaces, and for safety and security, services need to be installed. These include Mechanical, Electrical, and Fire Services. These may be hidden in roof and floor spaces and in chimneys. For preservation of the painted decoration a stable temperature and relative humidity is required (as stressed by Kosinova Thorn). This can be achieved by a mechanical ventilation system, assisted by roof insulation and possibly external shutters to west facing windows.

Bibby Rusden Thomson, consulting engineers, discuss the requirements and possible solutions in their report, on the following pages.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 27 cont'd		
External Door	Door with etched pattern side panes and highlight.	
Room 28 (Pantry)		
Floor	Bluestone slabs.	
Walls	Plaster in good condition. Evidence of roof leak over south door. High timber skirting.	Repair.
Ceiling	Plaster water damaged.	
Fittings	Shelves to 3 sides and storage bins to north side. Gas meter.	Remove.
Door	Side panes and hopper highlight with flywire. Door has louvres to lower panel which do not appear to be original. Interesting rim lock.	Restore.
Room 29 (converted to Bathroom)		
Floor	Timber floor in poor condition partly covered with linoleum and lead in W.C.	Repair.
Walls	Plaster in reasonable condition with partition and wall linings.	Remove partitions etc. and repair.
Ceiling	Partly fallen down.	Restore.
Fixtures	W.C. pan, bath, basin, rails, etc.	Remove.
Windows	Lower sashes altered to provide vent, east window later design and appears to have replaced door.	Restore.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 24/25 (Passage/Lobby)		
Floor	Bluestone slabs with bluestone covers (with ring pulls) to stormwater pits, one each side of south door.	
Walls	Painted plaster extending into arched reveals of door (missing section to south door), partition, skirtings plain rendered.	Repair. Remove partition.
Ceiling	Plaster reasonable condition except for cracks at east end.	Repair.
Fixtures	Downpipe near south door. Plumbing pipes high on south wall. Concrete troughs. Switchboard.	Reinstate both cast iron downpipes. Remove. Remove. Remove/replace.
Room 26		
Floor	Timber boarding lino covered, framing timbers feel insecure.	Investigate and repair/replace.
Walls	Plaster in reasonable condition, crack in south west corner. Door on north wall has plain architraves and was moved to the west (to allow installation on troughs in Room 27).	
Ceiling	Plaster reasonable condition.	
Fittings	Large original bench cupboard.	
Room 27		
Floor	Bluestone slabs.	
Walls	Plaster good condition except in south east corner (where copper removed?) no skirting.	Repair.
Ceiling	Plaster good condition, large ceiling vent and manhole. No cornice.	Remove vent.
Fixtures	Trough unit exposed pipes shelves.	Remove trough and pipes.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Ceiling	Painted plaster with some cracks and missing plaster and in cornice over north door.	Repair.
Fixtures	2 slow combustion heaters, flues and ducts, curtain rail.	Remove.
Room 22 (Kitchen)		
Floor	150 square terra cotta tiles part replaced. No skirtings.	Retile replaced tiles to match original.
Walls	Appear sound.	
Ceiling	Plaster good condition except where missing cornice and ceiling in south west corner patched. Manhole.	Make good.
Fittings	Original kitchen dresser James Mc Ewan & Co. wood stove with timber mantleshelf. Sink cupboard unit installed later and windows altered. Exhaust fan to east wall, vents.	Restore. Restore. Remove.
Room 23 (possibly Scullery)		
Floor	Timber boarding.	Repair.
Walls	Painted plaster with flush bead moulding at high level to west wall. High timber skirting except to east wall (sink unit on this wall?).	
Ceiling	Plaster - some cracks.	
Fireplace	High opening and wide hearth. Timber mantleshelf.	
Fittings	Cupboard and shelves to south wall.	
Door to Room 29	Plain architraves suggesting later doorway.	

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 19 (converted to showers/toilet)		
Floor	Concrete with granolithic finish and coved skirtings (concrete slab forms ceiling to basement).	Remove grano, kerbs, etc., and refinish.
Walls	Painted plaster with curious flush bead moulding at south west corner. Wallboard partitions linings and ducts.	Remove partitions etc. and repair.
Ceiling	Painted ceiling with some cracks at west end and to cornice.	Repair.
Window	Louvres fitted to lower half.	Restore.
Fixtures	W.C. pans, basins, mirrors, etc.	Remove.
Room 20 (lower hall)		
Floor	Marble laid to pattern skirting rendered with blocks missing to architraves to door room 3.	Clean. Replace.
Walls	Overpainted plaster in good condition.	
Ceiling	Original painted paper appears sound except for some missing papers, some cracks.	
Room 21 (long room)		
Floor	Timber boarding - appears to be original 100 mm wide boards at eastern end with 110 mm wide replacement boards at western end.	Sand and polish.
Walls	Overpainted plaster sound condition. Evidence of damp east of north door and cracks over door. Wall replastered around hatch to kitchen (not original). Rendered skirting and architrave blocks to door 24.	Repair. Remove and repair plaster. Repair.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 16 cont'd		
Ceiling	Pressed metal. Access hatch to roof.	Remove and restore original ceiling.
Room 17 (Under stair cupboard)		
Floor	'Minton' tiles.	Clean.
Walls	Painted crazed plaster with evidence of previous damp.	
Ceiling	Plaster.	
Window	Double hung sashes with patterned etched glass. Upper sash extends behind hinged panel above stair landing.	
Fittings	Shelves.	
Room 18 (Stair Hall)		
Floor	Patterned marble with moulded rendered skirting	
Walls	Painted plaster with some cracks especially over window and to arches, window head and sill out of level.	Repair.
Ceiling	Original painted with cracks. Large crack in south west corner extending into cornice.	Repair.
Staircase	Timber with painted spandrel panels, carved and gilded balusters, polished handrail, elaborately carved newel post surmounted by bronze cherub with lamp standard.	Restore.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATIONS
Room 12 cont'd		
Fixtures	Fire hydrant.	
Room 13 (converted to toilets)		
Floor	Sheet rubber with sheet lead to W.C.'s.	Remove and reinstate timber floor.
Walls	Painted plaster with wallboard partitions and linings. Crack over window and to the side. Skirtings not original.	Remove partitions etc and repair.
Ceiling	Hardboard panel over centre of plastered ceiling. Hole for vent.	Repair.
Window	Sill badly weathered with louvres fitted to lower half.	Restore.
Fixtures	W.C. pans, basin and mirror.	Remove.
Room 14/15 (En Suite Bathroom and linen closet*).		
Floor	Concrete slab (poured on original floor construction) with granolithic finish, coved skirtings and kerbs.	Remove (if possible to do without damage to original)
Walls	Painted plaster with wallboard partitions, linings and ducts.	Remove partitions etc. and repair.
Ceiling	Painted plaster with manhole.	Restore.
Window	Sloping lower sash to form inlet vent.	Restore.
Fixtures	Bath, basins, showers mirrors, etc.	Remove.
Room 16 (Upper Tower Room)		
Floor	Timber boarding partly rotted.	Repair and replace circular stair.
Walls	Sound.	

*Established by Kosinova Thorn

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 10		
Floor	Timber boarding recently polished.	
Walls	Plaster in good condition.	
Ceiling	Over painted plaster in good condition except for cracks in cornice in north east corner, and at chimney breast.	
Fireplace	White marble with tiled cast iron grate, tiled hearth.	
Room 11		
Floor	Timber boarding	Sand and polish.
Walls	Overpainted plaster in good condition except for cracks and water damage on north wall at west end, some cracking to south wall.	Repair.
Ceiling	Painted plaster with cracks in north west corner and cornice. Water damage round ceiling rose.	Repair.
Fireplace	Polished slate (?) mantelpiece with painted decoration. Cast iron tiled grate. Tiled hearth.	
Room 12 (Upper Hall)		
Floor	Timber boarding with a number of loose boards	Repair, sand and polish.
Walls	Overpainted plaster generally sound. Crack to central arch and arch to stair hall.	
Ceiling	Overpainted paper in poor condition and partly fallen down.	Reinstate.
Doors	Door to Room 15 relocated and new door to room 13.	Reinstate original.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 7		
Floor	Timber boarding	Sand and polish.
Walls	Painted plaster sound. Duct to north wall (east of fireplace)	Remove duct and pipes.
Ceiling	Painted. Cornice cracked and missing at duct.	Repair.
Fireplace	Mantlepiece etc. removed and flue installed.	Remove flue and replace mantlepiece etc.
Room 8		
Floor	Timber boarding	Sand and polish.
Walls	Plaster, some cracked, part of the south wall has been replastered.	
Ceiling	Painted plaster in fair condition.	
Fireplace	White marble with cast iron grate. Tiled hearth.	
Fittings	Stove and sink unit.	Remove.
Room 9		
Floor	Timber boarding.	Sand and polish.
Walls	Painted plaster in sound condition. Duct and pipes to east wall.	Remove, repair and refit skirtings.
Ceiling	Original painted plaster, some cracks. Cornice cracked on north wall, at north west corner and at chimney breast.	Repair.
Fireplace	White marble with tiled cast iron grate. part damaged. Asbestos cement flue from below. Tiled hearth.	Repair.

5.2 ROOMS cont'd

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 4 (Tower Room)		
Floor	Timber boarding, mostly bare wood.	Sand and polish.
Walls	Painted plaster. North wall water damaged.	
Ceiling	Removed but fibrous plaster cornice remains.	Replace original ceiling.
Door	Lock and knobs missing	Replace.
Circular Stair	Removed	Replace.
Room 5		
Floor	Timber boarding.	Sand and polish.
Walls	Painted plaster, cracks in South West corner and over south window.	Repair.
Ceiling	Part repainted. Cracks especially south west corner.	Repair.
Fireplace	White marble with cast iron grate and tiles. Tiled hearth.	
Room 6 (Main Bedroom)		
Floor	Timber boarding with raised patterned veneered border.	Sand and polish.
Walls	Painted plaster in sound condition, plaster patched on north wall where door to en suite bathroom removed.	Reinstate door.
Ceiling	Part repainted, cracks especially south east corner.	Repair.
Fireplace	White marble with unusual cast iron and tiled grate. Tiled hearth.	

5.2 ROOMS

ELEMENT	DESCRIPTION	RECOMMENDATION
Room 1		
Floor	Timber with damaged raised veneered timber border.	Sand and polish. Repair veneer.
Walls	Painted plaster. Structural crack below west window and water damage and cracks on north wall.	Repair.
Ceiling	Good condition - some cracks.	
Bay Window	Plaster to arch soffite missing.	Replace.
Fireplace	Mainly black marble mantelpiece with tiled fireplace and hearth.	
Room 2		
Floor	Timber in good condition.	Sand and polish.
Walls	Papered plaster, walls appear sound but some cracking near north east corner. Evidence of damp south of fireplace and west of bay window.	
Ceiling	Painted paper sound but cornice damaged.	
Bay Window	Skirting damp damaged.	
Fireplace	White marble mantelpiece with bronze (?) insert tiled and cast iron grate, tiled hearth.	
Room 3		
Floor	Timber with raised veneered border.	Sand and polish.
Walls	Painted plaster in good condition.	
Ceiling	Painted paper in good condition.	
Fireplace	Black polished slate(?) and marble mantelpiece with cast iron grate. Tiled hearth.	

5. THE INTERIOR

5.1 GENERALLY

Note: A description of the interior decoration is not included.

ELEMENT	DESCRIPTION	RECOMMENDATION
Windows	Timber double hung sashes.	Restore and repair.
	Top sashes nailed shut.	Make operate.
	Some bottom sashes altered to provide inlet vents others fitted with glass louvres.	
	Some sash cords broken.	Replace cords and repair pulleys.
	Some panes cracked.	Replace.
	Sash fasteners not original.	Replace to match 1 original. Fit new security bolts.
Doors	Original locks need repair. Some hardware not original.	Repair. Remove and replace to match original. Fit new security locks to external doors.
	Night latches.	Remove and patch.
Walls	Wall vents, hooks and plugs installed. Holes.	Remove and patch plaster. Fill.
Electrical	Power points and conduits fixed to skirtings.	Remove and repair.
	Switches on walls. Pendant lights and fixing plates on ceilings.	Remove and patch. Remove and repair.
Skirtings	Generally high moulded timber except for skirtings in rooms 18 (lower stair hall) 20 (lower hall) 21, 24 & 25 which are rendered.	Repair.

4.10 TOWER

Recommendation:

Consult with a metals conservator or corrossions chemist and obtain advice on treating iron member in situ and filling cracks with suitable grout. If not practicable demolish top of parapet, treat or replace iron member and rebuild.

4.6 CORNICE

Most of the timber cornice is intact and appears to be sound although badly weathered. However, some parts have rotted away due to leaking gutters and blocked downpipes.

Recommendation:

Remove rotted timber, repair with sections to match original and repaint in original colours and finishes.

As possums enter the roof spaces via holes in the cornice, the holes need to be covered as a temporary measure (and possums and possibly pigeons removed).

4.7 TIMBER CANOPY OVER DOOR TO ROOM 23

This does not appear to be original.

Recommendation:

Remove and repair render.

4.8 WINDOWS AND DOORS

Most of the timber appears sound but the paint is weathered and in some areas bare. Flywire doors and frames have been added to the original door frames. Adjustable louvres have been installed in windows to Passage 25 and Room 13. Other bottom sashes have been altered to provide inlet vents (refer under INTERIOR).

Recommendations:

Restore to original condition and repaint in original colours and finishes.

4.9 STEPS, THRESHOLDS AND PAVING

These are generally in good condition but are discoloured and dirty.

Recommendation:

Clean.

4.10 TOWER

There is a large horizontal crack to the parapet caused by corrosion of an iron member built into the brickwork.

4.2 Render Cont'd

Cracks may be seen over and below the windows to the Stair 18 and Understair Cupboard 17. These have been patched. There are also cracks through lintels over windows.

Some areas of patched render to west window to room 1 east window to room 2 (which are not original) do not match the original render. There are numerous holes, cracks, and breaks in the render and mouldings where pipes, etc. have been installed and altered.

Brickwork is visible below the rendered plinth on the west, south and east sides where the ground has been washed away.

Recommendations:

Stabilize drummy render and minor cracks with an appropriate grout.

Rake out major cracks (refer Report on the Structure page 9) and repair with matching render.

Repair sills where damaged.

Repair render when pipes and conduits, etc. are removed.

Clean render (including south entrance).

4.3 PIPES, CONDUITS AND FIRE ESCAPES

Sanitary wastes and vents, heating pipes, cold water pipes, electrical conduits and light fittings and wrought iron fire escape landings and ladders have been fixed to external walls.

Recommendations:

Remove pipes and conduits, etc.

Repair brickwork and render (including string moulds, plinths, sills, etc. where damaged).

4.4 VENTS

Air vents set in rendered walls include metal room vents and metal/terra cotta sub-floor vents.

Recommendations:

Remove vents, patch brickwork and render.

Replace sub-floor vents with vents to match original.

4.5 CHIMNEYS

Most rendered chimneys and terra cotta chimney pots appear sound but some are cracked.

Recommendation:

Repair.

4. THE EXTERIOR

4.1 THE ROOF, ROOF GUTTERS AND DOWNPIPES

The roof of Welsh Bangor slates is generally in sound condition and has been partly renailed (the inner parts).

The valley and box gutters have been replaced and ridge cappings reused and painted. The tower roof has been recovered with 5lb lead and the outlet enlarged so that leaves are washed away. A new small rainwater head and downpipes have been installed to discharge water to the main roof.

Some lengths of the original cast iron spouting have long lateral cracks (indicating a weakness in the cast iron) and these have been caulked up and the joints sealed as a temporary measure. Two lengths of gutters have been replaced on the south side with 20 gauge zinc-anneal of profile similar to the original. The two square cast iron downpipes on the east and west sides of the building have been cleaned out. There is evidence of rusting at the joints and the downpipe on the west side is fractured on the side facing the wall. Two downpipes on the north side have been partly replaced. Two downpipes from the north side of the upper roof have been partly replaced and diverted (these originally penetrated the lower roof each side of door to room 24).

A badly weathered louvred vent is located over the Kitchen with a large tank on top.

Recommendations:

Check roof regularly and remove leaves from tower, bay windows and gutters.

Install PVC downpipes within square downpipes (on east and west sides of building) with copper rainwater heads inside eaves.

Replace other cast iron downpipes.

Repair roof when vents etc. removed.

Remove tank over Kitchen and restore louvred vent.

Replace roof eaves gutters with new iron gutters cast to match original (this should be done at the same time as repairs to the timber cornice/fascia).

4.2 RENDER

There are numerous hairline cracks in the external render, particularly on the west and south sides. Some of the render is drummy especially to the plinth and some window sills. One rendered quoin on the west side of the tower is missing.

We understand that from a conservationist point of view, as far as possible, the structure should be repaired and not reconstructed. We further understand that the intention is to eventually open the building to the public in some way.

Therefore, in our opinion, 2 steps are necessary:

- a. Architecturally decorative elements must be made secure.
- b. Structurally, reasonable integrity must be restored.

Along these lines therefore, our recommendations structurally are:

1. Cracking/Movement of Southern Third
There are three precautionary action alternatives:
 - (i) underpinning,
 - (ii) below ground cut-off wall,
 - (iii) paving protection.
 Of these, the first 2 are very expensive and not necessarily totally effective. Therefore, the 3rd alternative, protective paving, 1.5 to 2.0m wide, is recommended as a minimum sensible precaution.
1. In conjunction with this, external epoxy injection of major brickwork cracks, via drilled in nipples at say 200mm centres, is recommended to restore structural integrity. This necessitates at least a 50mm wide groove being made in the render at cracks, but generally this will have to be done to repair the render anyway.

Generally this render grooving can be considered as an exploratory step in determining severity of brickwork cracking, which can be carried out in each case before epoxy injection is positively decided upon.

The epoxy is also intended to form an external moisture barrier, but may need a more positive groove sealant over it.

2. Rusted Iron Lintels
The normal structural technique is to sand blast and re-apply protective coating, but this may be too brutal in this case. Depends on results of further probing. It is assumed that a more acceptable conservationist/structural technique can be found and used.
3. Other Items
These, if any, are dependent on the results of further inspection.

2. Other associated cracking (in plaster ceiling) can be seen as follows:
 - a. Severe differential cracking of plaster ceilings at both storeys of both Rooms 1 and 2 in the South-West and South-East corners of each room respectively.
 - b. Similar, but slightly less severe, cracking in the North-West and North-East corners respectively.

This cracking is a strong indication that the relatively stiff horizontal timber 1st Floor and Roof diaphragms are hanging on to the Central Third-2 storey structure, resisting the tilting of the Southern Third, resulting in this ceiling cracking.

3. Across the South wall, 2nd storey, medium-severe diagonal/vertical cracks occur at almost all window jambs extending well up into the window heads. This seems to indicate differential foundation movement along the South wall.
4. Elsewhere in the structure, window head/sill moderate cracks occur frequently.
5. At several horizontal window heads, the old iron lintels have suffered medium to severe corrosion, resulting in associated render cracking.

FURTHER INVESTIGATIONS

It is recommended that the following further investigations be carried out:

1. 3 to 5 external inspection holes to be hand excavated to the perimeter of the Southern Third for footing/foundation information.
2. Probing at mid-span of iron lintel, at most severely corroded location, to check lintel integrity.
3. Clean, safe, well lit (via lead lights) conditions to be made available, to allow inspection of roof ceiling space to be carried out, for general overall roof structural integrity check.
4. At Room 14/15, where recent concrete floor slab occurs (possibly to be removed to restore existing condition), probing for timber floor construction under, and assumed major beam under North wall of this room.

REPAIR RECOMMENDATIONS

Structurally, the overall impressions are of a generally sound building, in fairly good condition considering its age, with no known items requiring urgent repair for safety reasons (other than attention to various decorative elements which have an ongoing potential to fall off).

PRELIMINARY REPORT ON EXISTING STRUCTURAL CONDITIONS AT
VILLA ALBA, NOLAN AVENUE, KEW.

Cargill Design Consultants Pty Ltd
Consulting Structural and Civil Engineers.

INTRODUCTION

This report is to be read in conjunction with the report by Mockridge, Stahle & Mitchell Pty Ltd, Architects.

Messrs David Eyres and Laurie Cargill carried out a visual inspection on 11 November 1987. Subsequently the following documents were made available:

- MSM Drawings
 - Site and Basement Plan
 - Ground, First and Tower/Roof Plan
 - Elevations
- 14 page extract from Kosinova Thorn Report of Aug/Sept 1986.

Reference will be made in this report to a N-S division of the building, for descriptive purposes, into a Northern Third, Central Third, and Southern Third.

The Northern Third is understood to be dated about 1860, and the 2 storey Central Third & Southern Third, 1883.

The structure is generally assumed to consist of:

- massive brick (or rubble filled brick) bearing walls
- timber floor and roof framing
- iron lintels (with an occasional iron beam)
- brick or non-existent footings.

EXISTING CONDITIONS REVEALED

The inspections were made visually, standing on the ground externally, and Ground Floor & First Floor internally.

1. The most significant structural brickwork cracking occurs at the Western junction between the Central Third & Southern Third as follows:
 - a. at and near the West window of Rooms 17/18 of the West elevation. These are generally diagonal (orientated up to the South) 5mm cracks extending full height above lower and upper window heads.
 - b. inside Room 1, at the North face near the West end, similar cracks are evident. At the same corner, West face, there is a severe 5mm horizontal crack about 2.5 m long (indicating a possible local settlement of the wall footing).

Both of the above conditions indicate an almost certain N-S tilting of the whole of the 2 storey structure at Room 1 (in fact the whole of the Southern Third).

3. THE STRUCTURE

The structure of the building is generally sound, however there is cracking in the walls and subsidence due to seasonal moisture changes in the ground and to leaking or overflowing roof gutters, downpipes and/or drains. There is also cracking in ceilings due to differential movement of masonry walls and roof and floor framing.

This is described in the Preliminary Report on Existing Structural Conditions on the following pages.

2.2 VILLA ALBA AS A MUSEUM

As a museum, Villa Alba needs an appropriate setting. This can best be provided by restoring the garden. Consideration needs to be given to access by the public, access for services and deliveries and provision for future storage and working areas which may not be accommodated within the existing building.

To provide for this in the future, the site boundaries need to be established now, and for this reason the proposed eastern boundary is shown on the site plan.

Recommendations:

Establish the requirements for a museum.

Prepare a master plan for the site including a landscape garden plan.

Legally establish the site boundaries.

2. THE SITE

Villa Alba is situated in the hospital grounds. The Western side of the house is about 6 metres from the Walmer Street boundary and the North and South sides close to hospital wings which detract from the appearance of the house. On the East side is a pleasant, well established and cared for garden.

Several garden features are associated with the house including bluestone steps, rendered retaining walls (incorporated in the Northern hospital wing), an octagonal garden bed (originally a fish pond), base walls and paving to a conservatory, brick base to boundary fence, stone and tiled paving etc. *

The yard on the west side of the house is used by the hospital gardeners as a work area for potting seedlings, etc. and for a garden shed. Paving in this area is of tile and marble pieces. Other paved areas of red and cream terra cotta tiles laid on the diagonal are original. The garden and lawn on the East side slope towards the house. Several trees and shrubs are close to the house.

Downpipes discharge into pits with bluestone or metal covers. The stormwater drains collect in a pit south west of the house and discharge into the street drains. These have been cleared.

The sewerage drains were originally installed about 1911 and later altered when the building was converted to nurses' accommodation. The drains are shown on the two M.M.B.W. plans included.

Recommendations:

Remove the gardeners' yard and shed to another part of the hospital grounds.

Remove clothes hoist.

Collect together all pieces of marble, loose tiles, etc., cast iron downpipes, gutter sections, etc., which may have been part of the original fabric and store in a safe place.

Remove shrubs, trees and ivy close to the building.

Replace timber fence with fence to match the original.

Relay original paving and gravel paths over a concrete slab to the perimeter of the building. Relay original paving and gravel paths over a concrete slab to the perimeter of the building to drain away from the building (refer Report on Structure). This may involve relaying some drains. Restore garden features.

*

Note: Other garden features, no longer existing, can be seen on the 1974 M.M.B.W. plan and include entrances to the property, driveway, garden beds, gravel paths, billiards room, fernery, summer house and an outbuilding on the site of the present clothes hoist.

1. INTRODUCTION

Villa Alba is in the grounds of the Mount Royal Hospital Annexe, Henry Pride Geriatric Centre, Nolan Street, Kew. The house in the past has been used for nurses' accommodation.

Villa Alba is a nineteenth century house of Victorian Italianate style largely dating from 1882-1883 when it was remodelled and enlarged for William Greenlaw, General Manager of the Colonial Bank of Australasia. The building is remarkable for the painted decoration of the interior.

The house contains about twelve main rooms in a substantial two storeyed wing, which may have been part of the original house, on the north side. The main outlook is to the south.

Villa Alba is a rendered brick building with a slate roof. The exterior is substantially Italianate in design, with the exception of the block capitals to window architraves, the proportions of the bay side windows and tower windows, and the tower balustrade which are Norman in character. These features are unusual, but it is the quality of the interior decoration which makes this house unique.

PREFACE

This report records elements of the building in its present state and makes recommendations where practicable. These recommendations are made in the light of present knowledge and could change when the Conservation Analysis is completed and the requirements for a museum are known. A description of the interior decoration is not included as this is fully covered in the Kosinova Thorn Report.

ACKNOWLEDGEMENTS

We acknowledge information gained from the following sources:

Mount Royal Hospital

Villa Alba Preservation Committee

Historic Buildings Council

M.M.B.W.

Kosinova Thorn Report August/September 1986

Measured Drawings prepared by R.M.I.T. students

Melbourne Roofing Co. Pty Ltd

Cargill Design Consultants Pty Ltd
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Bibby Rusden Thomson Pty Ltd
(Consulting Engineers)

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VILLA ALBA SURVEY

A report on the fabric for Mount Royal Hospital
by Mockridge Stahle and Mitchell Pty Ltd
Architects
December 1987

APPENDIX J

Room 27

Completely overpainted. Original is plain walls.

Room 28

Completely overpainted. The cornice is of a plainer pattern than in other rooms.

This room would seem to be the original pantry.

Room 29

Not inspected.

12) Condition

The fabric of the room is in moderately good condition.

14) Recommendations

Further investigation is required once room has been emptied.

Room 26

- 1) Summary This room has been altered to no obvious advantage. There was originally a built in/walk in cupboard in the NW corner, the dimensions of which can readily be discerned. The door in the north wall has been moved, from being parallel to the outer door, slightly to the left. The skirtings that cover these alterations are of a different profile. Original cupboards without furniture. The whole room is overpainted.

- 2) Skirtings The skirtings are of two types. The bulk of the room has the same profile as the front of the house but where Room 30 existed, new skirtings have been added.

- 3) Walls The in built closet has had blue distemper on the north and west walls. The walls of the room are a yellow/tan with no dado or frieze.

- 4) Picture rail Of a unique profile and most probably not original. The time available was too brief to ponder these details.

- 6) Cornice A uniform red/pink.

- 7) Ceiling The ceiling is the same colour as the walls.

- 9) Architrave The south architrave is contemporary with the door.

- 10) Door Both doors seem to be original and are painted a darker shade of the wall colour. The north door has been moved westwards.

- 11) Window Original. Overpainted.

Room 23

Completely overpainted. Original walls are a plain colour.

Room 24

Completely overpainted. Damaged in the SE corner.

Room 25

Completely overpainted.

Room 22 - Kitchen

- 1) Summary As this is now the caretakers quarters we looked only briefly to establish the level of decoration rather than identifying every detail.
- 3) Walls The walls do not show a dado or frieze and have no pattern, however the few cross-sections taken indicate that this room has been painted many times and that the painting system most resembling the front of the house is preceded by 3-4 cream/white layers. This together with the wall thicknesses suggest this to be an earlier room.
- 6) Cornice Original. Overpainted, with some damage in the SW corner.
- 7) Ceiling It appears from microchemical tests on the cross-section that this ceiling was first papered. It may well be that the ceiling was replaced in 1883. None of the many paint layers suggest that the ceiling predates the front of the house.
- 8) Rose Intact.
- 9) Woodwork All of the doors and architraves and most importantly kitchen dresser remain intact. The dresser was first varnished.
- 12) Condition The only damage is a large loss to the SW cornice, about 2.000m in all.
- 14) Recommendations Further investigation is required to establish the significance of the many paint layers in this room. The croos-sections indicate that the 1883 scheme is underlain with schemes from the earlier house. The whole sequence of events can be established but this is difficult while the room is occupied.

- 9) Architraves Originally woodgrained to imitate dark oak.
- 10) Door Woodgrained dark oak.
- 11) Window Woodgrained dark oak.
- 12) Condition 1) A leak down the north side has caused part of the ceiling and cornice to collapse and the paint on the walls to peel off.
- 2) Dogs have severely damaged the doors and architraves.
- 3) Slight disadhesion of the paint is apparent in isolated places around the walls.
- 13) Emergency Conservation Some consolidation was carried out around the north door but the paintings, given their importance, should be looked at thoroughly. This would be a priority.
- 14) Recommendations 1) In the short term it is essential to carry out an extensive consolidation of the walls in this room before any other work is done in the house.
- 2) In the long term there is no alternative to complete uncovering of this most important painted room.

Room 21

- 1) Summary In decorative terms this room shares with Room 9 the highest level of decoration. The Argus describes the walls as having scenes of Sydney and Edinburgh within an architectural framework of columns and balusters.
A small window through the overpaint confirmed the presence of the paintings as described. Raking light revealed further elements of the Royal Arms over the west doorway and another coat-of-arms over the east.
This technique also confirmed the entirety of the painted decoration, although sadly the ceiling paper has been removed.
The whole room has been overpainted.
- 2) Skirtings The skirtings have been run in render and are painted black.
- 3) Dado Originally painted black with trompe l'oeil panels in browns.
- 4) Filling Contains the scenes referred to in the Argus and includes the two coats-of-arms.
- 5) Frieze Part of framing for paintings.
- 6) Cornice Overpainted. Damaged and missing in part over north door.
- 7) Ceiling Microchemical tests show the presence of starch paste against the plaster. This indicates that the first treatment was on lining paper and since removed.
- 8) Rose There are three small roses. The two outer ones are of the same pattern.

Emergency Conservation (cont.)

the paper to darken and, if too extreme, become glossier.

The refractive index of the medium is equally important. Calcium carbonate used as a pigment in the distemper, and many other white extenders, have a refractive index of the range 1.5-1.6. This is coincidentally the range of the majority of natural and synthetic resins used as consolidants.

We have therefore used a resin of low refractive index (BEVA 371) and starting with a low concentration arrived at saturation point (i.e. maximum resin content with no visible staining). This became a 6% solution of BEVA but the process is not an immediate 100% adhesion. This ceiling will therefore require further treatment after 3-6 months to secure the paint completely.

- 14) Recommendations
- 1) Further consolidation is required for the flaking distemper in the south end of the ceiling.
 - 2) All exposed surfaces should be cleaned.
 - 3) Paint removal should be undertaken to establish a suitable technique and to determine the feasibility of uncovering this stencilled decoration.

- 7) Ceiling Original distemper on lining paper with cherub roundels painted in oil.
It is notable that the distemper decoration, including the stencilled oval border to the cherubs, has been completed before the blue sky colour was applied. This suggests an independent sequence of painters, i.e. the painter who painted the distemper ground did not paint the oil ground.
- 8) Rose There is no evidence of light fittings on the ceiling. The Argus 1884 mentions cherubs holding burners on pedestals and this, as in the stair and upper halls, seems to be the only light. Further paint removal in these areas may reveal evidence of wall brackets.
- 9) Architrave All original except around door 19 which has been painted brown.
- 12) Condition The walls and woodwork are all stable although the skirtings are badly scuffed. The ceiling is in extremely unstable condition. Most obvious is the hanging paper but this is less serious than the disadhesion of the distemper from the paper. The oil painted ovals are all stable.
- 13) Emergency Conservation Much more work than expected has gone into the south hall to re-adhere the falling papers and consolidate the paint onto the paper. The hanging papers had curled and become brittle and any force would cause the paint to fall off. It was necessary to firstly relax the papers to get them to lay flat on the ceiling prior to re-adhering them with BEVA 371.
The flaking distemper, not surprisingly, has proved the more difficult task. Too much adhesive would saturate the pigment and alter the refractive index of the medium. The saturation would cause

Room 20 - Lower Hall

- 1) Summary The lower hall retains its original frieze, ceiling elements and woodwork.
The walls have been overpainted.

- 2) Skirtings The skirtings have been run in cement render of the same profile as the wooden skirtings of other rooms. They were first painted in the same colours as the upper hall but then improved in the central flat (member 5) by the addition of a gilt running anthemion on a blue ground, the same hue as the architrave blue. This later stencilling was carried out after the two pedestals (Argus 1884) were installed.

- 3) Dado Original. Overpainted.
On a brick red ground there is, over the skirting, an interlaced stencil of orange anthemion and blue husk ornament. The panel to the right of Room 2 was originally first run from right to left but then reversed.
Dado band: alternating foliage in gilt partitions.

- 4) Filling AS evident above the Room 2 doorway, the walls have been stencilled in chestnut leaves. The technique is similar to Rooms 6 and 15 where a yellow glaze has been applied over a blue ground to give a green. The lighter colour is then applied over this glaze in an opaque coat (refer to painting techniques). The glaze is very delicate and paint removal tends to damage it.

- 5) Frieze Original oil paint on paper.

- 6) Cornice Original.

- 6) Cornice The cornice is intact but overpainted.
- 7) Ceiling The ceiling has been overpainted but shows no evidence of a pattern.
- 8) Rose In raking light there is a faint impression suggestive of a removed rose. The hole having been run over in plaster which undulates slightly and shows an edge the size of a rose. Although the physical size of the roses varies (compare Rooms 1, 5, and 21) the contact area on the ceiling is more or less the same for the latter two types.
If there was a rose we can only adduce (not surprisingly) that it was not the type of Room 1.
- 9) Architrave Overpainted.
- 10) Door Overpainted.
- 11) Window This window contains the only surviving original latch in the house. No doubt because it is broken it was of no value to the person who removed the many lost fittings.
- 12) Condition Although it has been overpainted the room is in sound condition.
- 14) Recommendations Further investigation to determine the complete nature and significance of this room is required. Due to the brief inspection offered it was not possible to resolve all of the details.

Room 19

- 1) Summary This room has been converted into a hospital shower/toilet. As it serves as the caretakers private bathroom the investigation was brief. Of interest was the evidence of a much higher dado band suggestive of a previous bathroom.
A panel from the plumbing enclosure was removed on the north wall to reveal two different treatments. At a height of c.2.000m the plain brown gave way to a brown floral wallpaper.
It would be necessary to remove some more panelling to fully resolve this room.
- 2) Skirting has been removed.
- 3) Dado The cross-sections show this dado to be a maroon colour. In raking light there is no evidence of a pattern but the dado continues to a height of c.1.600m. The dado is surmounted with a stencilled band including star shapes (perhaps star fish?).
- 4) Filling From the north wall it seems that the wall is further divided at a height of c.2.000m, the lower part being brown and the upper part cream.
This evidence is confusing as there is a floral paper in browns terminating at this same junction.
Removal of further panels would best resolve this detail.
In the SW corner there is a corner panel in render with a rolled border. This suggests a fitting found in a bathroom or similar.
- 5) Frieze There is no frieze evident in raking light. If the paper on the upper walls proves not to be contemporary it would overlay and obscure any original frieze decoration.

14) Recommendations 1) The ceiling should be cleaned and some repairs made to the cracks.

2) The wall decorations should be treated in the same manner as their counterparts in the lower hall (Room 20) and dining room (Room 1).

Room 18 - Stair Hall

- 1) Summary The stair hall retains its original ceiling, stair, stair post lamp and etched glass. It also retains evidence of the curtain rods to the upper arch. The walls have been painted out but show a stencilled dado and chestnut leaf stencilled filling.
- 2) Skirting Remains intact and unaltered.
- 3) Dado Overpainted. The original is a blue diaper pattern similar to Room 1.
- 4) Filling Overpainted. The original matches the chestnut leaf pattern of the lower hall (Room 20).
- 5) Frieze The frieze could not be ascertained due to the difficult access for raking light.
- 6) Cornice Original, unaltered.
- 7) Ceiling Painted in the same manner as the lower stair hall.
- 11) Window Original, unaltered.
- 12) Condition The ceiling and cornice have suffered a very large crack in the south-west corner. This crack is however very stable. The rest of the ceiling is quite stable but inspection has not been as thorough as the more readily accessible ceilings.
- 13) Emergency Conservation Consolidation around the crack has prevented any paint loss in that area.

Room 17 - Under Stair Closet

- 1) Summary This closet remains almost entirely intact, including, most importantly, the shelves. The walls and shelves have been painted mauve and the ceiling blue. The whole has since been overpainted. The floor retains its original tiles.

- 2) Skirting Run in cement render with a single rolled moulding at the top. This has been painted the same mauve as the walls.

- 4) Walls All of the walls have been painted mauve.

- 7) Ceiling Overpainted. Originally blue.

- 9) Architraves All of the woodwork has been painted mauve.

- 12) Condition This room is in good condition and the retention of the original shelves makes them quite significant in the interpretation of other removed or altered closets in the house.

- 13) Emergency Conservation No emergency conservation required.

- 14) Recommendations To be repainted to specification. Not urgent priority.

Room 16 - Level 3 of Tower

- 1) Summary This room is uniquely important to the house in that it retains original plain paint. The walls here show the colour and texture of the original paint and will serve as a useful datum in all repainting of plain wall surfaces.

There have been two main alterations:

- 1) The stair well has been boarded over. Rain from above has rotted the inserted flooring and through this it is possible to see the joist trimming for the original opening. On the north side of the floor can be seen evidence of the circular cutting of the floor boards to surround a spiral stair.
- 2) The original ceiling has been partly removed and a later metal ceiling and cornice have been fixed over the remains.

2) Skirtings Original, unaltered.

3) Walls Original, unaltered.

6) Cornice Removed. Replaced by pressed metal.

7) Ceiling Original ceiling consisted of lath and plaster highlighted by four wooden coffers, one in each corner. These coffers remain painted blue and intact although the one with a hatch leading to the prospect has been overpainted with the metal ceiling. It would seem that these four coffers were merely to symmetrize the essential hatch to the prospect tower. This tower access has a sliding hatch which would, when closed, complete the balance, so obviously sought. Over the original joists a pressed metal ceiling has been fixed.

14) Recommendations All of the woodwork survives in various locations to enable this room to be fully reconstructed. Much of the plaster on the south wall has been removed so re-instatement will be necessary, at least in part.

- 6) Cornice Removed.
- 7) Ceiling Removed.
- 8) Rose No evidence.
- 9) Architrave The window architrave is the same scheme as those of the bedroom. It is a pale grey and pink/brown with gilded beads 3 and 7. The door architrave for door 15/6 is found in part over door 14 as is the door jamb lining.
- 10) Door The door which went in the filled space in the south wall is now located in Room 14 (present shower, Rooms 14/15). It is treated in the same scheme on both sides and is distinct in that panel 8 is sanded gilding. The only other door with sanded gilding in panel 8 is the inside of the bedroom (Room 6) which has the identical scheme and identical door furniture. The velvet plate on this door has been removed but the door latch mechanism is not the same double action type of door 6.
- 11) Window The upper sash is original. The lower part is original but has been altered.
- 12) Condition The following members have been removed: ceiling, cornice, bath, west wall.
The following members have been re-sited: door, architrave, skirtings.
The adaptation to a shower room has damaged much of the plaster on the north wall.
The remaining paint is quite stable but difficult to retrieve.

Room 15

- 1) Summary It is clear from the evidence and oral history that this was originally a bathroom en suite to the Master Bedroom (Room 6). The wall decoration, skirtings (remnants in Rooms 6 and 9) and door (now in Room 14) are all identical to the Master Bedroom. However the frieze decoration has been treated differently.

- 2) Skirtings The evidence for the skirtings is found in Rooms 6 and 9. Given that there was an inter-connecting doorway between bedroom and bath the piece of original skirting that fills this opening (Room 6) must have come from a room of similar decoration - the bathroom. Another piece of skirting of the same pattern is found in Room 9. This cannot have come from the intact Bedroom skirting.

- 3) Walls The walls of this room are stencilled in a continuous vine pattern identical to that seen in the Bedroom. They are seen undisturbed behind the panelling on the north wall.
Behind the panels this two tone green is interrupted by a gilt border which delineates this pattern from a brown stencilled pattern. Following the oral history this change in treatment (not used in the Bedroom) would seem to accommodate the various bath fittings. It is said that a marble bath was located where the present bath now stands and was broken up for easy removal.

- 5) Frieze Still evident in some sections of the room. It is a Greek key pattern enriched with repeated foliage motifs.

12) Condition

The following members have been removed: ceiling, cornice, skirting, architrave, door, east wall.

Later plumbing fixtures have damaged much of the plaster on the north wall but the door alteration to the west has disturbed the plaster less.

The overpainting has saturated the distemper with resin causing it to appear glossy and much greyer than the pale blue intention. If the blue distemper is wetted it assumes the grey appearance (refer to Conservation techniques for full explanation of this change. Refractive index of ultramarine is coincidentally 1.51).

14) Recommendations There is sufficient evidence to re-instate the following:

- 1) East wall alignment
- 2) Hall door opening
- 3) Skirting
- 4) Architrave width
- 5) Shelving layout
- 6) Ceiling line

The distemper colour can be seen in the NW corner unaltered together with information on 14.1-14.5 immediately above.

Where the distemper has been overpainted it has been irreversibly altered in hue and gloss.

Room 14

- 1) Summary This room was originally a linen press or closet and now forms the front part of the upstairs shower room.
The position of the door was originally central and has been changed to accommodate the present shower cubicles.
There is evidence of fitted shelves which would appear to be the same treatment as those of Room 17.
- 2) Skirtings Removed.
- 3) Walls Originally painted a plain blue distemper (RMIT Munsell).
The line of the east wall can be seen clearly in the plaster.
There was no frieze or dado.
- 6) Cornice Now removed.
- 7) Ceiling Now removed.
- 9) Architrave Later replacement (see door 14.10)
- 10) Door The present door was originally sited between Rooms 6 and 15 (refer 15.10). Originally the doorway was central to the room. Evidence can be seen behind the west panelling of:
 - 1) Right hand opening in brickwork
 - 2) Edge of architrave in paintwork
 - 3) Architrave fixing plug
 - 4) Shelving bracket spacings
 - 5) On the north wall further evidence of shelving

Architrave (cont.) The left hand Room 14 architrave is the hall side, and the right hand the room side, top architraves of Room 13. They have both been overpainted in part to match the hall colour schemes. It is interesting to note that where the left hand architrave has been painted deep red, twice using vermilion, the first scheme employs dry process vermilion and the second scheme uses its successor, wet process vermilion. These pigments are chemically identical but crystallographically distinct.

10) Door The present flush panel door is recent but the evidence indicating the framing to match the south end would mean a similar door.

11) Window This window is all original although sadly the bottom sash which would have been etched has been removed. The fact that this window contains etched glass supports the evidence of the door framing details.

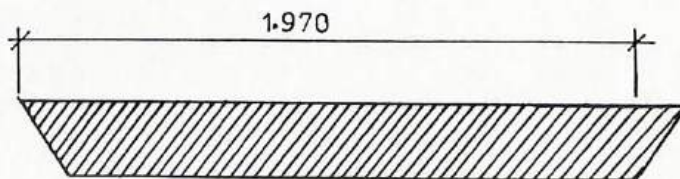
12) Condition The original is all stable but the following members are damaged:

- 1) South wall, lower part due to alterations.
- 2) East wall, lower 1.800m.
- 3) Ceiling covered by hardboard.

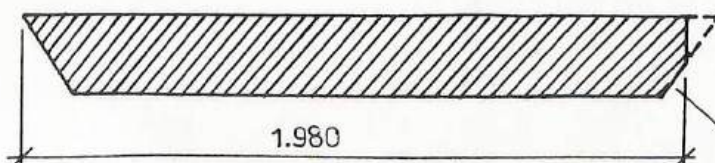
14) Recommendations

- 1) Re-construct door framing and skirtings.
- 2) Reproduce lower sash window.
- 3) Remove hardboard from ceiling.
- 4) Uncover sufficient decoration on each division to establish the intended schemes appearance.

- 7) Ceiling Painted a uniform deep grey approximating the scotia colour.
- 8) Rose The centre of the ceiling is covered by a flush hardboard panel. If there was a rose it no longer exists and it is doubtful if evidence of its placement remains in the plaster.
- 9) Architrave The window architrave remains intact and gives the vital link to the colour schemes for the skirtings and door framing.
- It was originally painted in light greys. Both the inner and outer top architraves for the door framing are now used as architraves for Room 14. This Room 14 doorway is 80-90mm taller than other hall doorways to cater for the raised concrete floor in the shower room. To fit the standard door it was necessary to stretch the framing to 1.980m and a standard architrave at 1.910m would have been too short for this. The only possible place, extant, where an architrave is c.1.980m long is the architrave over the Room 14 door framing. Interestingly these two top members measure only c.1.970m from outside left mitre to inside right mitre. Therefore if the two top architraves from Room 13 were used to make the extended Room 14 architrave they would have been 10-15mm too short to square off neatly at the bottom. Inspection of the left hand Room 14 architrave shows this small remnant of the mitre cut which has been roughly filled.



Room 4 top architrave



Room 14 l.h. architrave

remnant of mitre

Room 13

- 1) Summary This room has been converted into a lavatory but we have located all of the elements that have been removed or altered.
The evidence conclusively shows this room to have the same door framing as its counterpart at the end of the South Hall.
This room is completely overpainted.

- 2) Skirtings The skirtings have been removed but we have found three pieces in Rooms 7 and 9 that conform to the general colour scheme in this room.
In Room 7 the two pieces across the hearth have a two tone grey scheme as does one short piece in Room 9.

- 3) Dado The dado is a grid pattern in drab on a light brown background. Within each rectangle is a blue eight petalled flower. The band above contains yellow fleur-de-lis. This stencilling system is more elaborate in application than any other in the house.

- 4) Filling In raking light the filling is composed of alternating horizontal rows of flowers and broken circles on a light brown ground.
The lower south wall has been damaged in removing the door framing.

- 5) Frieze The frieze is composed of undulating circles divided into three vertical bars. They appear to be pink with every third circle red on a darker pink background.

- 6) Cornice The cornice is predominantly greys with some pink. The flat member on the horizontal section is stencilled in gilt clover on a blue ground.
The beads are all gilded.

- 7) Ceiling Overpapered: a section of the overpaper has been removed to reveal the original. It comprises a blue distemper ground on lining paper. Within a white border are alternating pink and blue pendants connected by a gilt Chinese fret. There is no original in the south hall.
- 8) Rose There is no immediate evidence of plaster or painted roses. There is every possibility that both halls were lit with bracket or pedestal burners only.
- 9) Architraves All original except for Room 13 and 14 - taken from two previous doorways.
- 10) Doors All original except for 14 which came from 6/15, and 13 which is a modern flush panel of narrower dimensions.
- 12) Condition The walls and cornice are all stable. The ceiling paper has been completely removed from the south hall. The plaster in the north hall is extremely precarious and should be stabilized immediately.
- 14) Recommendations
- 1) Urgent work: to stabilize the plaster in the north hall. This plaster is very dangerous and the whole documentary information could be easily erased.
 - 2) The remaining original is easily retrieved and complete conservation should not be ruled out.
 - 3) The dado should definitely be fully uncovered and the filling colour is easily exposed.

Room 12 - Upper Hall

- 1) Summary This room is a transition in design from the lower to the upper floor.
The upper wall colour is close to that of Room 1. The dado line is carried from the stair hall and contains elements reflected in the Boudoir and the Room 11 fireplace.
- 2) Skirtings Original with some alterations.
 - 1) The piece to the left of door 14 has been added to fill the gap created by the door re-siting.
 - 2) The skirting on the north wall has come from Room 14(?) when the hollow wall was installed to convert this space to a lavatory.
- 3) Dado Overpainted.
Original - vases of flowers at 1.100m intervals over a stencilled ground of blue foliage. Surmounting this is a band of alternating floral motifs.
- 4) Filling The filling colour, as seen in the stair arch intrados, is a 'drab' close to that used in Room 1. The north wall has been filled in and contained a framing matching the south wall. The evidence for this is quite conclusive (refer Room 13.9).
The height of the filled opening corresponds with the south framing and is too low for an arch.
- 5) Frieze Original..
- 6) Cornice Overpainted.
The original colours are tan, pink and violet.

- 9) Architrave Overpainted original colours pink and grey.
- 10) Door Original.
- 11) Fireplace Original. Shelf appears to be polished slate. Painted in imitation Derbyshire marble work. The flowers and colours relate quite closely to the flower panels in the upper hall. The flowers have been painted after the black ground colour has crazed.
- 12) Condition A leak in the NW corner has caused considerable damage to the cornice, frieze and wall. There is no indication that the downpipe causing this moisture penetration has been made water tight. On no account is it necessary to remove or replace the spouting. It can be made perfectly water tight in situ.
- 13) Emergency Conservation The work has concentrated on consolidating the ceiling and cornice. The walls are too wet to treat. There is no immediate danger of imminent losses on the wall.
- 14) Recommendations Further investigation to establish the nature of the ceiling decoration.

Room 11

- 1) Summary The ceiling in this room in common with its adjacent Rooms 5 and 7 has been painted in distemper onto plaster. The border decoration has been removed but a trace of its outline is evident.
- 2) Skirting Overpainted.
Originally pinks and grey.
- 3) Walls Previous investigations have revealed the base colour of the walls and over this there is a flattening coat which gives a greener effect (RMIT Munsell).
- 5) Frieze Original damaged.
There has been a slight alteration to the pattern around the central flower. First there were yellow dots. This was changed to the present blue fan shape.
- 6) Cornice Original.
- 7) Ceiling The original light blue colour remains under the present white distemper.
However a decorative border has been removed. There are obvious scraper marks suggesting that this decoration was flaking badly (as in Room 6) and was too much of a job to retain. We have found a trace (0.07mm²) of gilding within this border pattern overlaying a white paint. It seems from the evidence that the banding was in four lines starting from the cornice viz. blue (extant), unknown, gold, gold.
A more extensive research may fully resolve this scheme.
- 8) Rose Original.

Room 10

- 1) Summary This room like Room 8 had a paper lined ceiling, traces of which have been collected from the cornice and picture rail.
- 2) Skirtings Overpainted. Original browns with a blue flat.
- 3) Walls Plain blue walls with a flattening coat.
- 5) Frieze Original, unaltered.
- 6) Cornice Original.
- 7) Ceiling Overpainted. There are remains of a paper lining just under the centre rose and scraped off remnants are stuck to the cornice and picture rail. The colour under the rose is a blue and this appears to be original.
- 8) Rose Original.
- 9) Architrave Overpainted. Original brown and blue.
- 10) Door Overpainted. Original brown and blue.
- 12) Condition Stable except for minor flaking in the cornice.
- 13) Emergency Conservation Re-adhered flaking cornice.
- 14) Recommendations AS for Room 8.

14) Recommendations 1) Walls should be completely uncovered.

2) Ceiling: The previous adhesive stain in the NW corner should be removed.

The gilded circles in the central panel need consolidating.

The whole surface should be lightly cleaned.

3) Skirtings: The plumbing enclosure should be removed and the skirtings returned to the wall.

4) Door: One of the panels of sanded gilding requires relaxing and consolidation.

The whole should be cleaned.

- 6) Cornice The cornice is all original except for the scotia moulding which has been overpainted. The original pattern has been partially uncovered to show how the pattern loosely reflects the frieze ornament.
- 7) Ceiling Original.
Distemper painted in situ onto lining paper.
Stain in NE corner.
- 8) Rose Original.
- 9) Architrave Original.
- 10) Door Original.
- 11) Window Original.
- 12) Condition 1) Walls: Previous explorers have damaged the dado in a most undisciplined manner.
2) Ceiling: The ceiling paper was in a very badly adhered condition. Almost all of its surface required treatment. Fortunately several losses had been collected and a further piece was found amongst some broken slates in the hall. Previous efforts to re-adhere some of the paper (NW corner) had badly stained the paper.
3) Door: One of the sanded gilt flower panels is lifting and partly damaged.
- 13) Emergency Conservation All efforts were concentrated onto the ceiling with some minor consolidation in the cornice scotia.
The hanging papers were re-adhered with ease but the extent of the disadhesion required much more time than originally estimated.

Room 9

- 1) Summary This room is more richly decorated than any other on this floor and equals Room 21 in height of decoration.

- 2) Skirtings Original.
The east skirtings have been re-sited to accommodate the plumbing enclosure. To make up the extra length a skirting from Room 15 and one from Room 13 have been introduced.

- 3) Dado The ground is composed of flowers between an oblique dancetty banding. Over this at 1.250m spacings are partitions containing birds of the heron family. There are no more than two types, both very similar, placed symmetrically about the centre of the (north) wall.

- 4) Filling The filling is divided into panels of columns or thin borders which terminate in some form of tester under the picture rail. These panels are centred over the birds in the dado. Sitting on each of the bird partitions is a vase of flowers which extends to a height of 1.800m. The panels themselves have a powdered stencil pattern (very difficult to discern). Curiously the bottom edge of the panelling runs under the vase of flowers. This does not mean that the vase is later. The conservators have encountered this phenomenon elsewhere in a similar division of skills. The line painter has completed his work oblivious to the flower painter coming after. In that example the lines were fully gilded before a similar vase of flowers was executed.

- 5) Frieze Original unaltered.

- 12) Condition This room is in sound condition with the exception of one piece of broken cornice and some paint flaking on the ceiling.
The fireplace surround has been removed.
- 13) Emergency Conservation 1) The broken cornice has been re-adhered and as there was no lath and plaster above it and insufficient glueing contact area, it has been necessary to secure it to the remaining laths above using a foaming polyurethane.
- 2) The flaking ceiling and cornice have been re-adhered with BEVA 371.
- 3) Part of a ceiling border has been uncovered near the door.
- 14) Recommendations 1) Plumbing should be removed and re-sited and cornice repaired.
- 2) Investigate ceiling further.
- 3) Reveal frieze and section of wall.

Room 8

- 1) Summary . This room retains all original woodwork and frieze colours. The walls have been overpainted and the papered ceiling removed. A mauve colour is found under the rose and there is evidence on the cornice that the ceiling was painted in situ.

- 2) Skirtings All original colours.

- 3) Walls A deep salmon pink (refer RMIT Munsell). The south wall has new plaster up to a height of 2.000m.

- 5) Frieze Unaltered except vents. Original picture rail.

- 6) Cornice Original with a date 1883 and initial(?) M.

- 7) Ceiling Originally painted in situ on lining paper. Now removed. Several microscopic fragments were found still adhering to the cornice.

- 8) Rose Unaltered.

- 9) Architraves Unaltered.

- 10) Door Unaltered.

- 12) Condition Apart from the lost plaster on the south wall the room is in sound condition. There is however a small area of damage in the west scotia above the door.

- 14) Recommendations A larger section of the wall surface should be uncovered. The loss on the south wall and missing ceiling may suggest re-painting.

Room 7

- 1) Summary This room has been almost completely overpainted. Underneath the overpaint are all the elements found in other rooms including the remnants of the ceiling painted onto plaster.
- 2) Skirtings Overpainted.
Originally two tones of pink. Two pieces over the hearth are not of this scheme and together with one short piece in Room 9 come from Room 13.
- 3) Walls Overpainted.
Original colour deep purple brown (refer RMIT Munsell).
- 5) Frieze Overpainted.
- 6) Cornice Original unaltered.
- 7) Ceiling Overpainted.
A remnant of the original shows it to be distemper on plaster.
Part of the ceiling border has been uncovered near the door.
- 8) Rose Original.
- 9) Architrave overpainted.
Original pinks of skirting (refer RMIT MUnsell).
- 10) Door Overpainted.
Original pinks and gilt.
- 11) Window Overpainted.

- 10) Doors The west door is intact and the north door has now been placed in Room 14. Both of these doors have identical paint schemes and furniture. The west door has a two-way catch mechanism (not found on door 14) which returns clockwise but locks back when turned counter-clockwise.
- 11) Windows Original unaltered.
The third window referred to in the Eastern Suburbs Standard 1964 could possibly refer to the window in the bathroom visible through the then extant (?) north doorway.
- 12) Condition The walls, frieze and woodwork are all in excellent condition.
The ceiling (as stated in our initial proposal) requires major work to consolidate the original paint. The majority of the exposed original ornament is very tenuous.
- 13) Emergency Conservation Our initial proposal stated that emergency work in this room would be extensive and separate from the present emergency work.
- 14) Recommendations
- 1) The ceiling requires urgent consolidation of the border ornament.
 - 2) The overpainted ceiling quadrants should be eventually uncovered and the borders and frieze cleaned.
 - 3) There is sufficient information to re-instate the door to the bathroom (Room 15).
 - 4) Room 15 contains the stencil pattern and should paint removal not yield suitable results or the cost be too high it would be possible to have the pattern re-instated.

Room 6

- 1) Summary it is clear that this room was the Master Bedroom.
It had a bathroom, en suite, in identical wall
and woodwork treatments.

- 2) Skirtings Original unaltered.
The section that now fills the original north doorway
has come from the altered en suite bathroom.
Another piece is found behind the door in Room 9.

- 3) Walls The wall pattern runs from skirting to frieze
in a continuous interlocking vine foliage. This
is best seen behind the panels in Room 15 adjacent.
The stencilling is an imitation damask or cut velvet.
Previous investigations have revealed the base
coat over which the stencilling was executed.

- 4) Frieze Original unaltered.
Garlands tied with ribbons.

- 6) Cornice Original unaltered.

- 7) Ceiling Original except for the four plain quadrants which
have been overpainted blue and then white.
The original colour here was a light orange
(RMIT Munsell) and the rope pattern 'grinning through'
was originally painted in the same copper (chloride?)
green as the lines of the central key pattern,
perpendicular to the rose. (The tangential lines
are gilt.)

- 8) Rose Original.
The blue under the rose is the first overpaint.

- 9) Architrave All original.

- 14) Recommendations
- 1) The stencilled trellis work, although in a moderately stable condition, will require further consolidation before other work is carried out.
 - 2) The badly matched repainting on the ceiling should be removed.
 - 3) Further uncovering of the south lunette on the ceiling should be undertaken to reveal the design and any remaining colour.
 - 4) The least amount of paint removal should include the uncovering of the wall surface above the fireplace and some woodwork.

9) Architraves Overpainted; original colours.

10) Door Overpainted; original colours.

12) Condition The walls, frieze and woodwork are all in good condition.
In the cornice there is pronounced cracking but this seems to be part of the initial settling of the building. This corner of the house has moved outwards by about 5-10mm. The cracks are quite stable.
On the ceiling the extant original is in a poor condition. The stencilled trellis work has very poor adhesion and needs to be consolidated fully. The plaster has quite severe cracks but they appear to be stable. Paint flaking tends to be only the overpaint, the original retains reasonable adhesion. Some retouching has been carried out and is obvious from the ground as being darker and glossier than the surroundings. The two main retouchings are above the south window and to the left of the door. There is also some water staining from previous leaks. There is however no moisture evident at present.

13) Emergency Conservation The conservation has been restricted, as in all rooms, to ensuring that imminent losses be arrested. To this end it has not been feasible within the limited budget to consolidate all of the trellis pattern. It is however in a moderately safe state and some of the more precarious parts have been re-adhered.

Room 5

- 1) Summary This room has been completely overpainted with the exception of the cornice, rose and the outer decoration of the ceiling. The inner ceiling was originally a sky blue and the walls pink with a flatting coat to give them a browner appearance. There is evidence of the outlines of decoration in the south lunette which no doubt would have been also in the north. No trace of it can be seen in the east or west lunettes.

- 2) Skirtings Overpainted original colours.

- 3) Walls Overpainted.
Previous explorers have revealed the base coat. A flatting coat over this makes the colour a much softer pink/tan.

- 5) Frieze Original.

- 6) Cornice Original unaltered.

- 7) Ceiling The central lobed panel has been overpainted. The original ground colour was blue (RMIT Munsell) and there is evidence in the south lunette of an ornamental design. This ornament is no longer extant but its outline is quite clear. There is no evidence of it having been scraped off (refer Rooms 11 and 7). The most plausible explanation is that the decoration was painted in a medium incompatible with the distemper ground (oil paint or gold size). This practice is encountered in Room 6 where the decorative elements are flaking quite badly.

- 8) Rose Unaltered.

- 14) Recommendations
- 1) Short term: In the interest of public safety and to assist the interpretation of the original ceiling treatment the fibrous plaster ceiling should be removed once it is agreed that it has no cultural significance.

 - 2) Long term: Repainting and we recommend the replacement of a spiral stair to re-open the function of the prospect tower and the interconnecting stair landing.

Room 4

- 1) Summary This room, in the tower, originally contained a spiral staircase which gave access to the Prospect Tower. The only other modification has been the removal of two sidelights to the door surround. These are now hardboard.
- 2) Skirting The skirtings are brown and blue (member 5) with a gilt moulding between (member 4).
- 3) Walls The walls are a uniform brown with no colour divisions in the dado or frieze. These are now overpainted.
- 6) Cornice The cornice has been removed to make way for the new ceiling with its associated cornice.
- 7) Ceiling The ceiling is a fibrous plaster addition which has sealed over the stair well. The original treatment was no doubt lath and plaster but the present ceiling would need to be removed to confirm this.
- 9) Architraves Treated in the same colours as the skirtings.
- 10) Door Original. Overpainted.
- 11) Window Original. Overpainted.
- 12) Condition There is some paint flaking from the walls and the added ceiling is very precarious.
- 13) Emergency Conservation The flaking paint on the walls has been consolidated back onto the plaster.

- 7) Ceiling This ceiling appears, in raking light, to be a broader version of the Room 2 ceiling, adjoining. It is composed of three broad borders of approx. 300-400mm, evenly spaced about 250-300mm apart.
- The first, or outer, border is a labyrinth key pattern, a smaller version of which is used in the cornice of Room 2.
- The second border is a floral pattern and the third, apparently plain inner band forms into lunettes in the East and West. The whole of the ceiling is painted onto paper, with no paint under.
- 8) Rose The rose is original but has been overpainted.
- 9) Architrave Original but overpainted.
- 10) Door Original.
- Overpainted on the inside, unaltered on the hall side.
- 11) Window Has profile of all the original windows.
- 12) Condition The walls, cornice and woodwork decoration appears to be entire. The ceiling has suffered badly from paper loss. The damage, in the form of small regular lacunae, is uniformly spread over its whole surface.
- 13) Emergency Conservation No work has been undertaken in this room but some small areas of paper should be re-adhered in the next year or so.
- 14) Recommendations When the room becomes vacated an investigation of all surfaces should be undertaken.

Room 3

- 1) Summary This room is one of the private rooms which have been investigated only fleetingly to establish the status of the decoration without necessarily identifying the precise colour scheme. From the brief analysis it is apparent that the room closely resembles Room 2 and 3.
The ceiling is a broader patterned version of its neighbouring Room 2 and has wall treatments in the same divisions and weight of design as Room 1.
- 2) Skirting Raking light revealed no pattern on the cornice. Member 3, in cross-section, is painted red/brown and it reflects the colours found in the dado.
- 3) Dado The dado, in cross-section and raking light, appears to be a red/brown without pattern, surmounted by a partitioned band containing alternating floral and geometrical patterns. The dado band is similar in broad design to Room 1.
- 4) Filling From the cross-section this appears to be a plain grey. There is no pattern visible in raking light.
- 5) frieze A rinceau pattern is evident in raking light.
- 6) Cornice The cornice was examined in raking light only (no cross-section). It is in plain colours with the exception of the innermost flat band which contains a repeated undulous foliage.

12) Condition

The ceiling and frieze are in sound condition. A protracted moisture penetration from a missing gutter above has caused damage to the cornice and wall to the right of the Bay and considerable paint loss to the panels below the window.

The cornice has received damages in three other places and it would seem that these have been dislodged by force.

13) Emergency Conservation Consolidation of the bay window panels, the blue echinus of the two right hand capitals in the Bay, the edges of losses in the cornice.

- 14) Recommendations
- 1) There still remains some minor consolidation on the ceiling paint.
 - 2) The cornice plaster should be re-instated and toned.
 - 3) Remove paper from walls to expose original.

Room 2

- 1) Summary This room retains all of its original features with the exception of the walls below the picture rail. These were a uniform grey and have since been papered over.
- 2) Skirting Original unaltered.
- 3) Walls Uniform grey colour without a dado. This paint is evident on the right hand side of the door (refer RMIT Munsell).
- 5) Frieze Original.
- 6) Cornice The cornice has been run in situ over laths. The water leaf and ribbon mouldings have been cast off-site and plastered into place. The whole of the cornice is unaltered with the exception of some retouching in the scotia.
- 7) Ceiling Original unaltered.
- 8) Rose Original unaltered. Retains gas pipe.
- 9) Architrave Original unaltered.
- 10) Door Original.
- 11) Windows Bay window original. East window and architrave completely new. Matches exactly west window in Room 1 (refer 1.10).

13) Emergency Conservation Cracks and peeling paper have been consolidated in the frieze.
Six unstable pieces of egg-and-dart moulding have been removed from the cornice and re-adhered. Consolidation of minor cracks in the cornice has also been carried out.
Cracks in the south end of the ceiling have been consolidated.

14) Recommendations The frieze and ceiling would improve greatly with cleaning.
The repainting on the cornice in the centre of the west wall should be removed.
The walls could be uncovered but there are more important priorities.

11) Windows

Bay window overpainted.

Original colours black, maroon and gold
(refer RMIT Munsell)

West window and architrave are later additions
primed with aluminium powder primer. This
would place the window and architrave after
c.1920.

Evidence for this:

- 1) No recessed central window lift, instead
two surface mounted.
- 2) Both sashes have half round restraints
whereas all older windows have ogee restraints
externally and nothing internally.
- 3) Architrave profiles resemble but only
crudely follow the older profiles.
- 4) Paint layer sequence does not follow that
of door architrave but indicates only
one scheme.
- 5) Aluminium powder in primer cannot be 1883.
Aluminium powder was not commercially
available until c.1896 and was not tested
as a primer until after 1920.

12) Condition

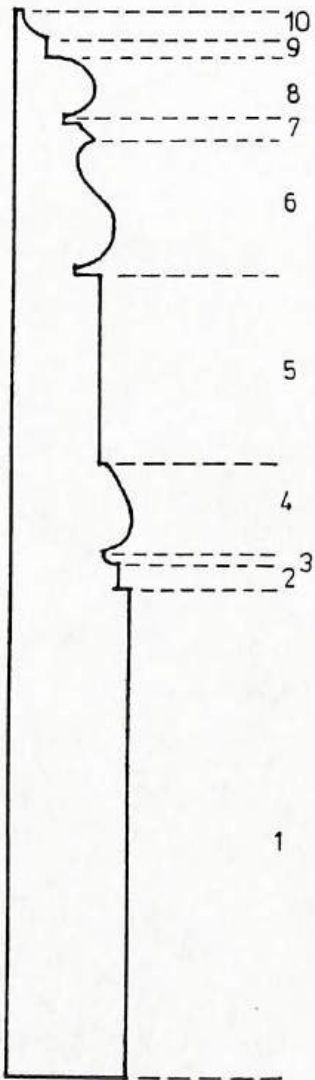
The frieze has cracked through both plaster
and paper (for example above the right hand
corner of the bay window).

Support paper has peeled off in the SE corner
and at several places along the south wall.
There is damage caused by a water leak
in the centre of the west wall, apparent on
both frieze and cornice. On the cornice six
pieces of egg-and-dart moulding were unstable
and some previous repainting has been found.
The ceiling is in a stable condition except
for several minor cracks along the south
end of the room.

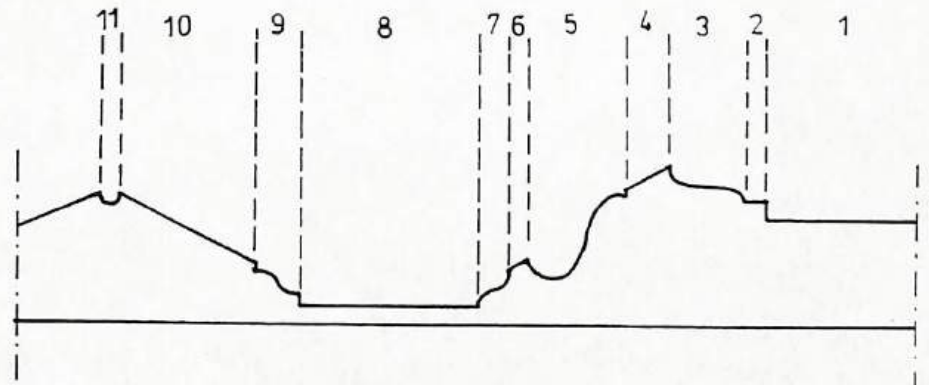
Room 1

- 1) Summary This room retains its original ceiling, cornice and frieze.
The frieze has been painted on paper and appears to have been painted in the studio.
- 2) Skirting Overpainted.
Original colours: black (divisions 1-3,5,6,8)
 maroon (division 4)
 gold (division 7)
(For colours refer RMIT Munsell.)
- 3) Dado Overpainted.
Original is a stencilled diaper pattern in dark blue on a lighter blue ground surmounted by a partitioned band of gilt acorns and leaves.
- 4) Walls Overpainted.
Original colour grey (refer RMIT Munsell)
- 5) Frieze Original.
Handpainted on paper.
The entire east frieze (altogether five scenes) is painted on one sheet of paper whereas the three scenes on the north side are all painted on separate sheets.
- 6) Cornice Original..
- 7) Ceiling Original.
Painted on paper in situ, stencilled and oilgilt.
- 8) Rose Original.
- 9) Architrave overpainted.
- 10) Door Overpainted.

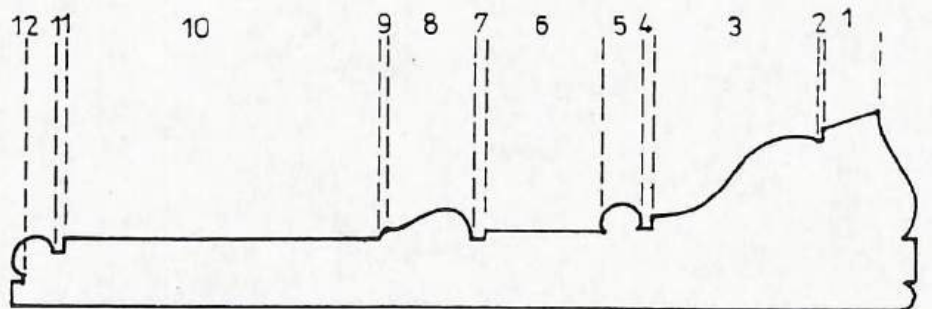
Skirting



Door



Door Architrave



SECTION B

ROOM ANALYSIS

CONSERVATION PRIORITIES

1) Immediate requirements

- a) Room 6: The original parts of the ceiling require immediate consolidation.
Time required: 5 days

- b) Room 20: The distemper at the southern end of the hall requires further treatment.
Time required: 2 days

- c) Room 21: Due to the importance of the wall decoration it is essential to conduct a thorough consolidation programme.
Time required: 5 days

2) Intermediate requirements

- a) Thermohydrometric monitoring programme.

- b) Structural crack monitoring.

- c) Structural repairs to exterior.

3) Longer term requirements

It is difficult to offer firm recommendations but from a conservation point of view exposed decoration should have priority over covered decoration.

Repainting should be resisted initially until it is fully understood what the conservation alternatives would entail. It is most important that a coherent approach be adopted to give a unified and honest presentation of the house of 1883.

PIGMENTS USED

Pigments	Frieze		Ceilings	
	Room 1	Room 20	Room 9	Room 2
chrome yellow	*	*	*	*
dry process vermilion	*	*	*	*
French ultramarine	*	*	*	*
Prussian blue	*	*	*	
lead white	*	*		*
chalk		*	*	*
barytes			*	*
carbon black	*	*		
chrome orange	*			*
red lake 1	*		*	
red lake 2				*
silica				*
dolomite				*
red lead				*
iron oxide red	*			
cerulean blue	*			
burnt sienna		*		
copper chloride (?)		*		
metal leaf		*		
emerald green			*	
chromium oxide			*	

Signatures and dates

- 1) In the lower hall scene of transport the name W.Carey is painted onto the large pack on one boys back. Under the name is the date 9/9/83.
- 2) The east return cornice of the Room 8 chimney breast bears the date 1883, preceded by an initial(?) M.

Graffiti

- 1) Over the Room 2 bay window lintel is the name Monet or Manet. (No doubt by an admirer of the painter).
- 2) In the south lower hall frieze recent 'improvements' in pencil have been made.
- 3) On the overpainted scotia of the cornice in Room 9 (west chimney breast) is found a name(?) of Jmennie Jmenan.

HERALDRY. MONOGRAMS. GRAFFITI.

There has been a good quantity of information available from the building relating to the owner and the decorators.

Heraldry

- 1) Crests 1) 'An eagles head erased, in its beak an oakslip fructed.'

The crest of the present Greenlaw descendants.

Found in a) west of stair ceiling

b) south lower hall ceiling

c) etched glass over both lower hall end doors

- 2) 'An arm cubit holding a dagger'

Relevance unknown (possibly the female line)

Found in the north lower hall ceiling.

2) Coats-of-Arms

- 1) Royal Arms

Found in Room 21 over the east doorway.

- 2) An unknown coat-of -arms

The most distinguishable features are 'on a cross gules, 5 etoiles or'.

In each quarter there is an obscured device and where there would normally be a helm is a crest of the rising sun.

The identity of these arms is not known to us but does not belong to the present Greenlaw descendants. It may be the bank, the ancestral home or purely fictitious.

Monograms

The initials of William Greenlaw are found in the east of the stair ceiling and repeated on the lambrequin in each corner of Room 9.

UNRESOLVED

- 1) All of the rooms beyond Room 21 require further investigation to determine their complete schemes.
- 2) The skirting in Room 14 is still uncertain although we know that it had the same wooden profile as used elsewhere.

REMOVED DECORATION

- 1) Several ceiling decorations on paper have been removed.
(Viz. Rooms 8, 10 and 21)
- 2) The southern half of the ceiling paper in Hall 12 has been removed but can be assumed to mirror the northern section.
- 3) The plaster ceilings have been removed from Tower 4 and 16.
- 4) Rooms 5, 7 and 11 have had their ceiling decorations partially removed.
- 5) Room 19 has had its skirting removed but it is not clear yet whether this was wood or render.

- Room 15 West wall removed.
Cornice, ceiling replaced.
South door filled in.
Raised concrete floor put in.
- Room 16 Spiral stair removed.
Stair opening floored over.
Metal ceiling and cornice over original coffering and
plaster.
- Room 18 Archway filled in with stud framing.
- Room 19 New concrete floor.
Rose removed.
- Room 26 Closet removed.
North door moved westwards.

STRUCTURAL ALTERATIONS

The majority of alterations have been made to install toilet facilities by the Hospital. The following list highlights the major structural changes:

- General:
- 1) Vents (c.1950) have been added to all external walls.
 - 2) Picture rails have had their brass rods removed.
Copper corrosion on the picture rail confirms the metal type.
 - 3) All window locks have been removed but one survives in Room 19.
 - 4) All electric lights are obviously later and many obscure vital decoration.
 - 5) Hooks have been put into several ceilings at a later date.
- Room 1 West window - ante 1920.
- Room 2 East window - ante 1920.
- Room 4 Spiral stair removed.
New ceiling.
- Room 6 North door filled in.
- Room 7 Fire surround removed.
- Room 13 Door framing removed and filled in with stud panelling.
Addition of 3 lavatories.
- Room 14 East wall removed.
Ceiling replaced.
Door opening moved to the south.
New concrete floor.

EVIDENCE OF EARLIER HOUSE

It is clear from the plans that the back single storey section is different in construction and ground level to the main part of the house.

Given that the front is the 1883 building it can be concluded that Rooms 22-30 represent the earlier structure. This may have been modified somewhat.

The kitchen certainly yielded far more paint layers than the consistent few found in the front but this is not supported in Room 26 where the paint layers corresponded to the general system of the 1883 decoration.

The kitchen ceiling however has fewer paint layers (bearing some correlation to later wall layers) and this may suggest, together with the new pattern cornice, that major replastering was carried out.

It is also possible that walls that now support the upper storey are older but have simply been thickened up to take the added load and replastered.

In the upper storey roof space there are collar ties and some painted hip rafters which look second-hand.

The main rafters have some evidence of purlin notches although there are no purlins used to construct this roof.

MOISTURE CONDITIONS

When the moisture survey was carried out prior to the roof repair there were three notable areas of moisture penetration:

- 1) The ceiling above the lower hall entrance
- 2) The bay window in Room 2 including the wall to the west
- 3) The NW corner of Room 11

The second survey, six months after the first, was carried out about a month after the roof was completed and already areas 1 and 2 showed a markedly lower level of moisture.

The NW corner of Room 11 continues to remain damp in a pattern directly related to the external downpipe. There has been no change in the moisture readings and we feel that the repairs have been unsuccessful.

However there is no reason why this downpipe should be replaced and should only be removed on the prior understanding that it will survive the operation. Kosinova Thorn will be happy to advise alternative methods of repairs if the company responsible for the present attempts feel they can do no more.

B) VISUAL CONSIDERATIONS

- 1) Fire escapes: It may be impossible to have these ungainly structures removed from the building but an attempt should be made to have the one in the SW corner removed.

- 2) The power transformer seen through the west window of Room 5 causes too much of a jolt in this otherwise (ultimately) restful and well proportioned space.
It should if at all possible be moved to a site as far from Villa Alba as possible.

- 3) The Prospect Tower parapet shows very typical evidence of iron corrosion. The embedded iron has lifted the top of the parapet 10-15mm causing a large crack which allows moisture penetration to accelerate the corrosion process.

Recommendations: In the short term these cracks should be filled with a readily removed synthetic mastic to prevent further ingress of moisture. This will not however prevent further corrosion but should at least minimise it. The crack should then be monitored to determine the corrosion activity. Long term treatment would be based on this monitoring but iron stabilization, which is a well understood technique in cement sculpture conservation, should be considered before destructive repair.

- 4) It is plainly apparent that much of the eaves boxing, brackets and associated woodwork is in a badly decayed condition in some places.

The tendency to remove such decayed wood should be avoided and preference given to consolidation.

New wood and paint will always remain 100 years younger than the original.

- 5) Cast iron downpipes: It will become apparent in time whether the repair to the west downpipe has been effective. If it still continues to leak it is essential that the downpipe be retained. There is absolutely no need for any of the fabric of this building to be replaced and a suitable repair technique for every problem is available.

EXTERIOR

Although this report deals exclusively with the interior decorative treatment several observations have been made on the exterior that deserve comment.

A) STRUCTURAL CONSIDERATIONS

- 1) The general cracking of the interior walls, notably that in the SW corner is a problem encountered on the exterior. These cracks cannot be overlooked on a rendered wall as any moisture penetration can cause invisible damage to the weaker core beneath the surface. More important than this surface repair however is an assessment of the stability or movement of the masonry around the crack.

Recommendations: The cracks should be monitored over a 12 month period (minimum) to determine the movement due to soil expansion. This is a relatively simple and inexpensive task.

- 2) The west side of the house is essential to the overall significance of the house and will be integral with any end use. It contains the rendered brick bottom of the original conservatory and remains of the earlier brick fence line. The conservatory floor contains the same marble tiles as the entry hall and the same (Minton?) ceramic tiles as the under-stair closet. Other features which relate to the facade include the cellar balustrade and a polygonal planter(?).

Recommendations: The present use of this area is plainly inappropriate.

The compost in the conservatory is both visually disturbing and potentially destructive to the brickwork and marble floor. The compost should be re-sited as soon as possible and all other features released from inappropriate use.

5) Maintenance:

To ensure that the building is kept in the best condition it is necessary to determine the Stability of the structure (refer to Exterior) by monitoring major cracks over a prolonged period and secondly to monitor the environment to achieve a stable Temperature and Relative Humidity. Monitoring is essential to ensure that the maximum possible stability can be achieved through passive means,
i.e. slight heating during humid winter days,
air circulation during low humidity summer days.

6) Removal of later fittings:

- 1) Vents should be removed as each room is restored.
- 2) All hooks and fixtures should be removed.
- 3) Superfluous plumbing should be indentified and removed.
- 4) Light fittings should only be permitted in extant roses.
- 5) Surface plumbing should be relocated, i.e. chimneys have large invisible spaces that could house most pipes.

Room 2 walls (cont.)

- a) It does not respect the original artists intention in terms of texture or colour balance.
- b) It makes the appreciation of the very complex and delicate ceiling more difficult by framing it in a discordant hue.

Given that the paper must be removed the room is immediately returned to its full colour scheme.

2) Other overpainted areas:

Providing that the guidelines (Refer 2.3. below) for uncovering a reference panel are adhered to, much of the remaining decoration could be successfully reproduced.

This is however not a recommendation or endorsement and it must be borne in mind that repainting is simply Repainting. It is not restoration and can only be supported in terms of cheapness.

3) Paint removal:

The minimum undertaking should reveal the full extent of the artistic intention.

On free-hand painting all of the surface should be uncovered. On stencilled decoration at least one full repeat should be revealed.

On plain surfaces a sufficient area to permit the fullest play of light and texture in determining the paint colour and appearance should be exposed.

4) Original unaltered surfaces:

Where ceilings, cornices and friezes have been spared from overpainting it is essential that they all be cleaned. This should only be undertaken by trained conservators or, on plain surfaces, under close supervision.

14) Recommendations

1) Short term

It has become obvious during the investigation that several areas, not included in the original proposal, require immediate conservation work. We urge that these works be put before any other priorities:

- 1) Consolidate Room 6 ceiling.
- 2) Consolidate Room 21 walls.
- 3) Stabilize Room 12 ceiling plaster.
- 4) Continue the consolidation in Room 20.

2) Long term

These recommendations generally distinguish those rooms which should only be uncovered and where re-painting would be inappropriate.

1) Areas that should be uncovered only:

Rooms 9 and 21: Should be completely uncovered. Any other approach would be wholly inappropriate and at variance with the modern understanding of the importance of historic buildings.

Room 12: The dado should most certainly be uncovered. This process could successfully be employed on the filling to give a unified approach. The ceiling in the north end should be retained and uncovered.

Room 2 walls: Whatever approach is adopted in this room would necessitate the removal of the present wallpaper. It could be stated academically that this paper is an acceptable new skin in the rooms growth and as veritable as the underlying 1883 scheme. However on two counts the paper is unacceptable:

In the case of the lower hall ceiling this has been 67 solids. At this strength it is not possible to achieve a complete consolidation in one phase. These areas will require further treatment.

5) Plaster onto laths

foaming polyurethane

Where the plaster has broken away from the supporting laths it has been necessary to re-form the key to stabilize the plaster.

In the case of Room 7 where the cornice was detached and most of the laths removed the key was re-established using a foaming polyurethane.

This treatment may be the most effective for the Room 12 ceiling.

2) CONSERVATION TECHNIQUES

The types of deterioration required individual treatment and the following methods were used:

		consolidant
1) Oil paint onto plaster	BEVA 371	20% solution
2) Oil distemper onto plaster	BEVA 371	15% solution
3) Paper onto plaster	BEVA 371	30% solution
4) Distemper onto paper	BEVA 371	6% solution

Example 4 was the only situation that was more than routine. Distempers present two main difficulties for consolidation:

- 1) They contain very little medium which gives them their matte powdery appearance. The introduction of more medium in the form of a consolidant can saturate the pigment particles and give an increased gloss.
- 2) Distempers are principally composed of animal glue and whiting (calcium carbonate). Calcium carbonate has a refractive index of 1.51. Any resin applied over and surrounding this pigment having a similar refractive index would make the calcium carbonate completely transparent. Resins, oils and waxes generally range from 1.47-1.54 (with one or two exceptions) and would all make the pigment more or less disappear.

If the calcium carbonate were mixed with vermilion (RI 3.14) to make a light pink as in the lower hallway, the chalk would become transparent and make the vermilion more prominent. Hence the colour could change from pink to red.

To avoid these changes in colour due to refractive index and saturation it has been necessary to select a consolidant with low refractive index and good light scattering properties (BEVA 371) and to increase the solids content just to the point before any darkening occurs.

13) Emergency Conservation

1) AIMS OF CONSERVATION

The conservation time requested was based on the immediate and obvious deterioration, particularly to papers on the ceilings. The recommended time was reduced to fit within the available funding on the basis that some consolidation is better than none. It does mean however that although the most vulnerable papers have been preserved and that imminent losses have been prevented, there still remains a list of less urgent but essential works.

Some of these works only became known during the investigation (Room 21) or where closer inspection showed the condition to be worse than anticipated (Rooms 6 and 12).

These works have been listed under Priorities.

Condition (cont.)

- 3) Fluctuating RH can cause hydrophilic materials to expand and contract in the same way a tennis racket strung with cat-gut will warp. These forces, when projected over a 100 year continuous cycle cause considerable fatigue in organic materials.
- 4) Salts present on or near the surface of plaster will crystallize and re-dissolve with fluctuating RH. Some salts will re-dissolve at RH as low as 30% but the majority are above 60%. This crystallization and dissolution cycle exerts an enormous mechanical pressure on the surface.

The obvious solution to this problem is a stable RH.

11) Windows

On the whole the windows have several features in common:

- 1) Central recessed bronze lifts.
- 2) External ogee restraints.
- 3) No internal restraints.

These three features are absent from later windows. The locking mechanisms have all been removed except for that in Room 19 which is broken. Evidence remains on many other sashes to indicate that this lock was used throughout the main rooms.

A complete survey of every window was not made however.

12) Condition

Villa Alba suffers, like all unoccupied buildings, from a high susceptibility to moisture. It would seem that moisture penetration from above has been corrected. This still leaves the interior vulnerable to high and fluctuating humidity. The significance of Humidity in the destruction of building interiors cannot be stressed too strongly.

- 1) High humidity with inadequate ventilation very quickly encourages mould growth, particularly on paper and proteinaceous binders. It must be re-iterated that the ceilings at Villa Alba are composed essentially of paper, starch and gelatine, the latter two being proteinaceous.
- 2) Random Relative Humidity readings taken near the ceilings showed readings of 92-94% RH which is dangerously high. If the air temperature dropped 2°C, as it would at night, there would be condensation of moisture. If the air made contact with a ceiling 2°C lower than itself moisture would condense onto that ceiling. This moisture could then be readily absorbed by the adhesive and the distemper painting, causing swelling and eventual loss of adhesion. To avoid this problem it is necessary to lower the RH and stabilize the temperature.

7) Ceilings

The ceilings are divided into two main groups:

- 1) Those painted onto paper in situ.
- 2) Those painted directly onto plaster.

There is no readily obvious choice for papering some ceilings and leaving others.

Generally however the more elaborate ceilings, i.e. Rooms 2, 3, 9, 20 are on paper and the plainer decorations are on plaster.

The more elaborate ceilings generally combine two media.

The grisaille painting is carried out first in either distemper or very lean oil and the roundels are then painted in a much richer oil paint.

8) Ceiling Roses

The roses are of three basic types but all have been cast and applied.

Generally they all retain their original colouring.

9) Architraves

The architraves, both door and window, are of the same profile with no variation.

Later architraves (Rooms 1 and 2) are readily distinguished by their crude mouldings.

10) Doors

The doors are all of a standard pattern with the exception of glazed doors.

Later doors are all flush panelled.

The most interesting feature is the door furniture which is of two types:

- 1) Chromed; for lesser doors.
- 2) Cast; for more important doors.

Although this latter type has not received our close attention it must be said that they are excellent castings with very crisp detail suggesting that they have received further chasing after casting. These fittings are shown to be gilded in some places but further examination is required to determine the extent of such gilding.

- 3) Dado A dado has been used in some rooms but there is no obvious pattern.
Dados are found in Rooms 1, 3, 20, 21, 18 on the lower floor and Rooms 9, 12, 13, 18 on the upper.
The dados to Rooms 9 and 12 include figurative subjects.
- 4) Filling The walls are divided into five main types:
- 1) Plain distemper without dado, i.e. Room 14 and possibly 17 and 30.
 - 2) Plain washable distemper with or without dado.
 - 3) Plain walls with flattening coat but no dado.
Rooms 5, 10 and 11.
 - 4) Stencilled, with or without dado.
Rooms 20 and 1, 6, 9, 12, 13 and 18.
 - 5) Free hand paintings, Room 21.
- 5) Frieze The friezes are significant in that they are all individual and unique. This gives an insight into the design ethos of 19th century decorators. They have created, within a limited range of motifs, a distinctive yet harmonious set of patterns which can best be seen when collected together photographically.
The free hand friezes of Rooms 1 and 20 have been painted in the studio on paper.
The picture rails are original with the possible exception of Room 26.
- 6) Cornice The cornice details have not been closely studied by us but are composed of two patterns. They reflect the creativity found in the frieze and unite the wall colours to the ceiling in a commonly repeated formula. Generally the scotia moulding reflects the wall colour but there are one or two exceptions.

GENERAL INTRODUCTION

This introduction follows the format adopted for each room and helps to explain the comments and to give an overall view of each respective element.

1) Summary The interior of Villa Alba is important on several related levels. Most notably the decoration is important for three reasons:

- 1) It represents a complete interior of the highest order of design and decorative excellence equalled in its range and intactness by few other buildings in Australia.
- 2) It contains a set of Wallpaintings (Room 21) which when uncovered will not only broaden the knowledge of Victorian taste in Australia but will be significant in international terms as representative of late 19th century secular Wallpaintings. Paintings of this scale in domestic interiors are very few.
- 3) The interior is documented to the extent that the firm of Decorators is known and the painter and date of execution of the cherub frieze is recorded.

2) Skirtings The skirtings are of two types:

- 1) Timber of the one profile.
- 2) Cement render of two profiles:
 - a) In the entry hall the rendered skirting is the same profile as the wooden skirting.
 - b) In Rooms 17 and 21 the rendered skirting is lower with a simple rolled moulding at the top.

RMIT CO-OPERATION

Students from RMIT have been welcomed to record moulding details and colours. A separate team have made measured drawings.

It is understood that from this participation The Villa Alba Committee will have access to all of that information including photographic proof sheets and negatives. Ownership of the information should be discussed directly with the participants.

Kosinova Thorn have requested that selected colours be recorded using the Munsell Colour System but stress that these values represent only one of a range of colours within any painted surface. Whilst this encoding will be a useful documentation it should have no role in the final colour appraisal within Villa Alba.

We have shared our findings with both RMIT groups but have not confirmed and do not endorse any of their information unless requested to do so.

METHODS OF INVESTIGATION

- 1) RL Raking Light
A 1,000W photographic lamp was used to show evidence of the relief created by different levels of paint. This showed quite clearly all overpainted stencil work but is less effective on worked up figurative paintings.

- 2) IR Infra Red Photography
Where the overpaints do not exceed 60-80µm it is possible to photograph paintings through the overlayers. These results are not available for this report.

- 3) XS Microscopic Paint Layer Cross-sections
A basic technique to establish the frequency and nature of overpaints, and the method of execution of the original paint system.

- 4) PLM Polarizing Light Microscope
A basic tool in the identification of pigments. It was uniquely able to distinguish the two forms of vermilion used (Room 13).

- 5) MCR Microcrystallography
Used to confirm and support PLM findings.

- 6) MCH Microchemical Test reactions
When used on the cross-sections chemical reactions have shown up the presence of starch on the ceilings of Rooms 8, 10 and 21. This together with other information shows that these ceilings were originally papered.

- 7) TLC Thin Layer Chromatography
Used to establish the basic painting media. These results are not available for this report.

AIMS OF INVESTIGATION

The main aim of the investigation has been to establish the level of decoration in each room rather than to record every individual colour change.

It has not been necessary for us to remove any paint to aid our investigation.

We have, however, removed small areas for two reasons:

- 1) For the committee to confirm visually the findings, in significant areas, outlined in this report.
- 2) Where previous paint removal gave incomplete or misleading information about the extent or complexity of the design.

We have not disturbed the fabric of the walls in Room 9 because this room has already received the most wanton and futile scrapes (the scrapings of Job were more sensitive and pleasing to the eye) far in excess of the small amount of uncertain information it reveals.

It is more important at this stage to be fully aware of the status of the decoration in each room so that policies can be formulated within the broader context of the whole decorative impact to ensure that related design themes receive harmonious and coherent treatments.

ROOM NOTATION

The sketch plan shows the numbering system used for this report. It does not run in a logical sequence but rather follows the hospital door numbering and then enumerates all rooms and closets starting on the first floor and then down and through to the single storey rooms.

This may make the reading of the report slightly disjointed but should eliminate conflicting numbering in the house itself.

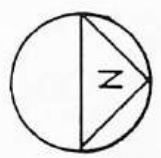
The door and window numbers refer to the room in which they are found, i.e. Door 6 is the entrance to Room 6 and Door 15/6 the door connecting Rooms 6 to 15.

In this report the room order is followed from floor to floor from the ground floor upwards and does not follow a numerical sequence.

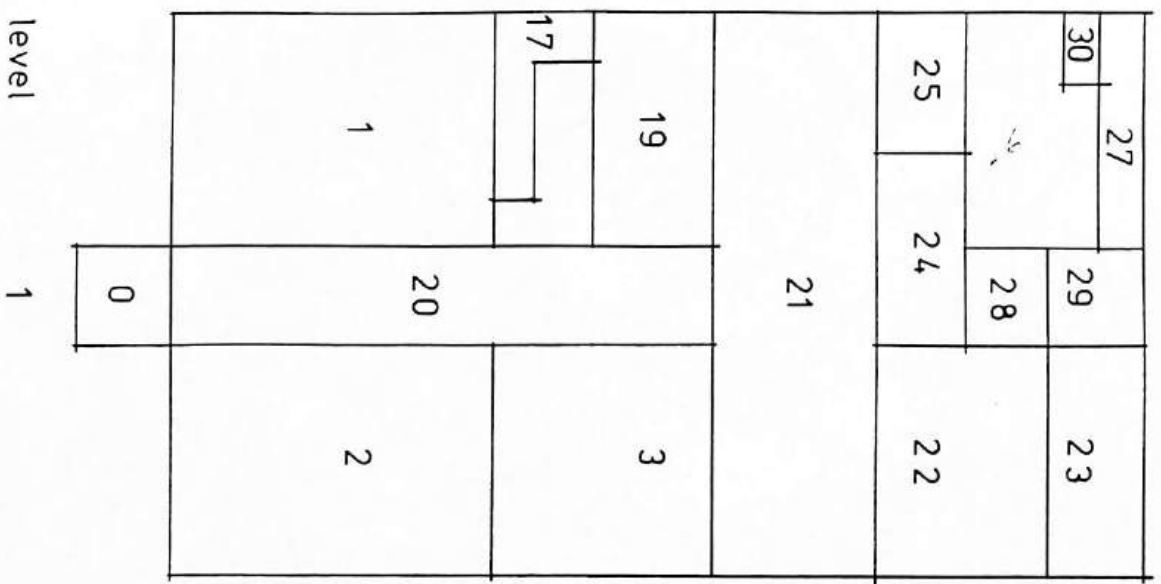
We have encouraged the RMIT students to adopt this same notation.

VILLA ALBA

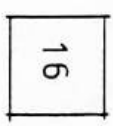
sketch showing ROOM DESIGNATIONS



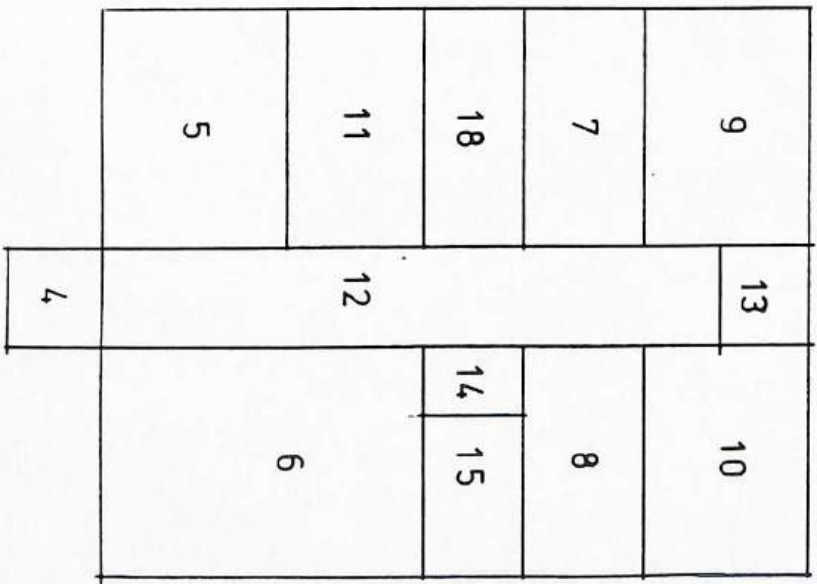
not to scale



level 1



3



2

SECTION A

GENERAL OBSERVATIONS

PART 2
FIGURES

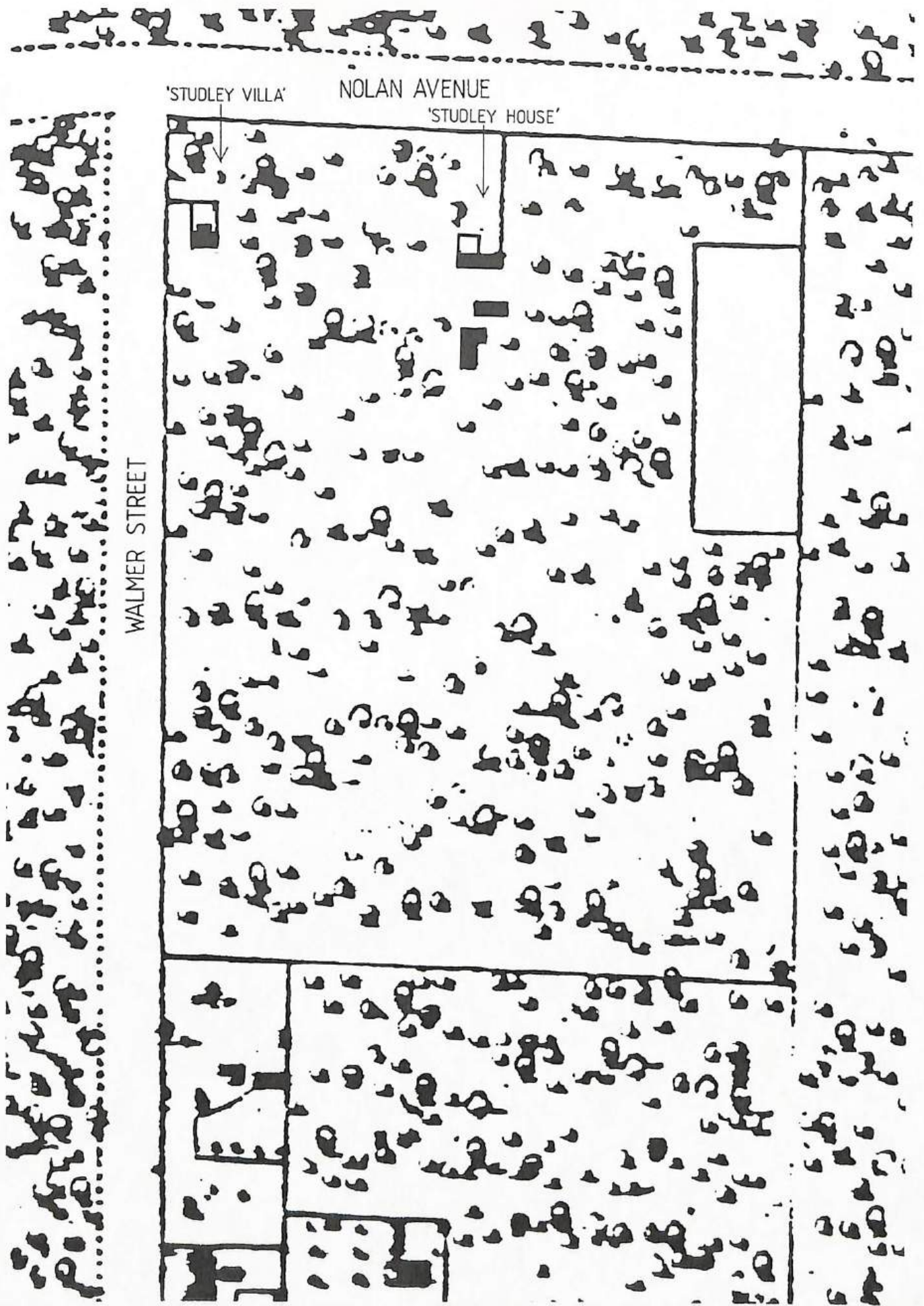


Figure 1. 'Studley Villa' and 'Studley House'. Detail, J.Kearney (Comp.) *Melbourne and its Suburbs*, 1855. (SLV)

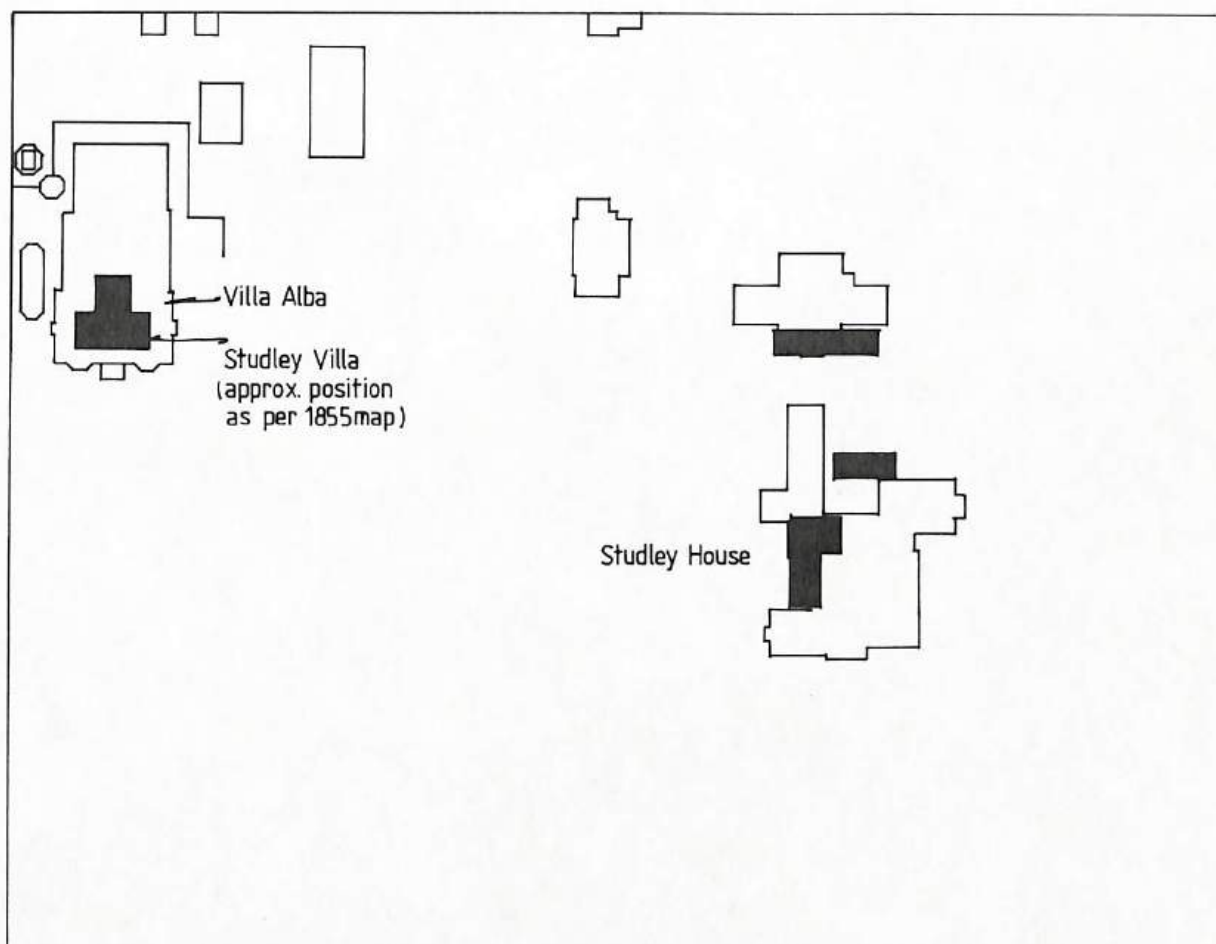


Figure 2. 'Studley Villa' and 'Studley House'. 1855 buildings superimposed on the 1926 buildings. (Base plans J. Kearney and MMBW Detail Plan No.1289)

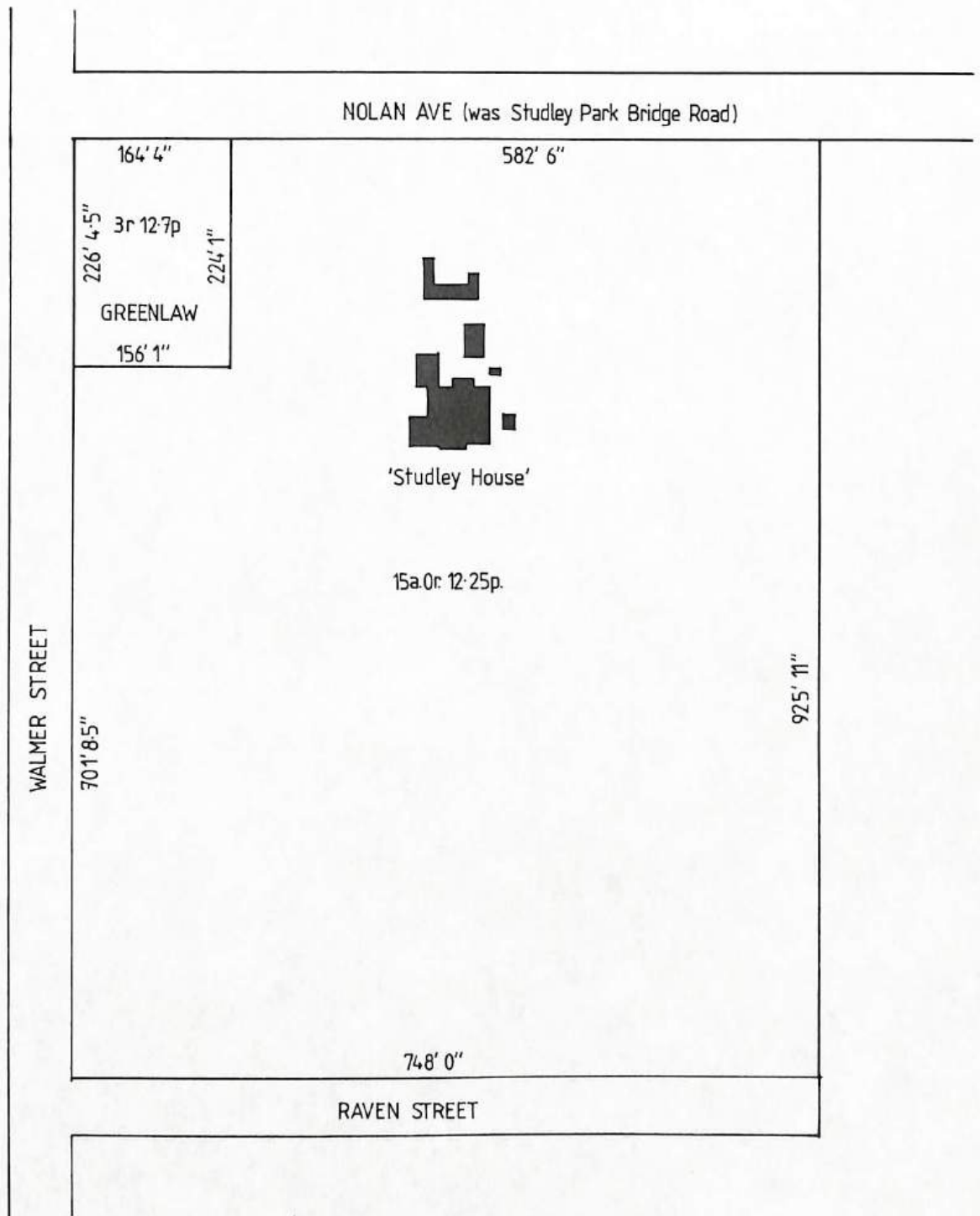


Figure 3. Land transferred to Anna Maria Greenlaw in 1862 from the Studley House Estate.

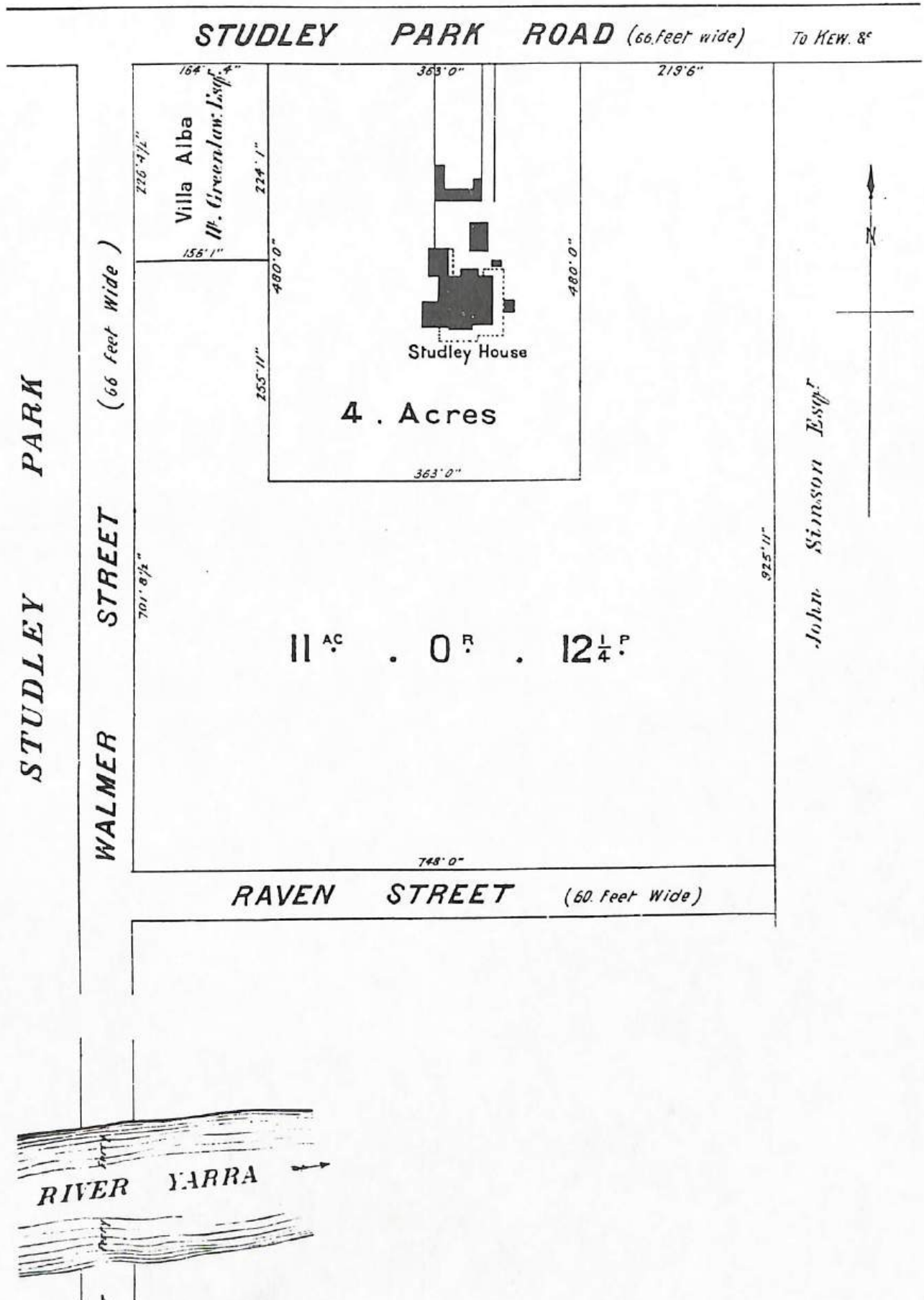
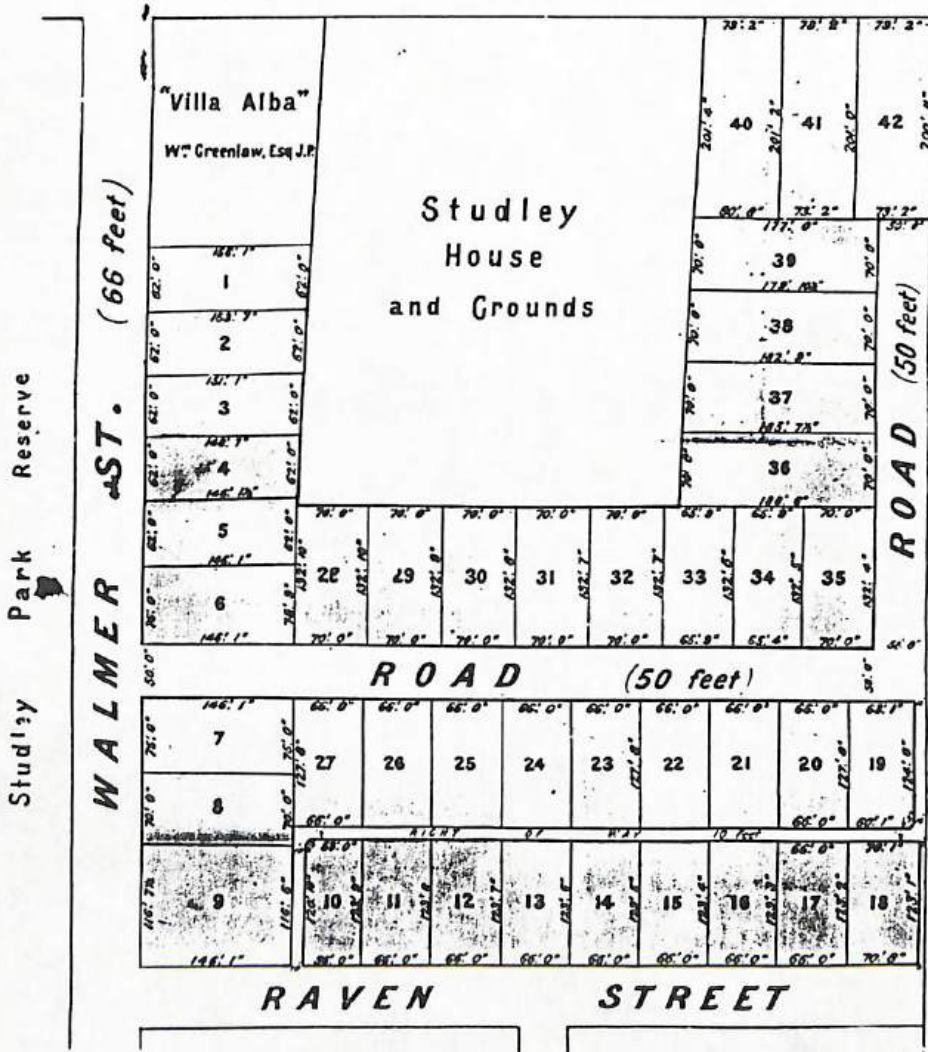


Figure 4. Subdivision Plan of the Studley House Estate, 9 August 1888, Detail.
(SLV Map Collection)

✦ **GREAT AUCTION SALE** ✦
 OF THE **STUDLEY PARK** OF THE
 (KNOWN AS THE M'EVROY ESTATE),
STUDLEY PARK.

STUDLEY PARK ROAD



MOST CHOICE
42 Mansion & Villa 42
SITES.

THREE MILES FROM MELBOURNE.
Within 20 minutes of Melbourne Post Office.
Victoria Street Trams pass within five minutes' walk of the property.

The Estate is surrounded by the palatial mansions of Dr. Le Fevre, M.L.C., W. Greenlaw, Esq., &c., and by the Park itself, which is a permanent Reserve.

This is, *par excellence*, the greatest subdivisional Sale of the year, the land being undoubtedly not only the pick of the lovely suburb of Studley Park, but in reality of the whole of the suburbs of Melbourne.

Studley Park as a suburb, has no rival.

The Auctioneers invite the public to view this Estate on the day prior to the sale, on which day drags will leave the offices of the Auctioneers at Three o'clock.

LUNCHEON IN MARQUEE.

Particulars from
BRADLEY & CURTAIN,
 Auctioneers, Queen Street; and
M'EVROY & CO.,
 Agents, Market Street.

In
 Conjunction

W. A. ZEAL, C.E., Licensed Surveyor, Bank Place.

Figure 5. Subdivision Plan of the Studley Park Estate, 24 November (Probably) 1888. (SLV Map Collection)

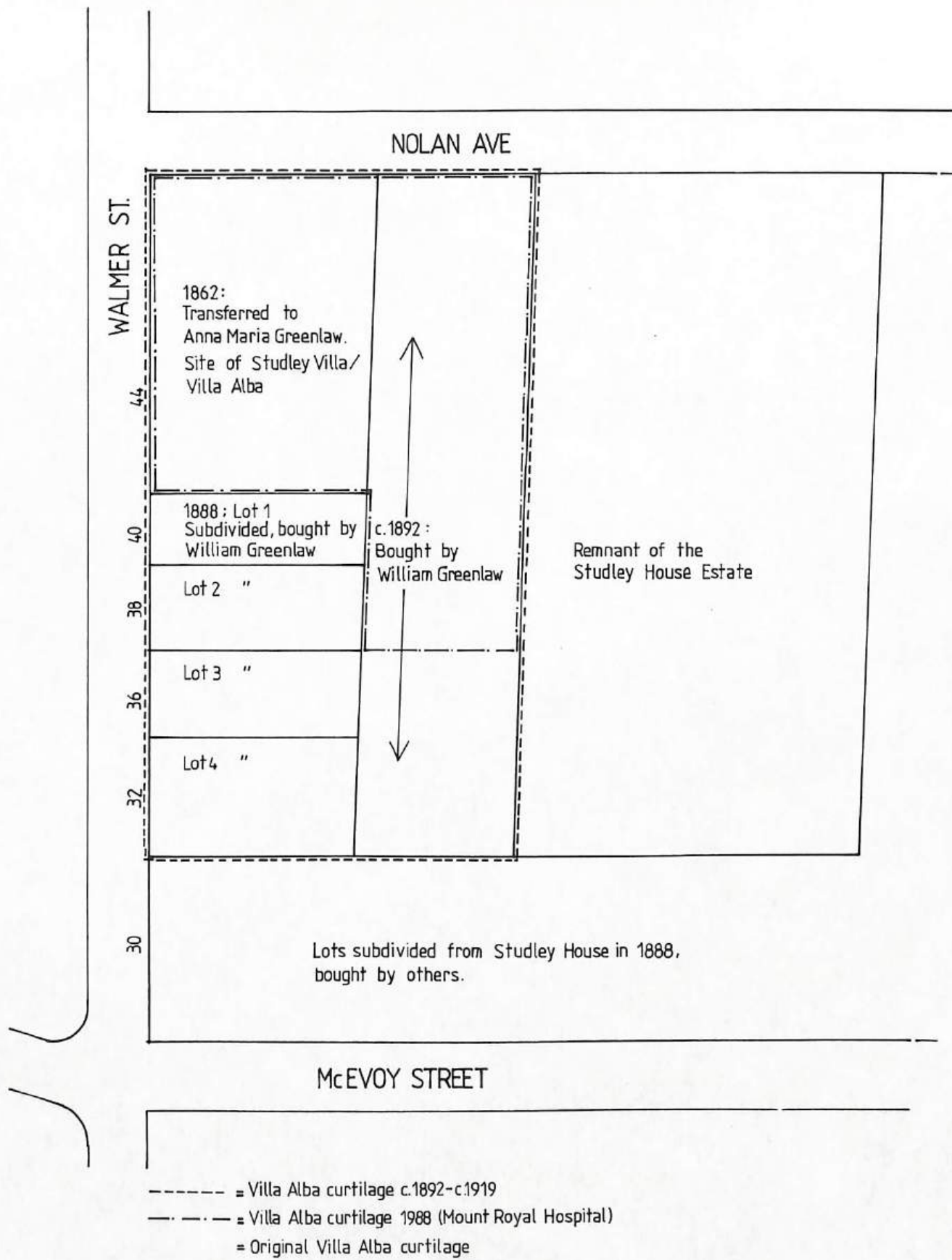


Figure 6. Key to the Villa Alba Curtilage, 1862 - 1989.

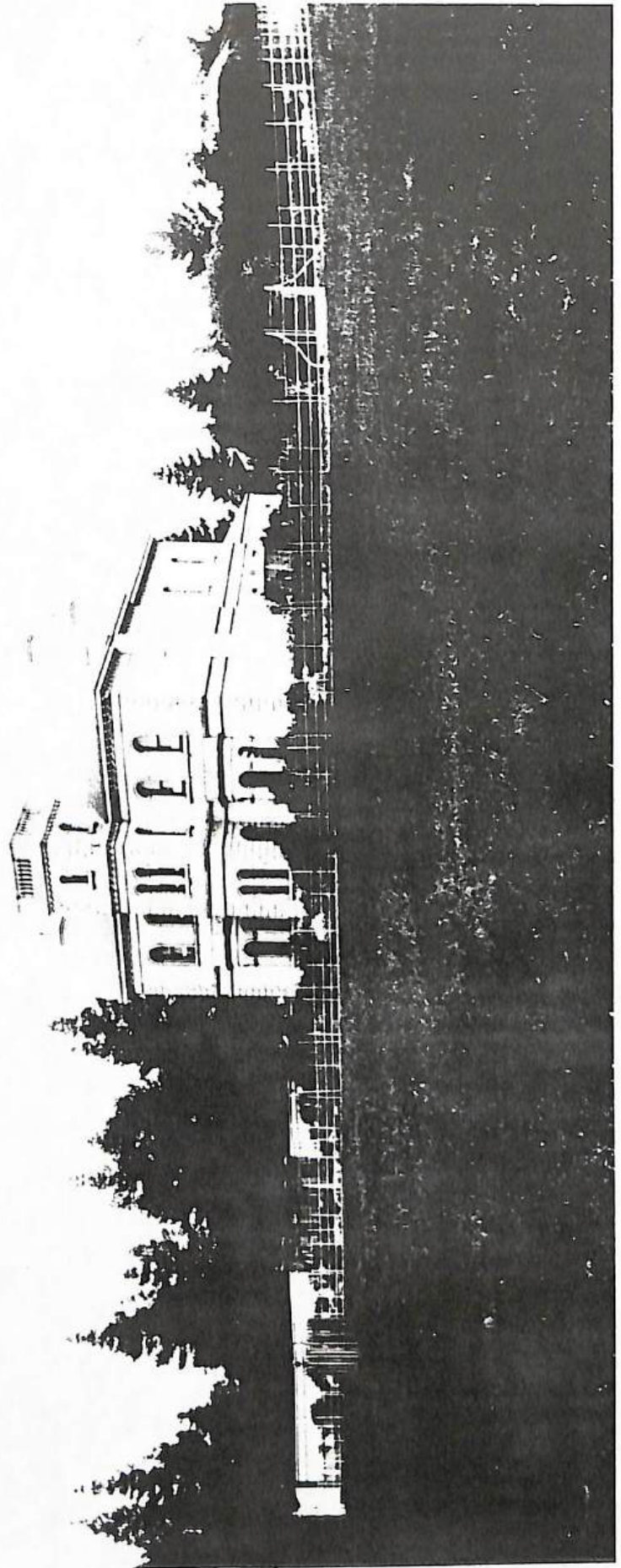


Figure 8. Villa Alba c.1895. (Mr WG Simmie)

M.M.B. 1908.75
T 570 © U 1908.16
D L E Y 1908.04
P A R K 1918.27
K Metalled 1918.17
B

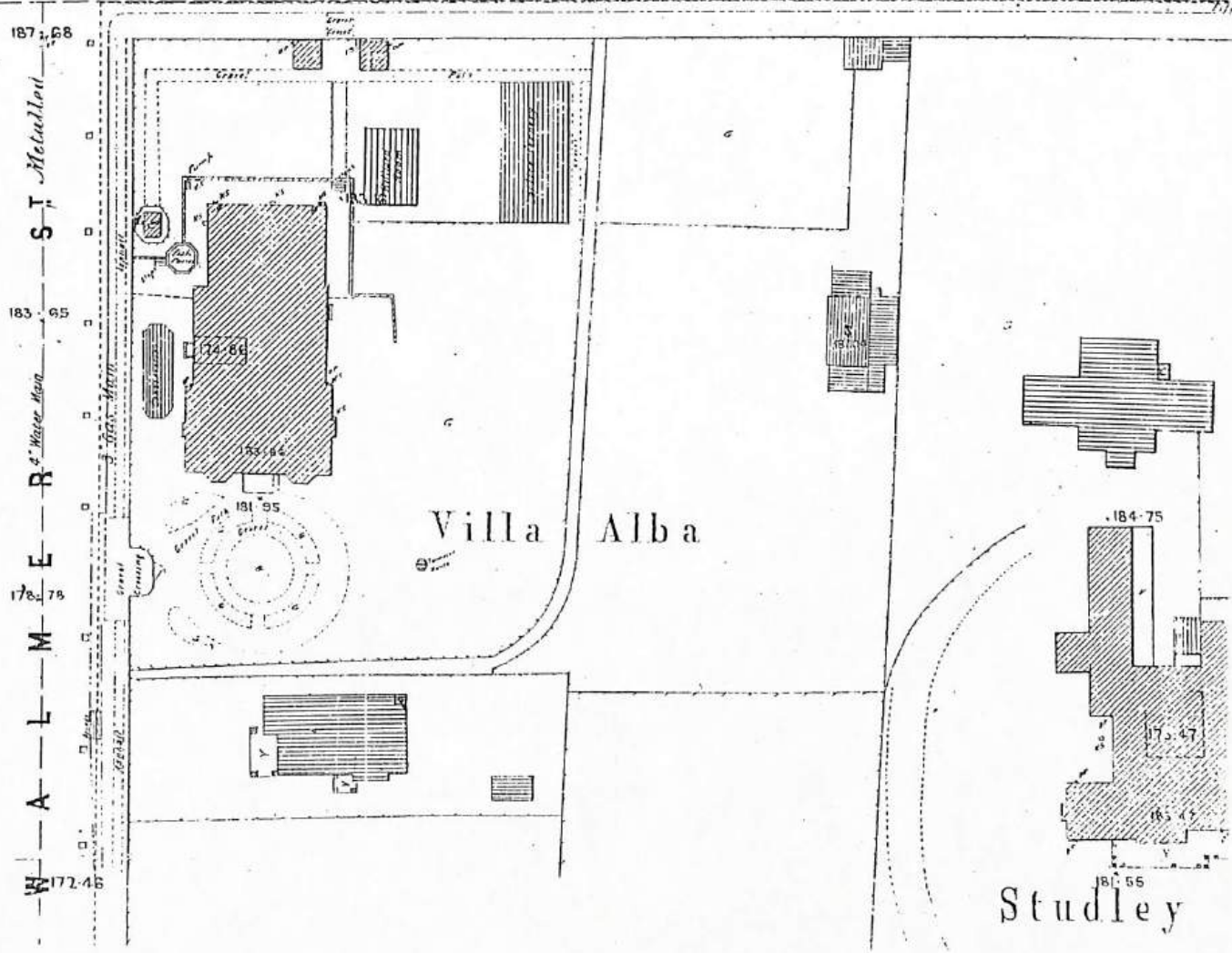


Figure 9. MMBW Detail Plan No 1289, 1926.

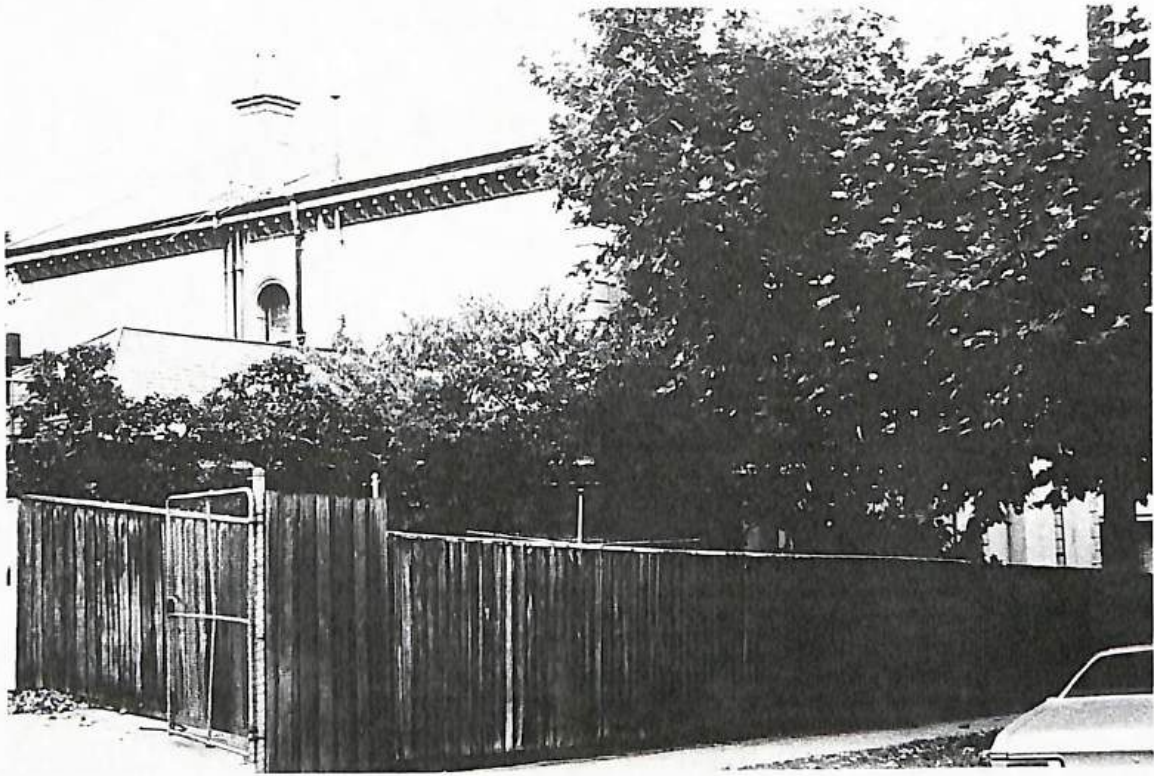


Figure 10. Villa Alba from Walmer Street, 1989. (PSD)

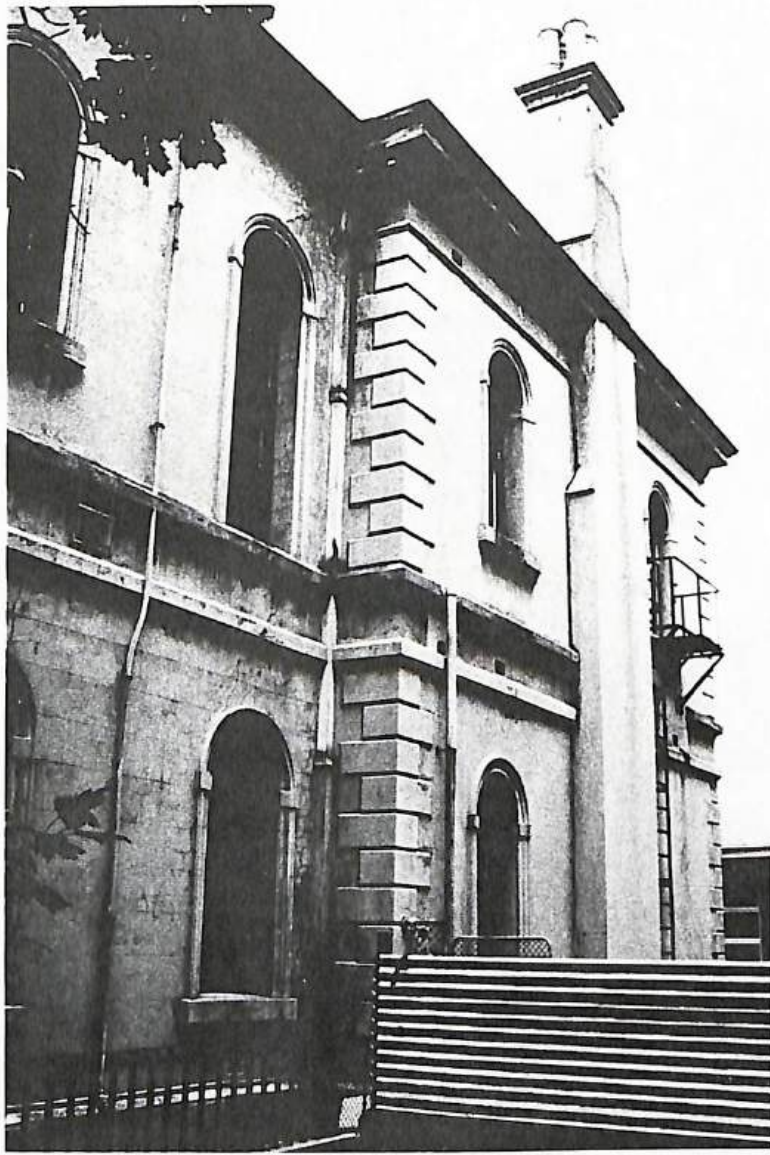


Figure 11. The West Wall, 1989. (PSD)

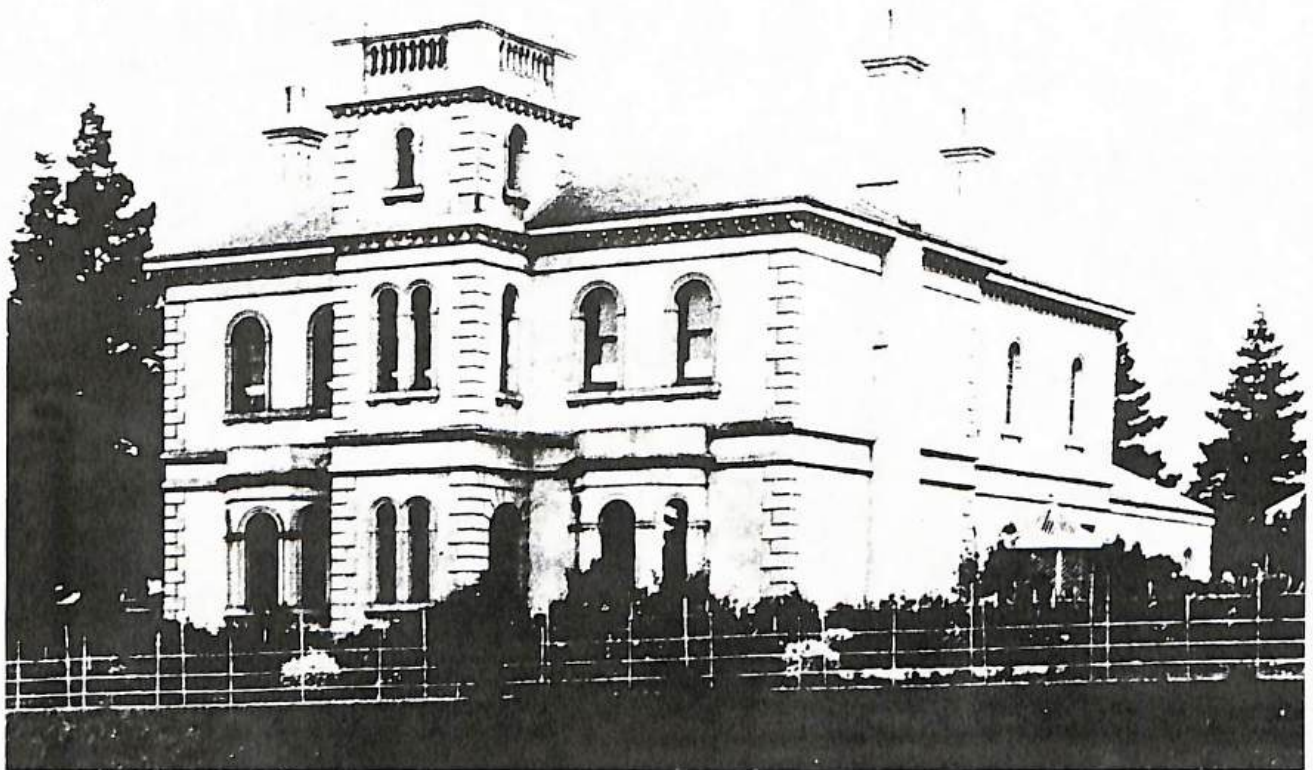


Figure 12. Villa Alba c.1895, Detail of the House. (Mr WG Simmie)



Figure 13. Asymmetrical Italianate Villa, East Melbourne, 1989. (PSD)

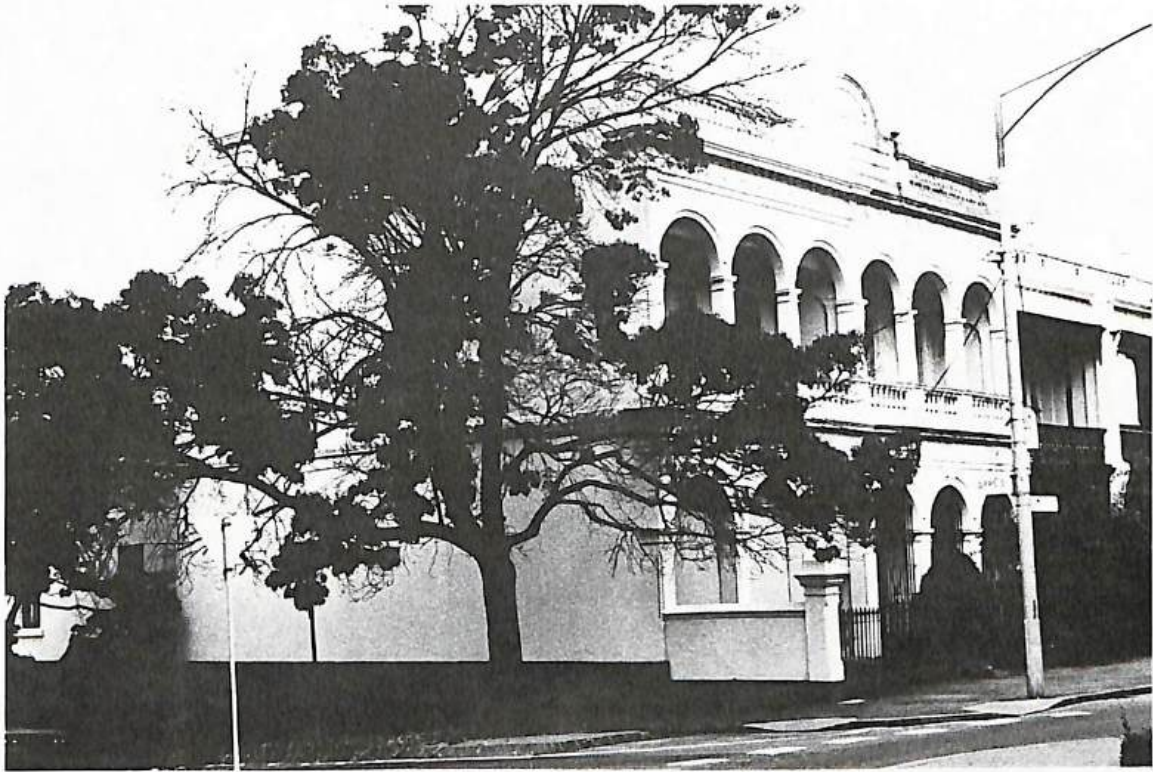


Figure 14. Inner City Terrace with Decorated Front Facade and Blank Side Wall, East Melbourne, 1989. (PSD)

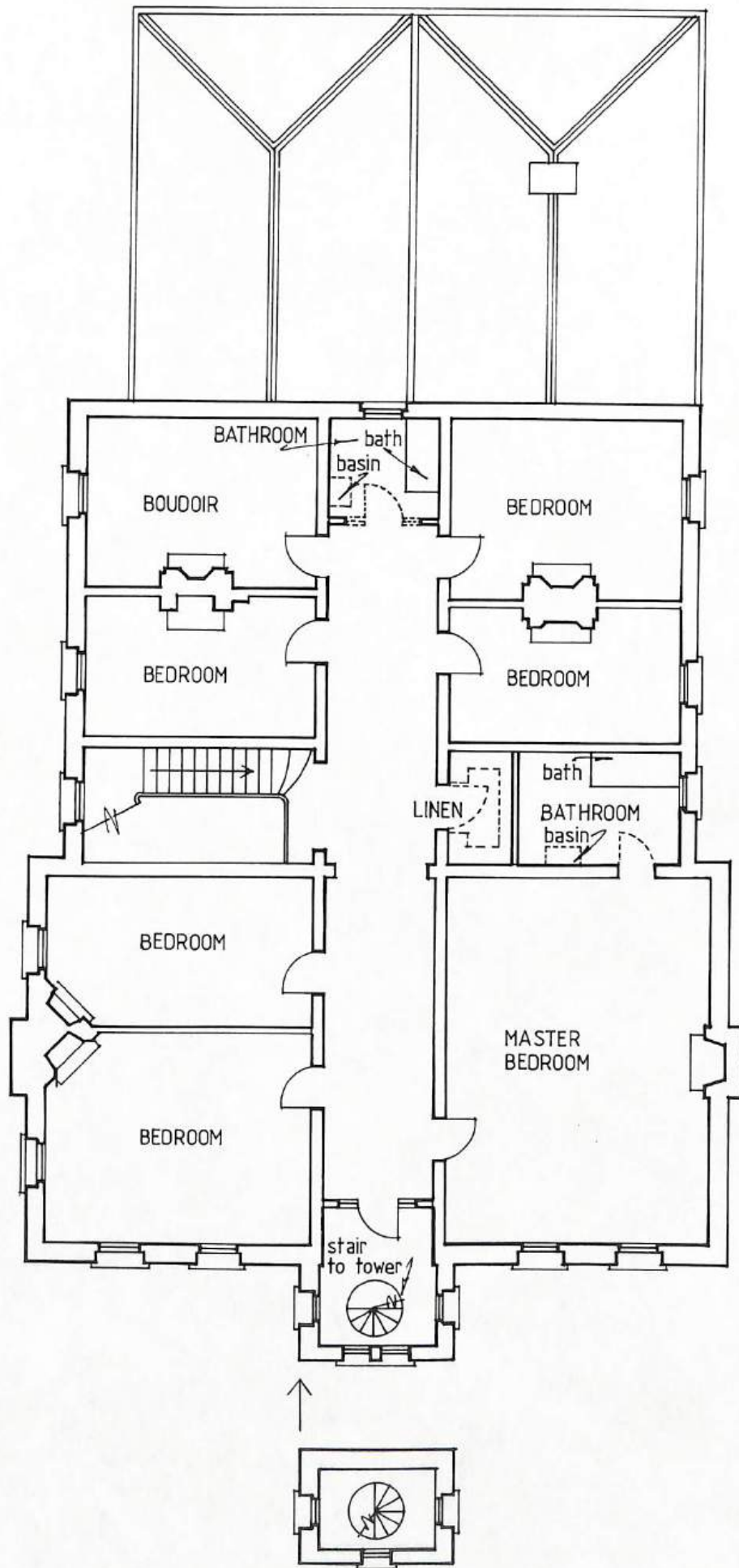


Figure 16. First Floor Plan and Uses of Room, 1884.

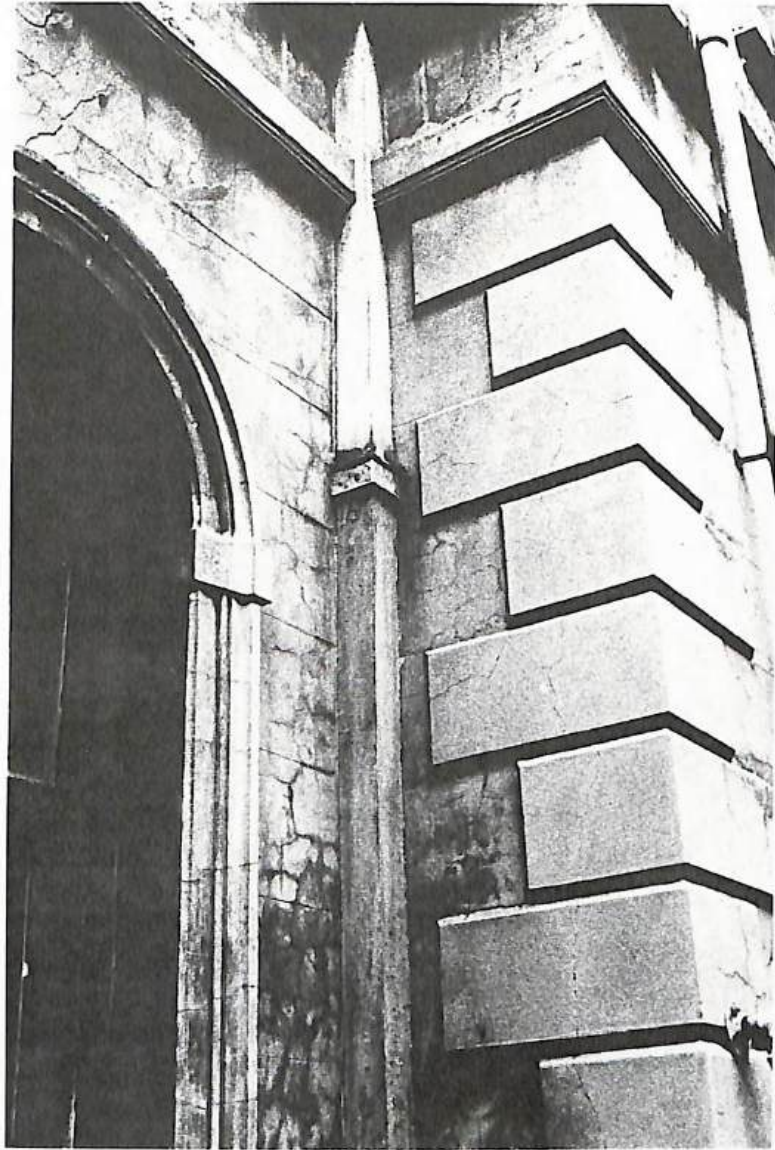


Figure 17. Render Quoining and Mouldings, West Wall, 1989. (PSD)

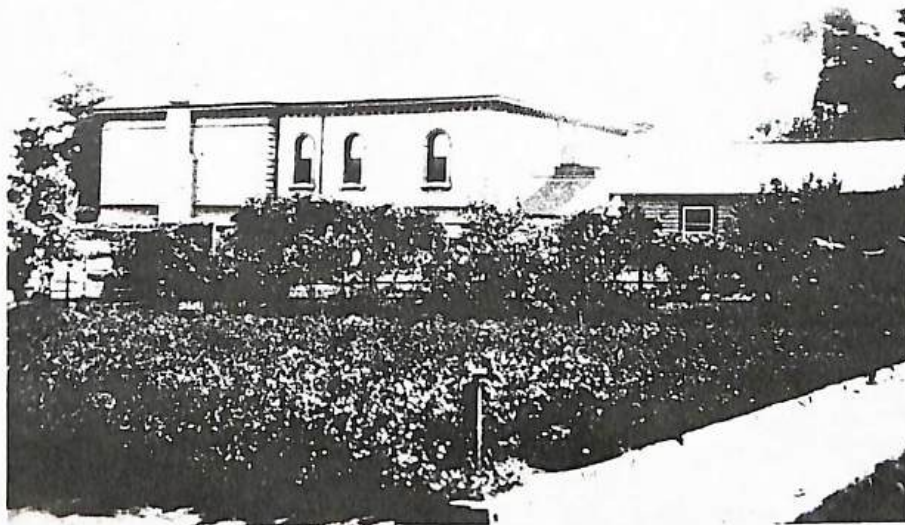
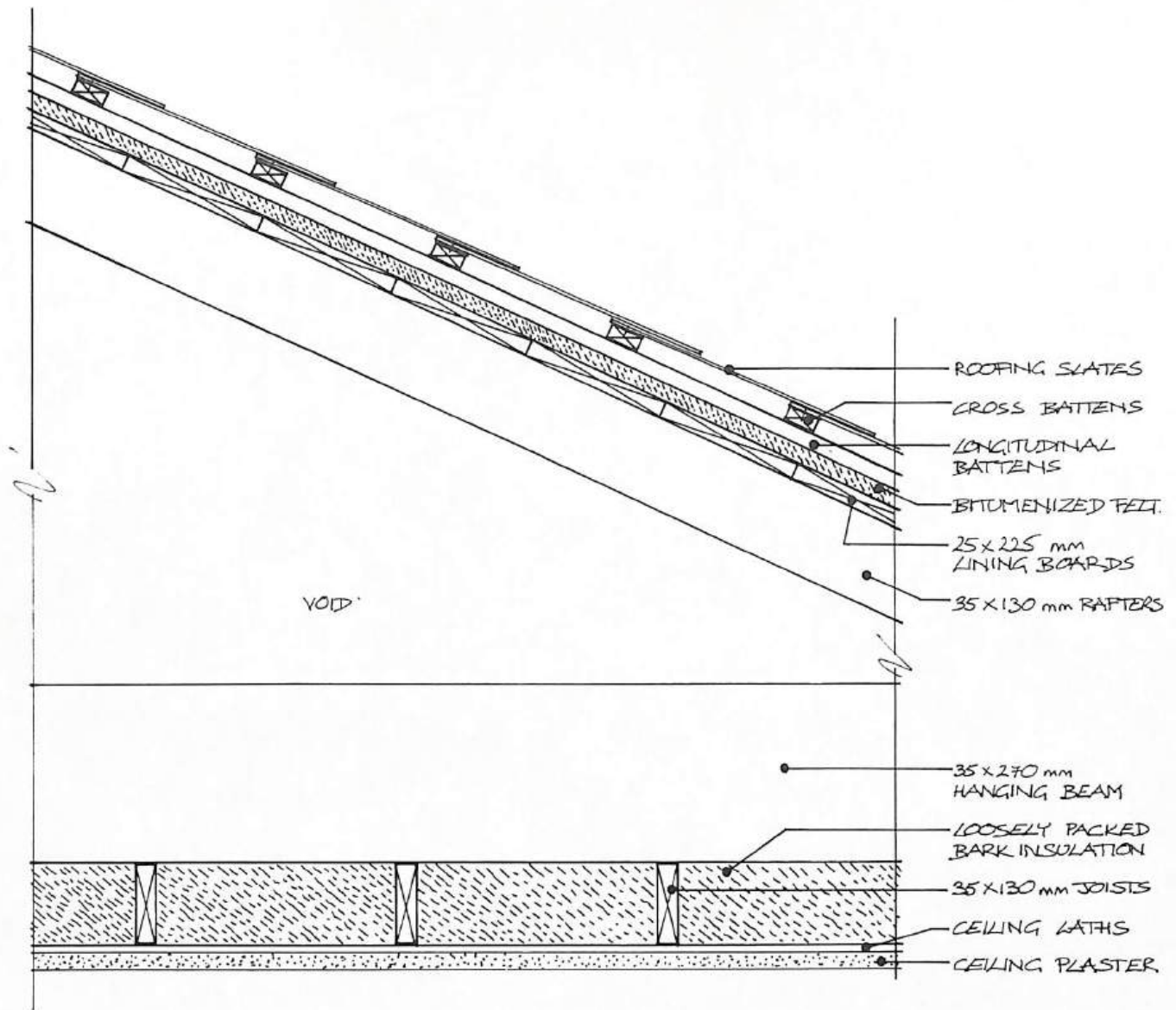
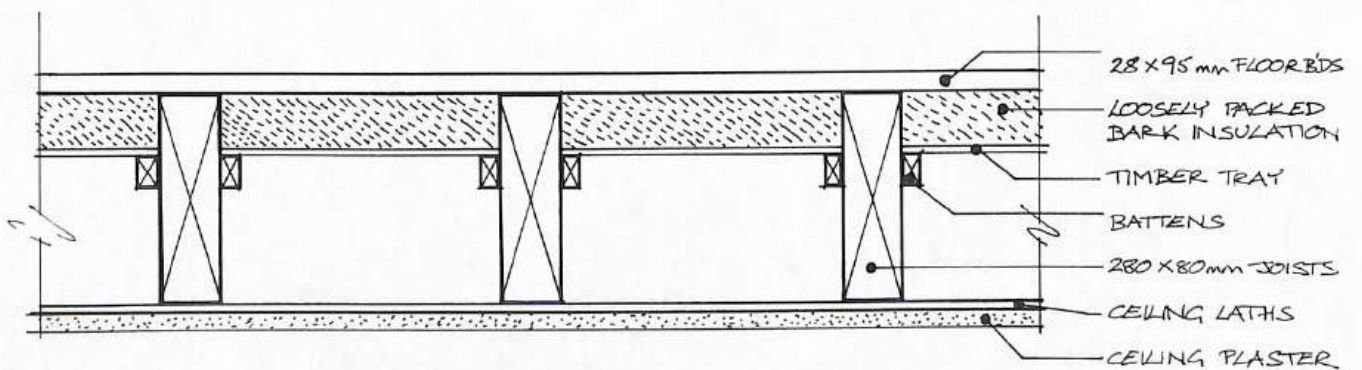


Figure 18. Villa Alba East Wall, c.1945. (Mrs Fripp)
NB Delineation of the quoining.



ROOF FRAMING 1:10



GROUND-FIRST FLOOR FRAMING 1:10

Figure 19. Roof and Floor: Structure and Insulation.

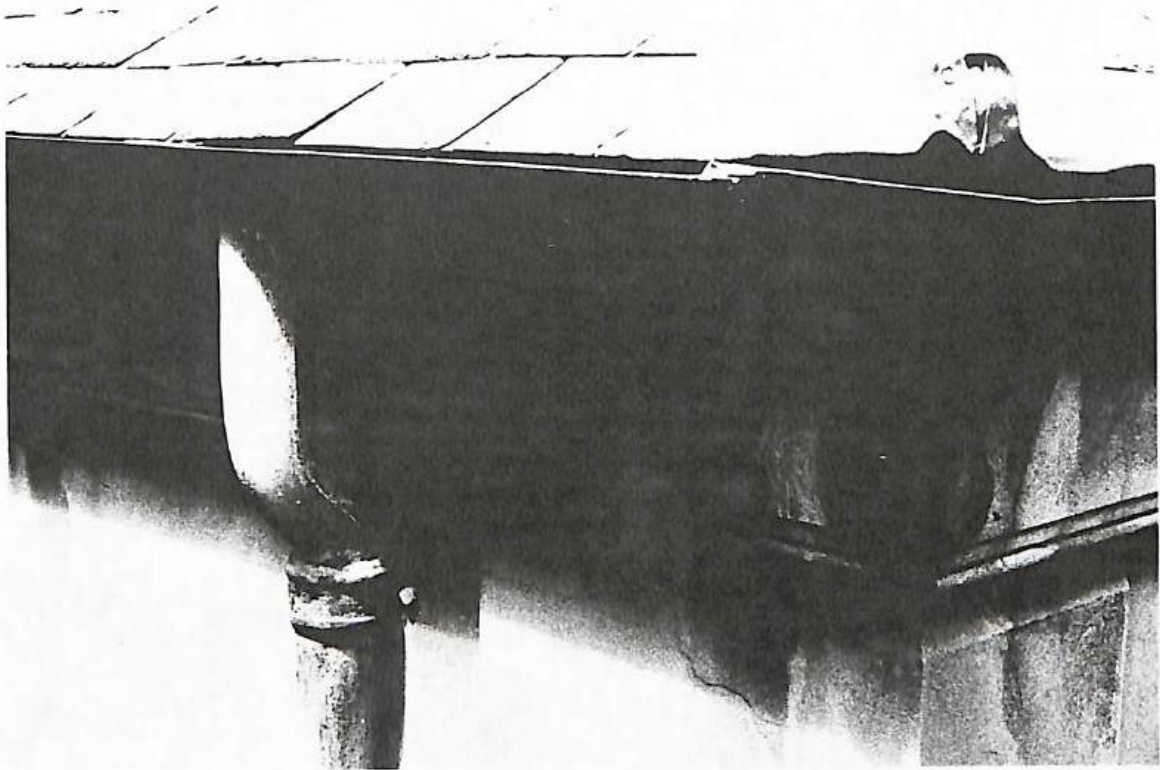


Figure 20. Cast Iron Gutter and Downpipe, and Lead Gooseneck Connection. (PSD)

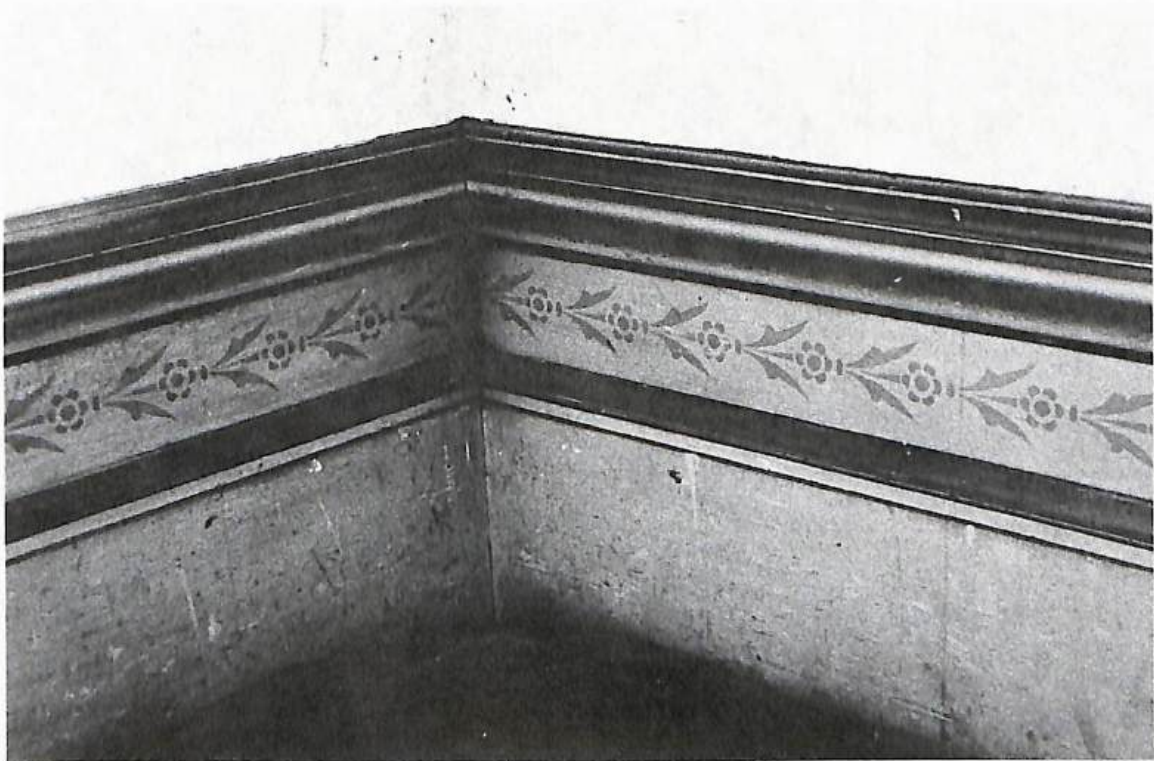
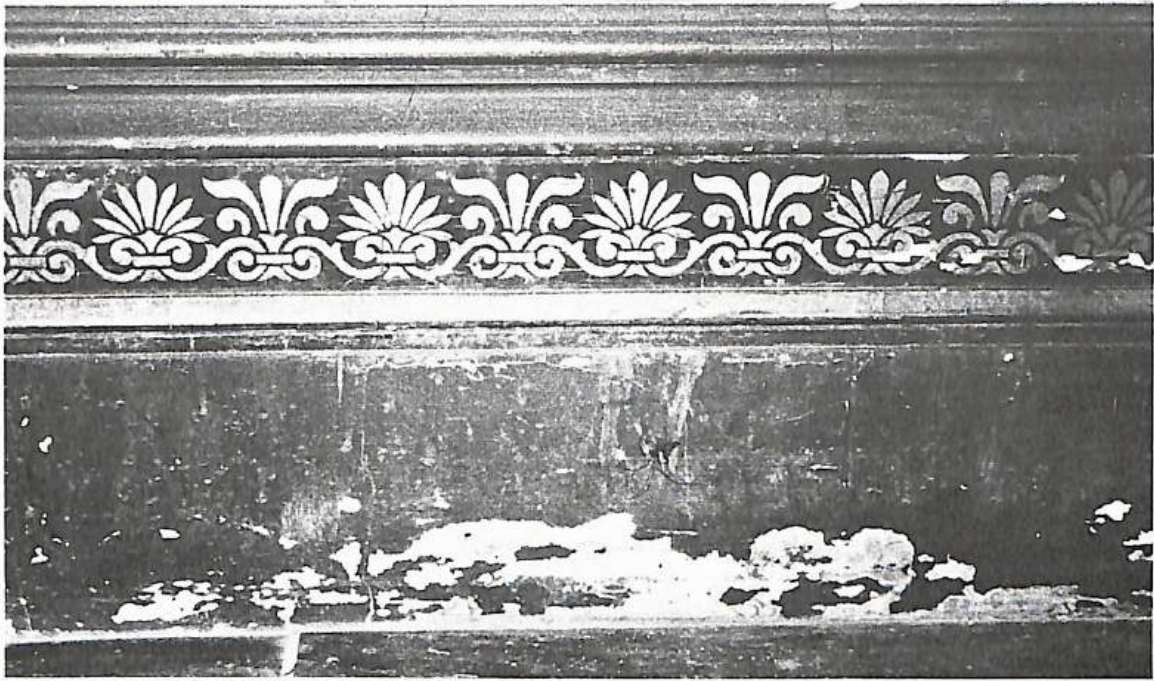


Figure 21. Stencilled Decoration: Ground Floor Hall and Drawing Room Skirtings.
(PSD)

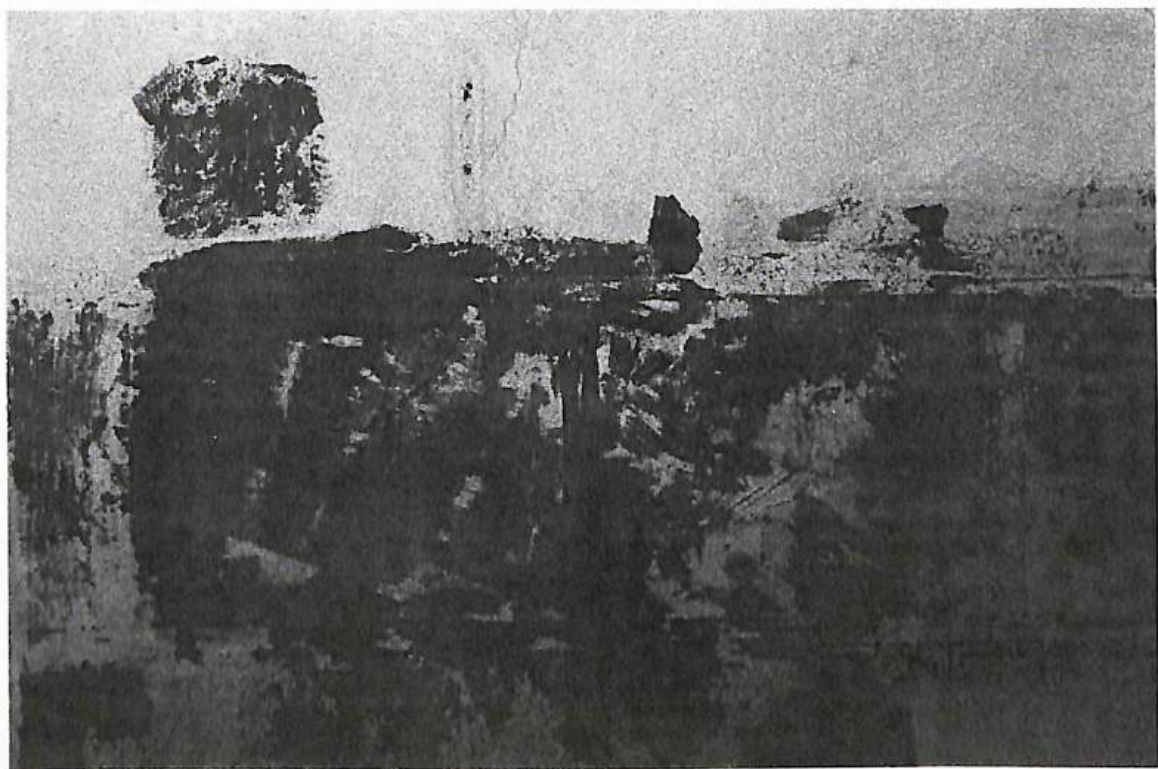
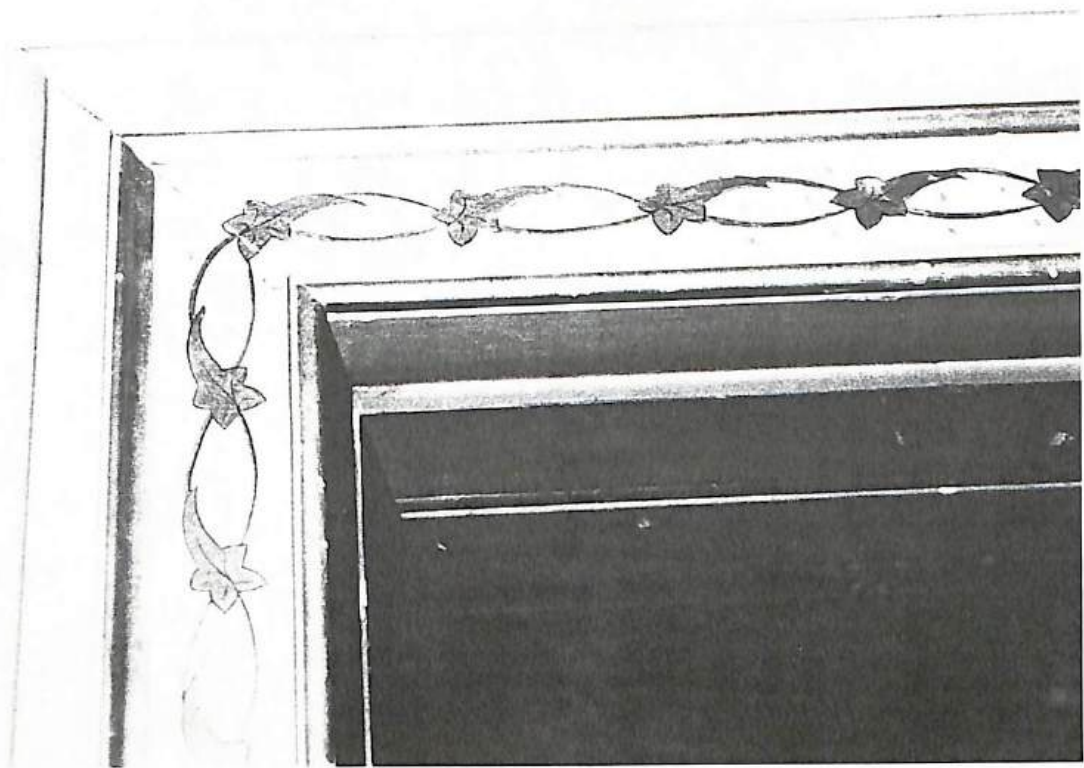


Figure 22. Hand-Touched Stencil Decoration: Drawing Room Door Architrave and Dining Room Dado Frieze. (PSD)

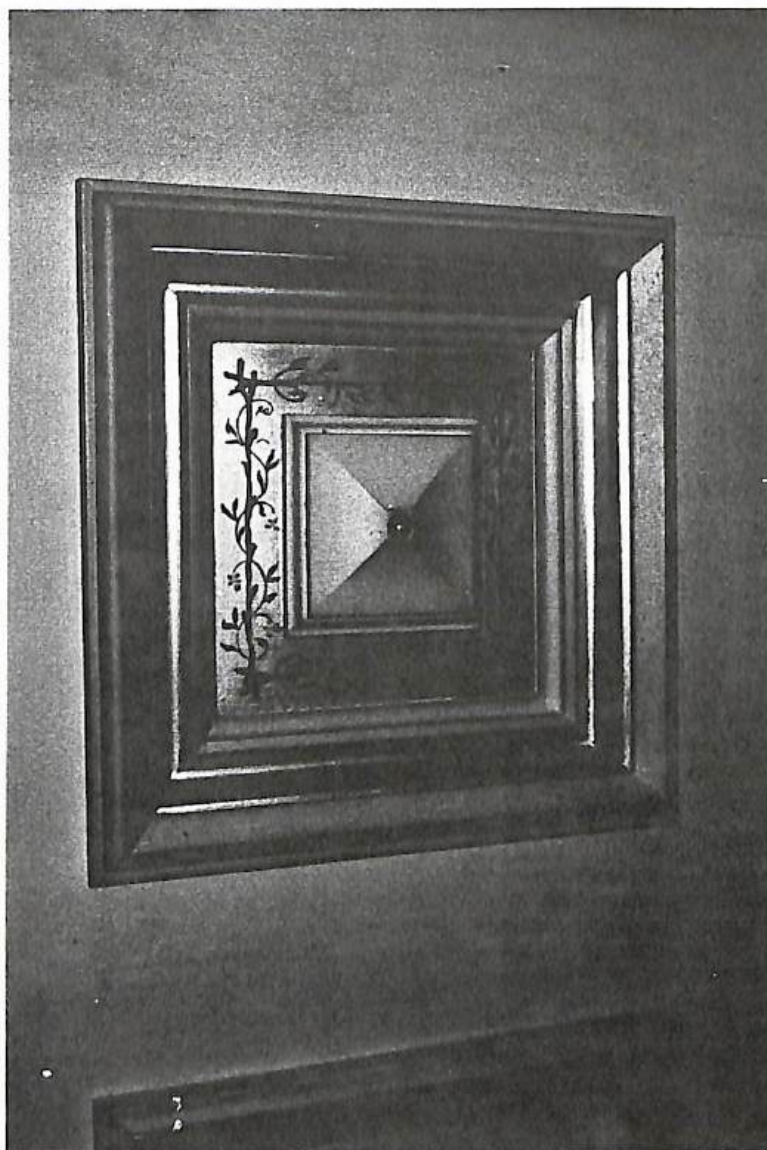


Figure 23. Hand-Painted Decoration: Drawing Room Door Panel. (PSD)

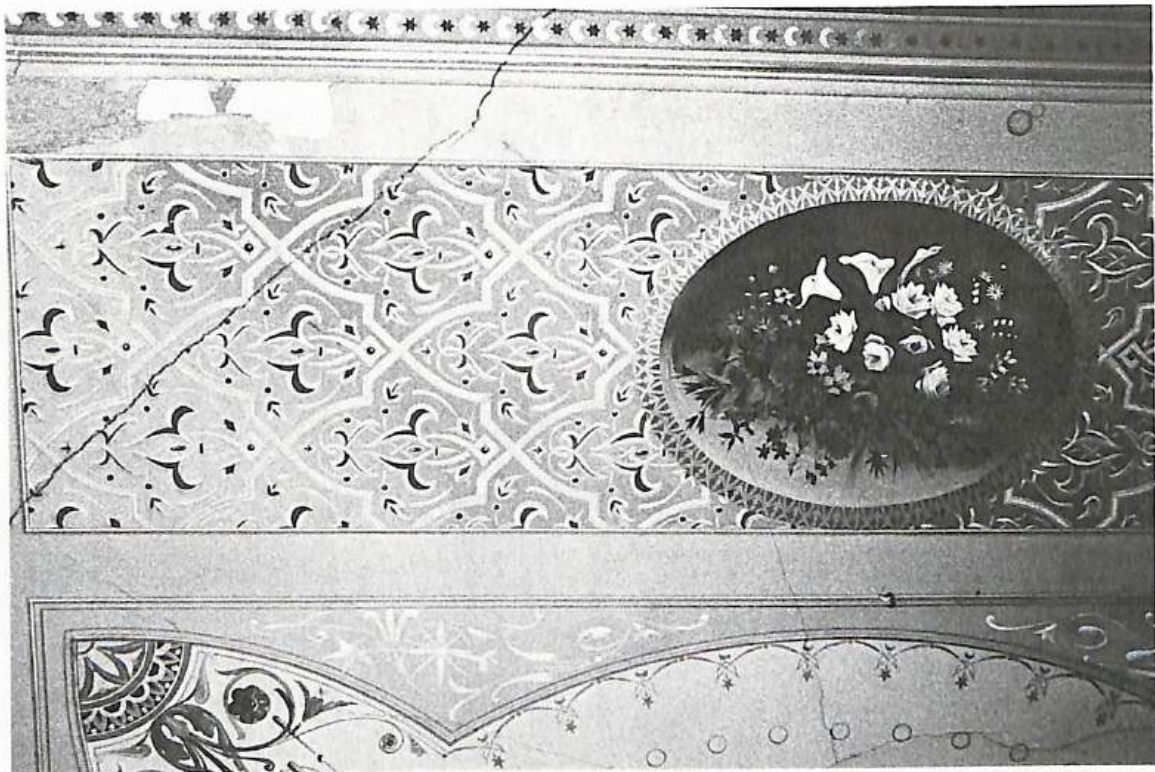


Figure 24. Ceiling Decoration: Boudoir. (PSD)

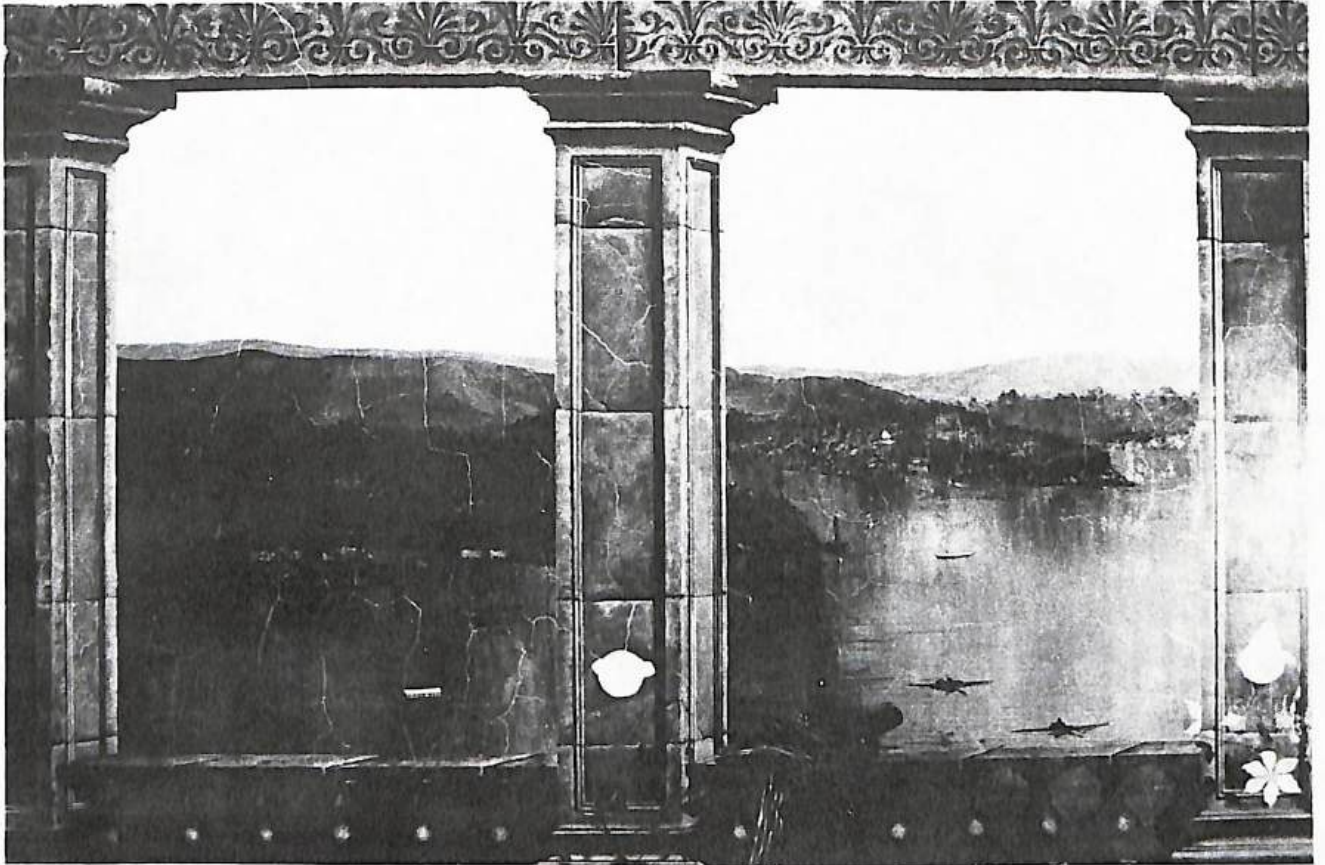


Figure 25. Wall Mural of Sydney Harbour: Vestibule. (Ratna Pradhan)

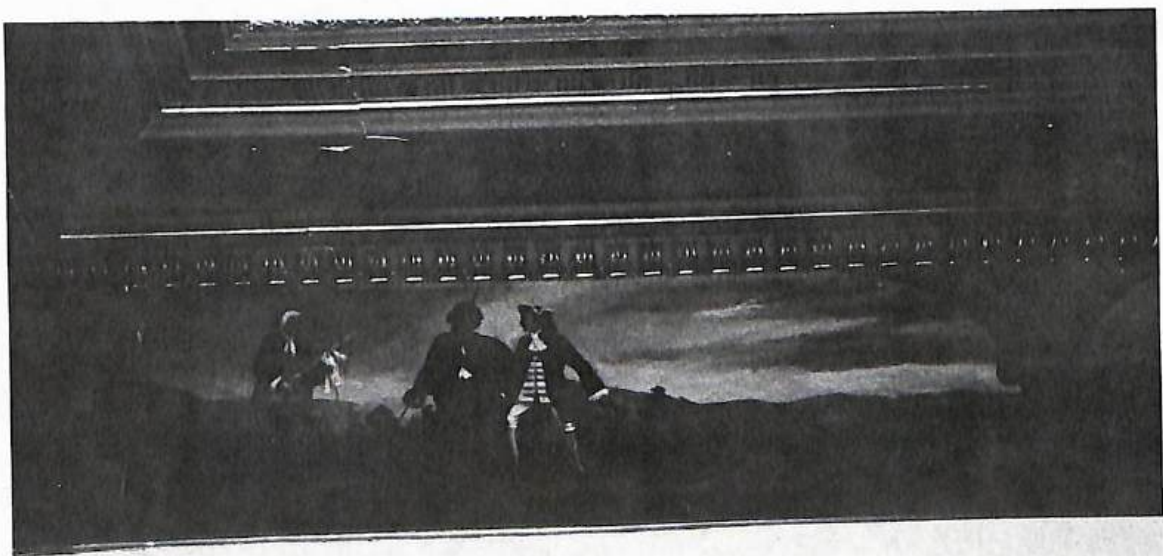


Figure 26. Upper Wall Frieze: Dining Room. (PSD)
NB The kilted figures and thistles above the pilasters.

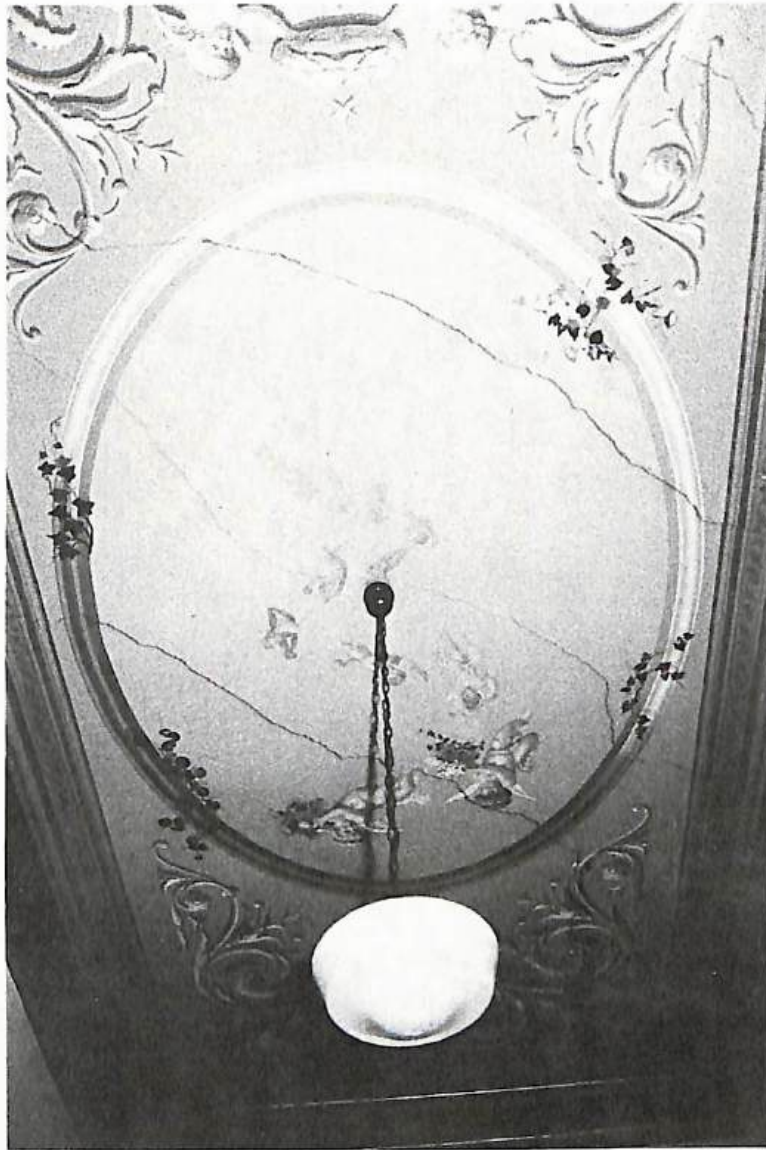


Figure 27. Painted Aperture in the Stair Hall Ceiling. (PSD)

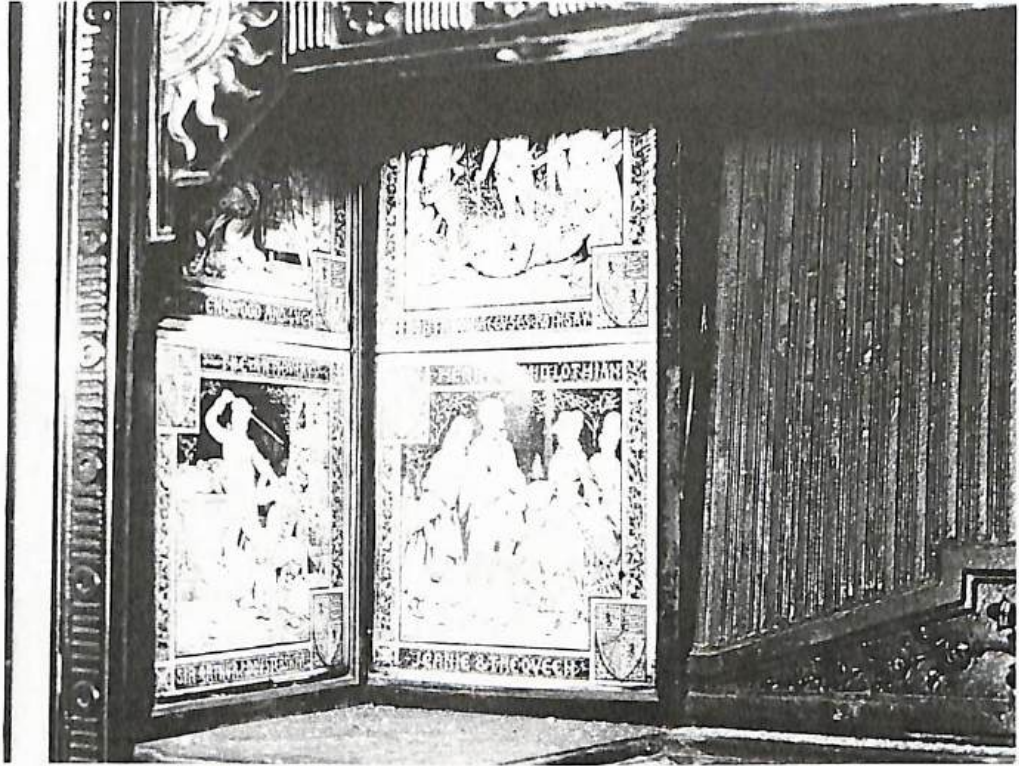


Figure 28. Hearth Tiles: Bedroom 1. (PSD)

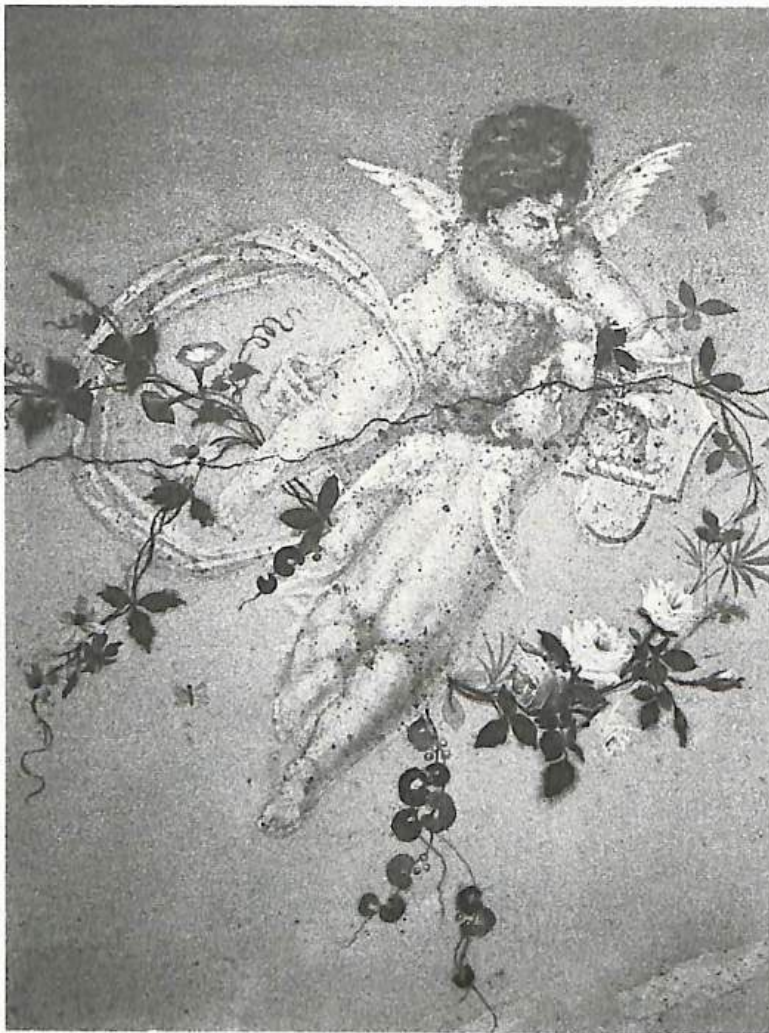


Figure 29. Greenlaw Family Crest.

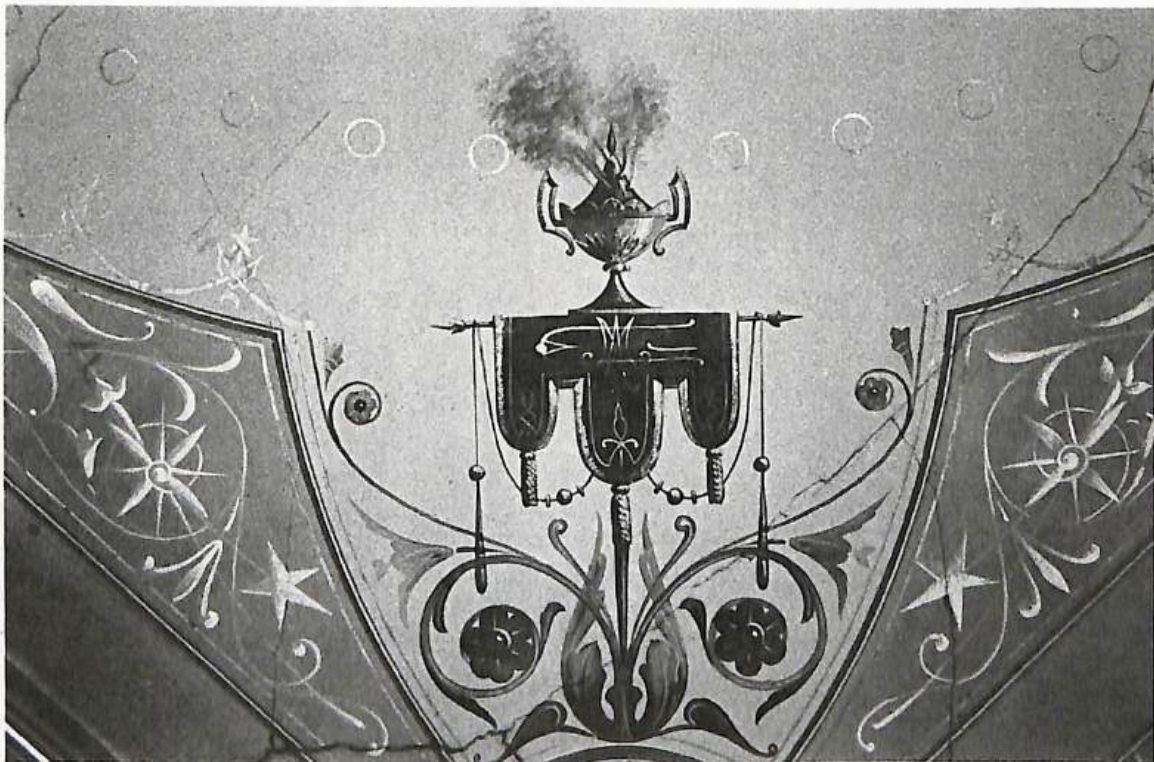
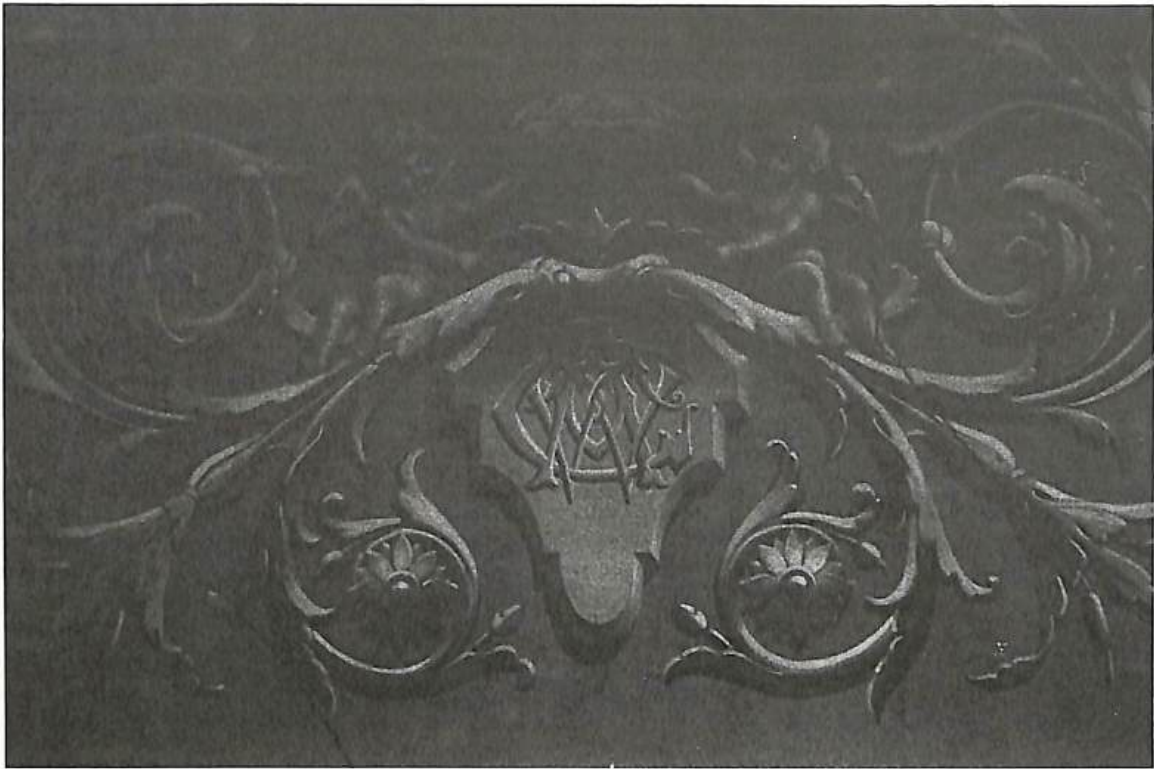


Figure 30. Painted Monograms: 'WAG' on the Stair Hall Ceiling and 'AMG' on the Boudoir Ceiling. (PSD)



Figure 31. Italian Shaded Ornament, Ground Floor Hall Ceiling. (PSD)



Figure 32. Horse Chestnut (*Aesculus*) Stencil, Ground Floor Hall Walls. (PSD)

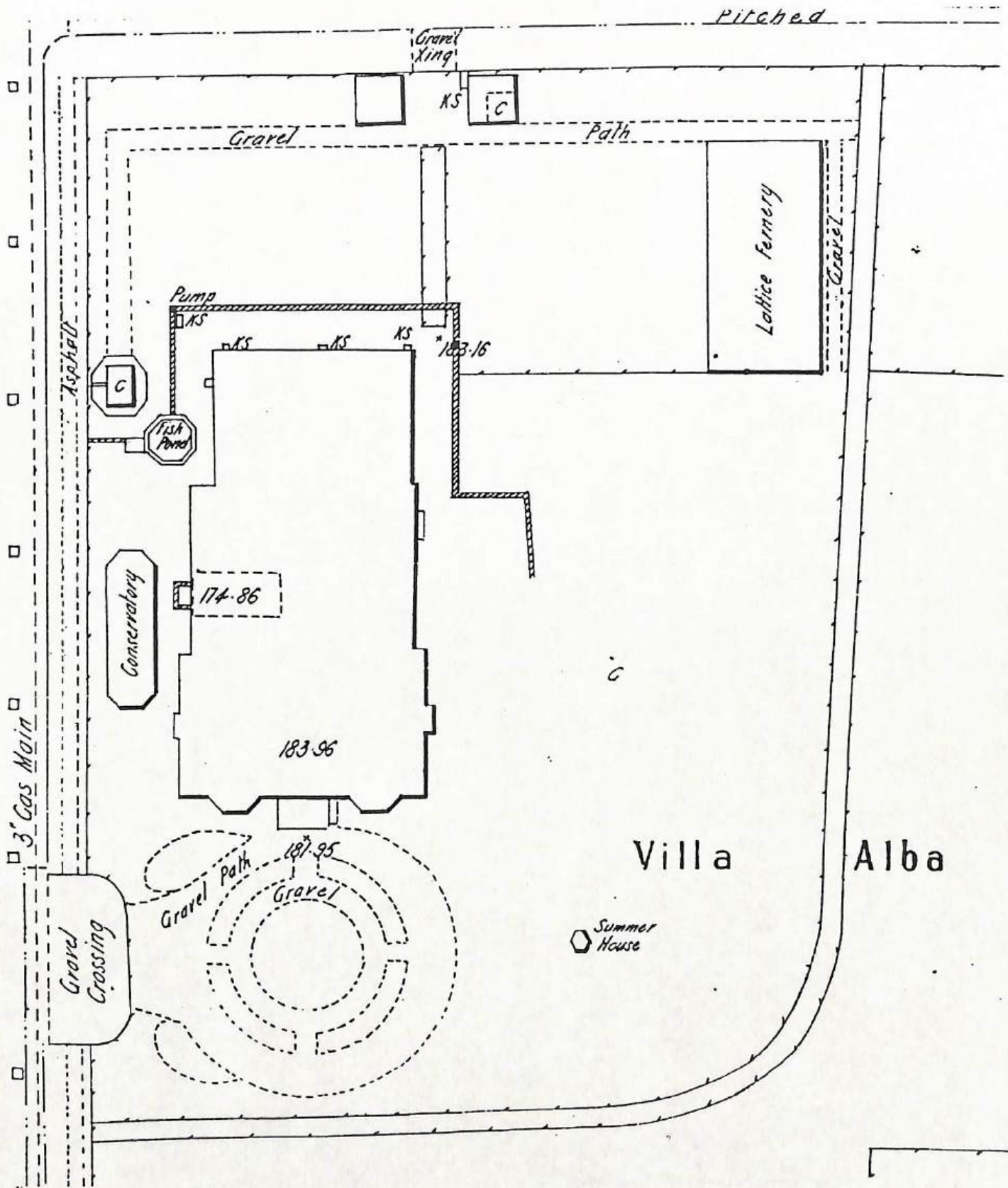


Figure 33. Garden prior to the Billiard Room, MMBW Detail Plan, 1899.

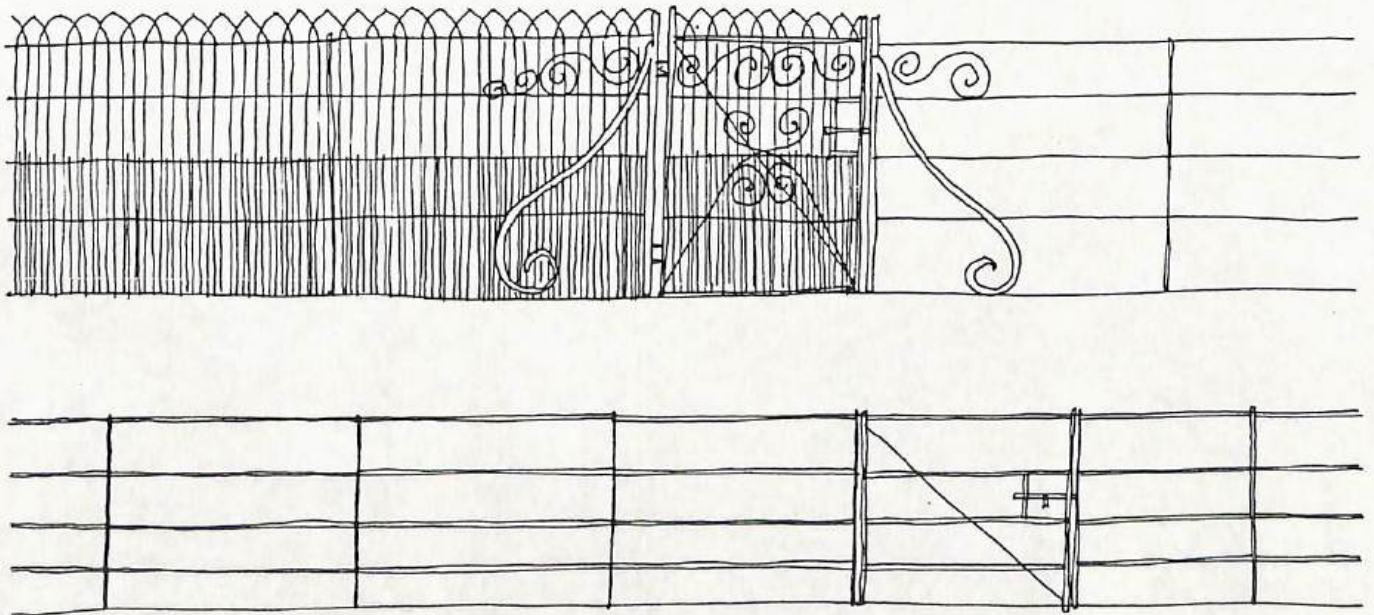
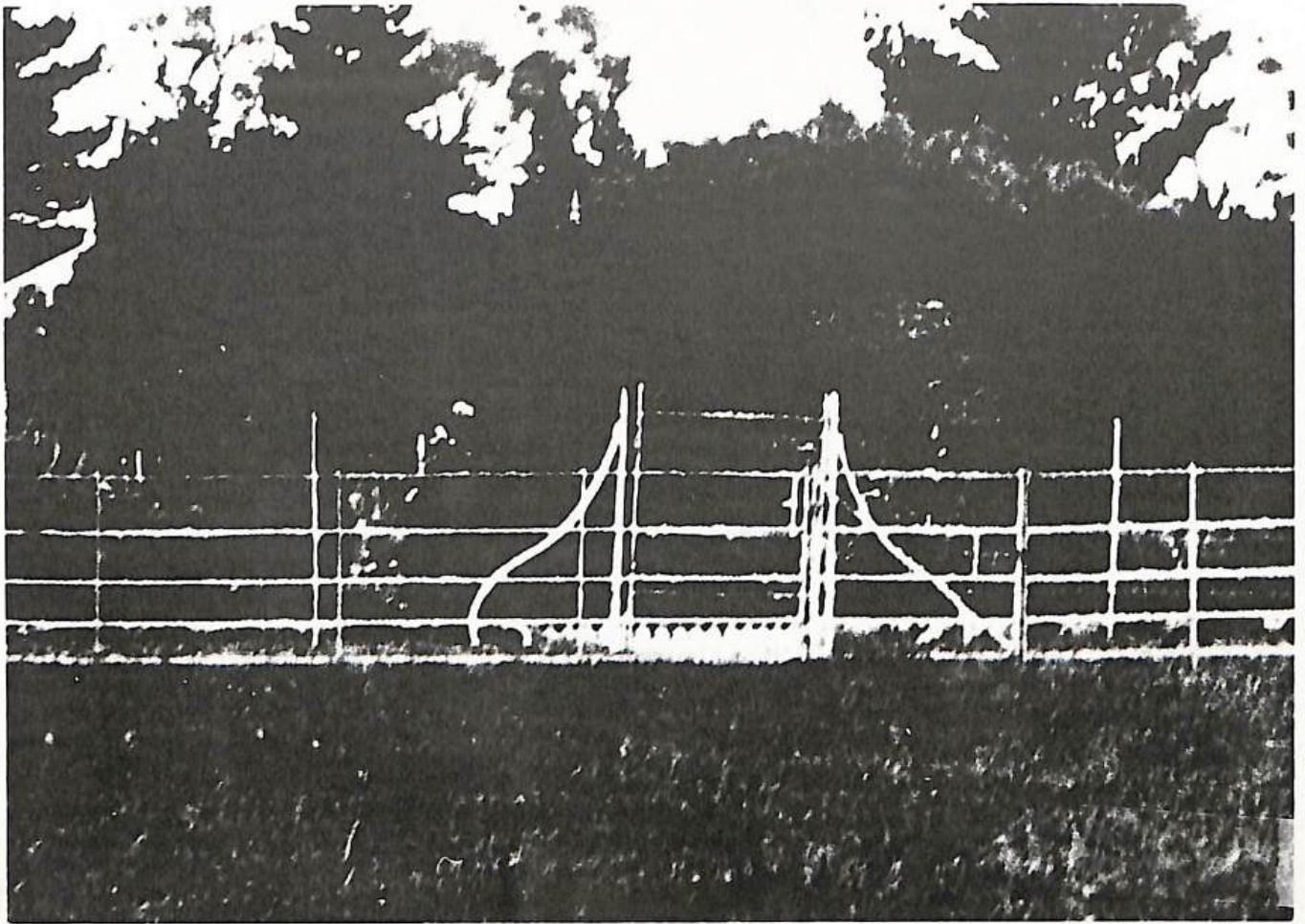


Figure 34. Fences and Gates in the South-East Corner c.1895, Detail and Reconstruction Drawing (Mr WG Simmie)



Figure 35. Villa Alba East Wall, c.1945. (Mrs Fripp)

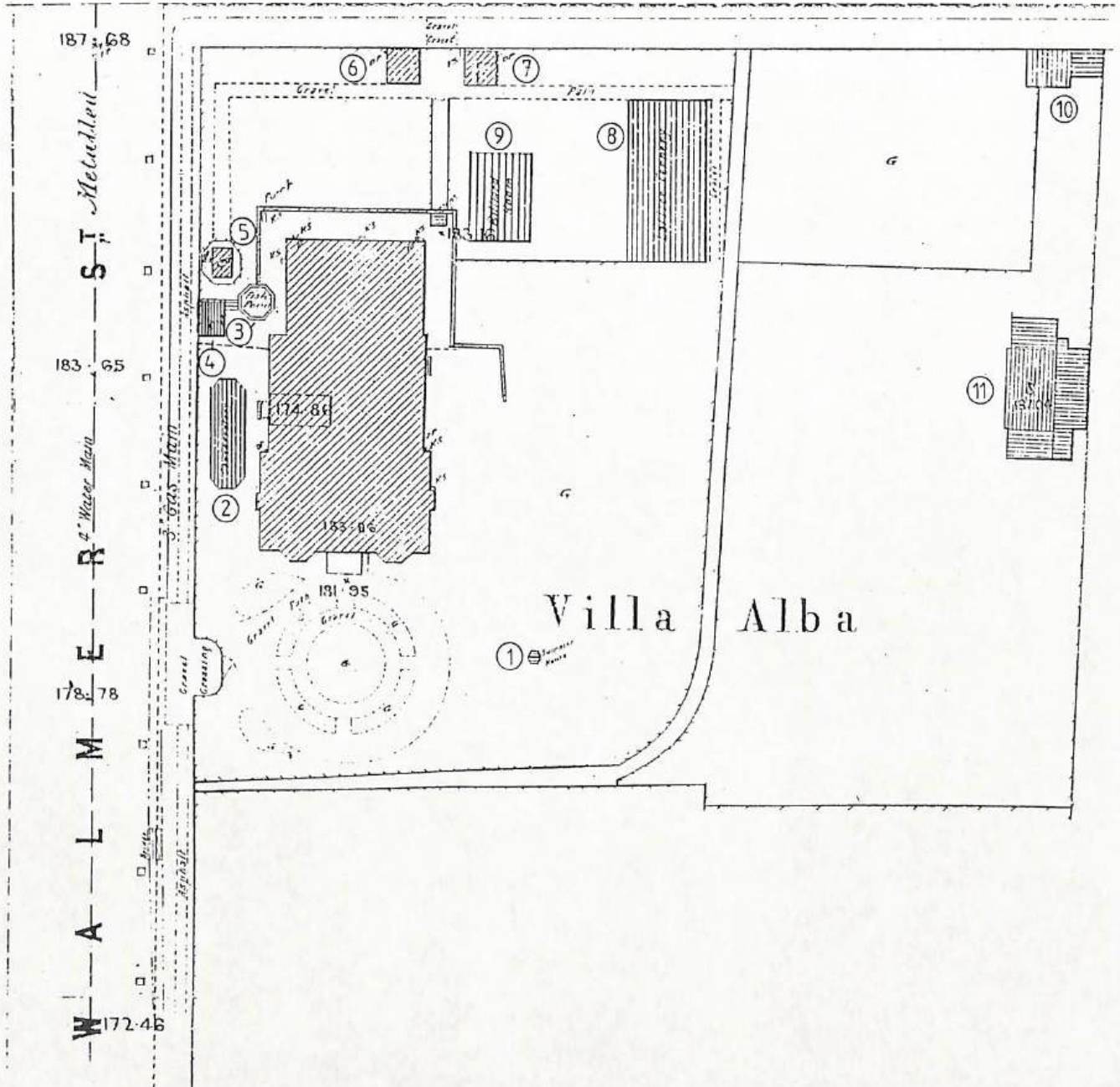


Figure 36. Key to Outbuildings.

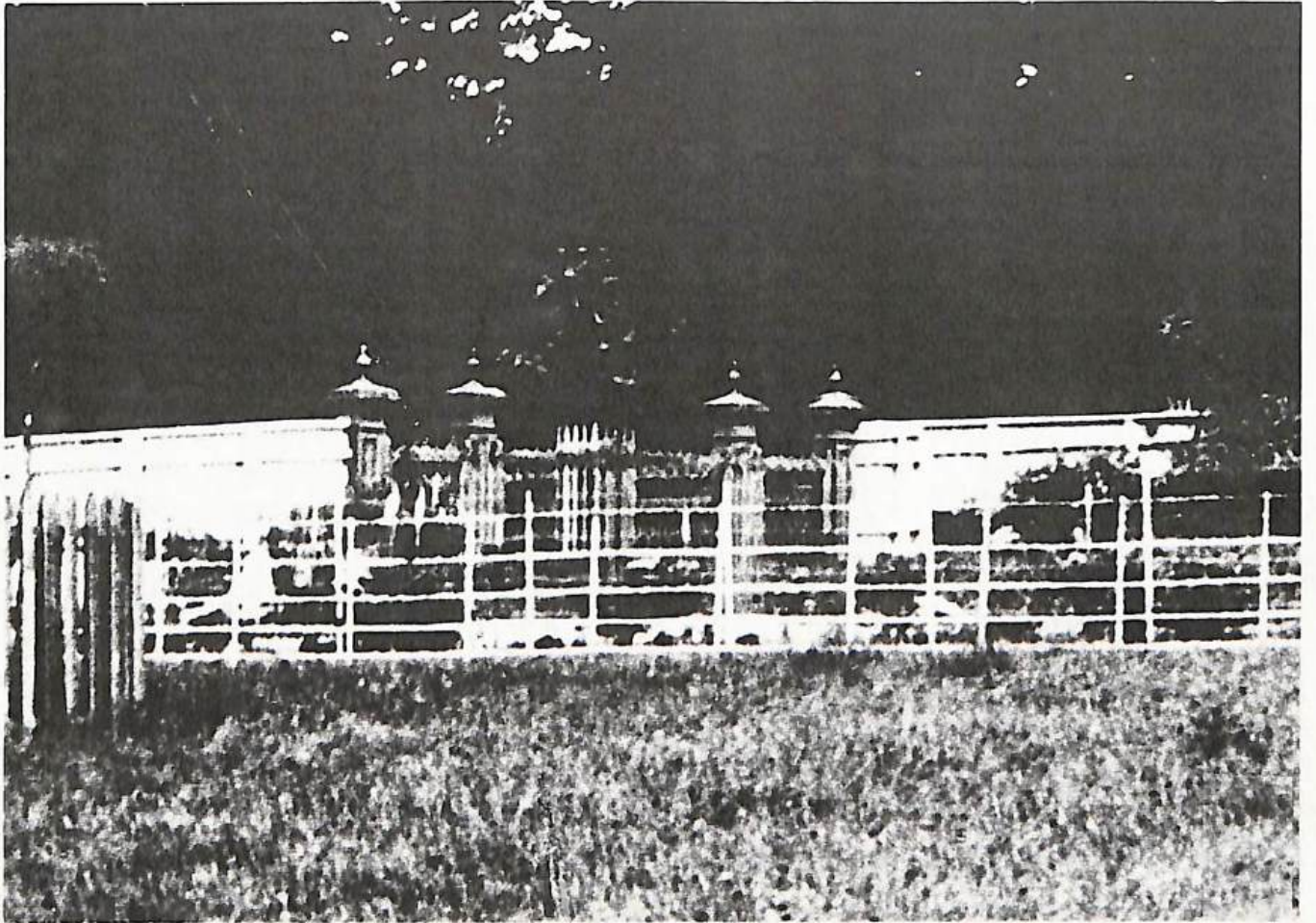


Figure 37. Walmer Street Fence and Gates, Detail, c.1895. (Mr WG Simmie).

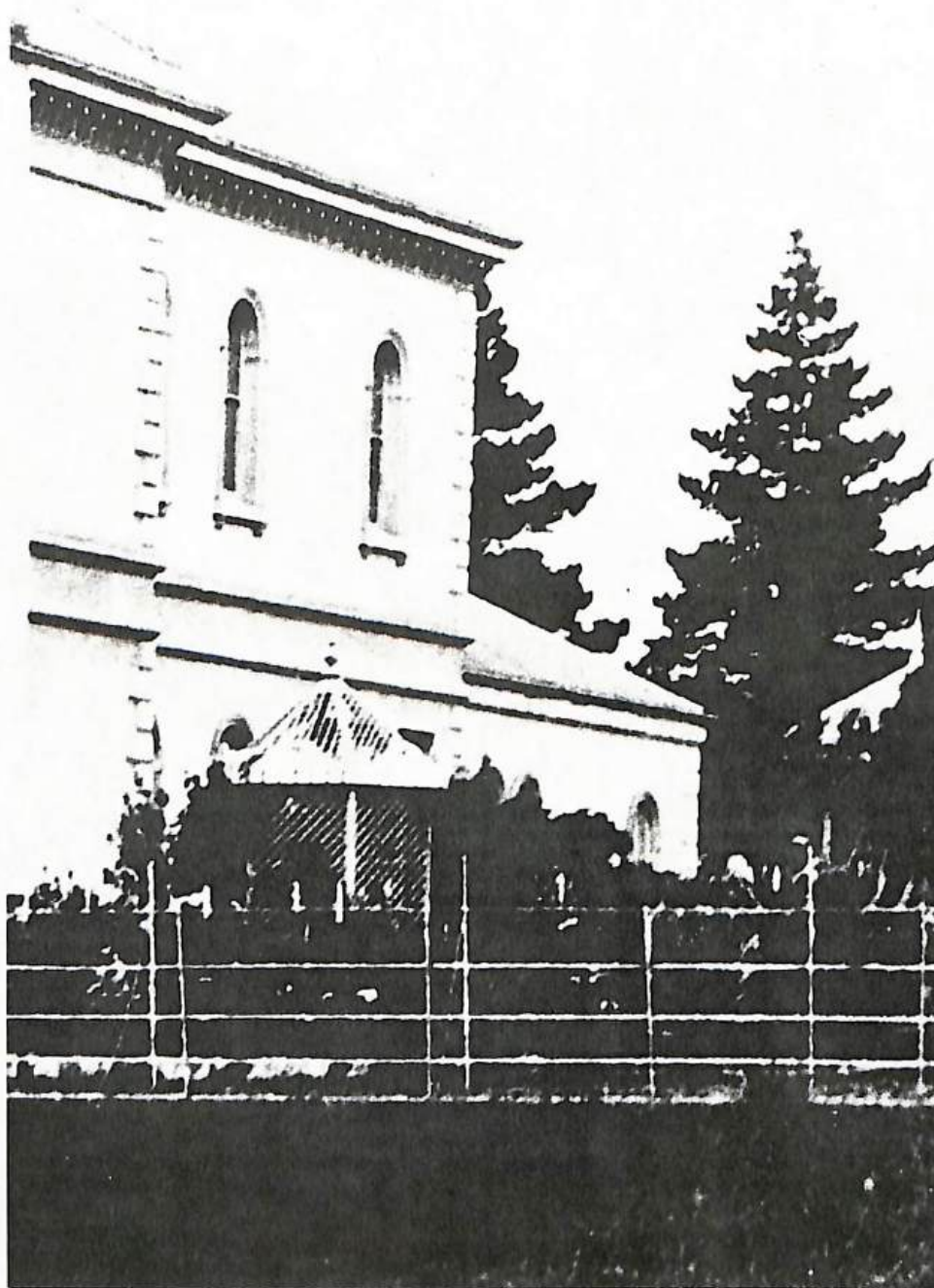


Figure 38. Summer House, Outbuilding No.1, c.1895, Detail. (Mr WG Simmie).

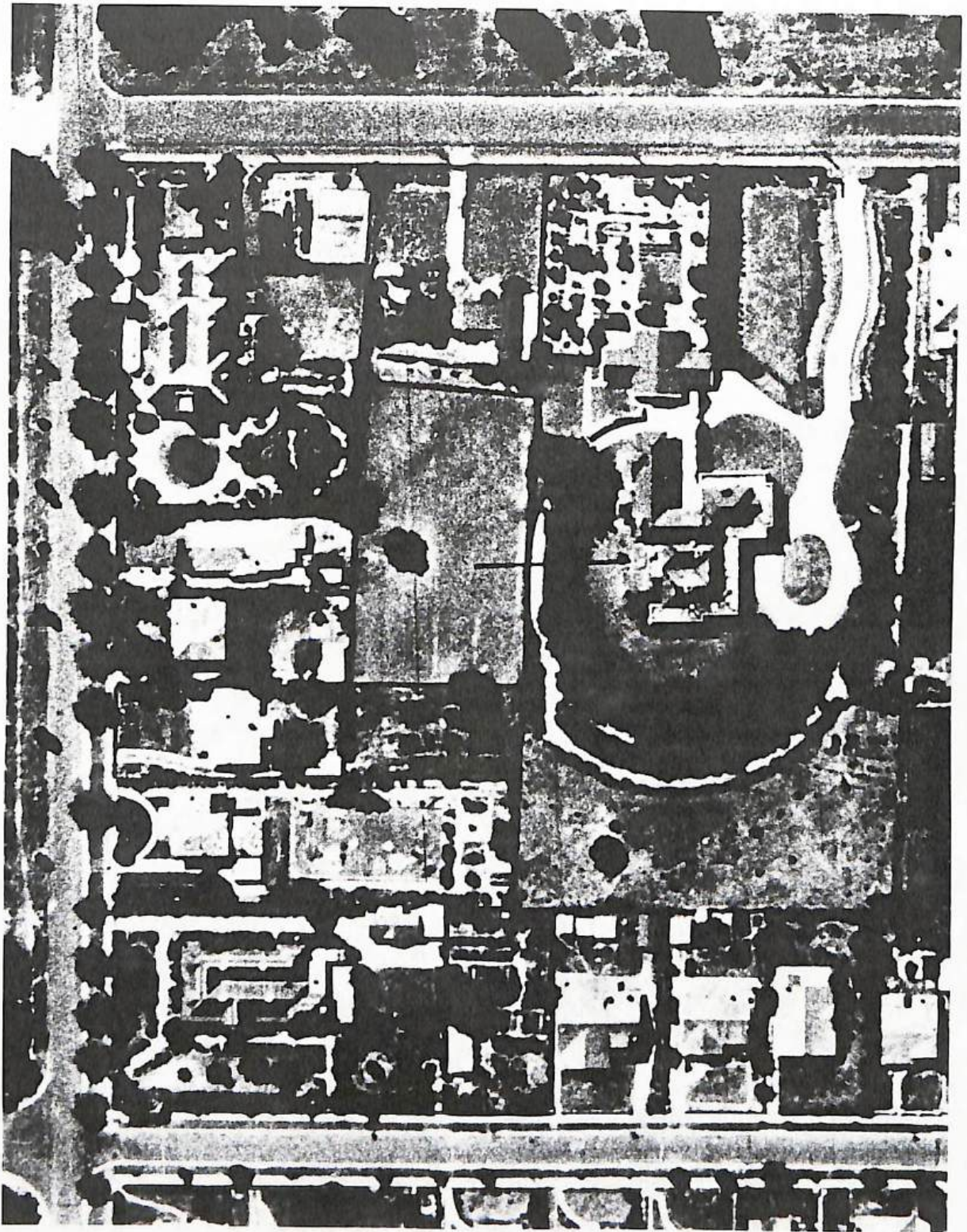


Figure 39. Aerial Photograph, 1945 (Department of Conservation Forests and Lands).

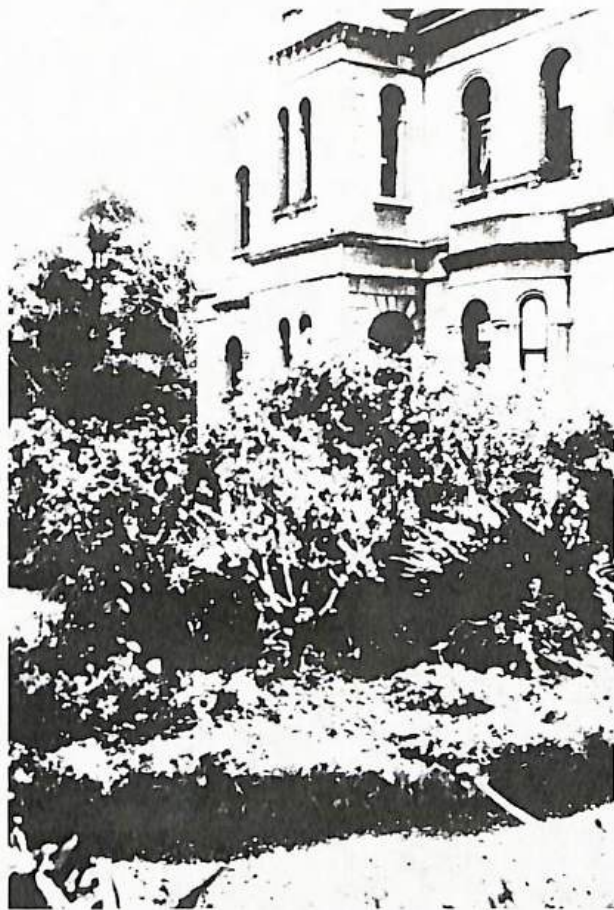


Figure 40. The Front Garden and Front Porch, c.1945. (Mrs Fripp)

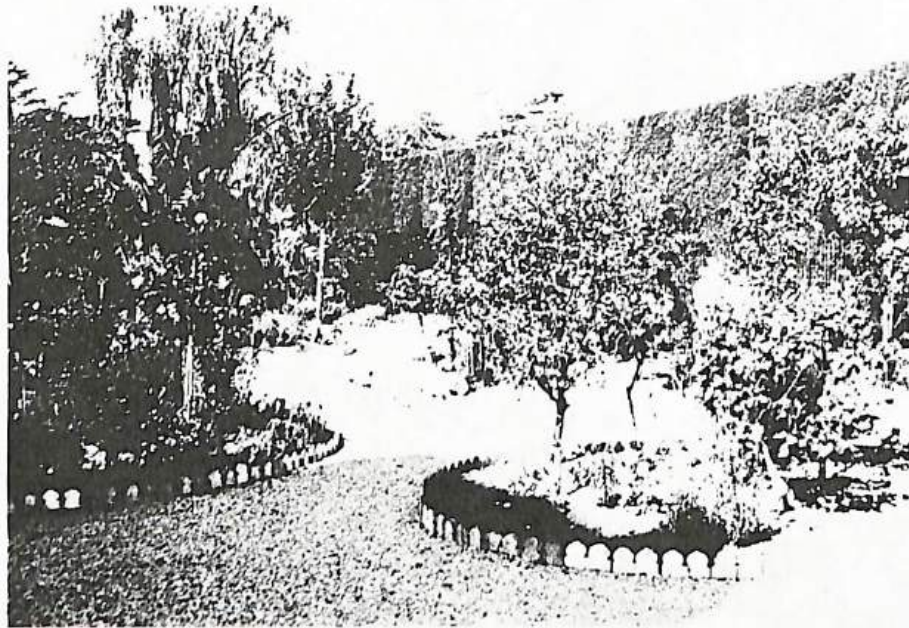


Figure 41. The Front Garden and Surrounding Hedge, c.1945. (Mrs Fripp)

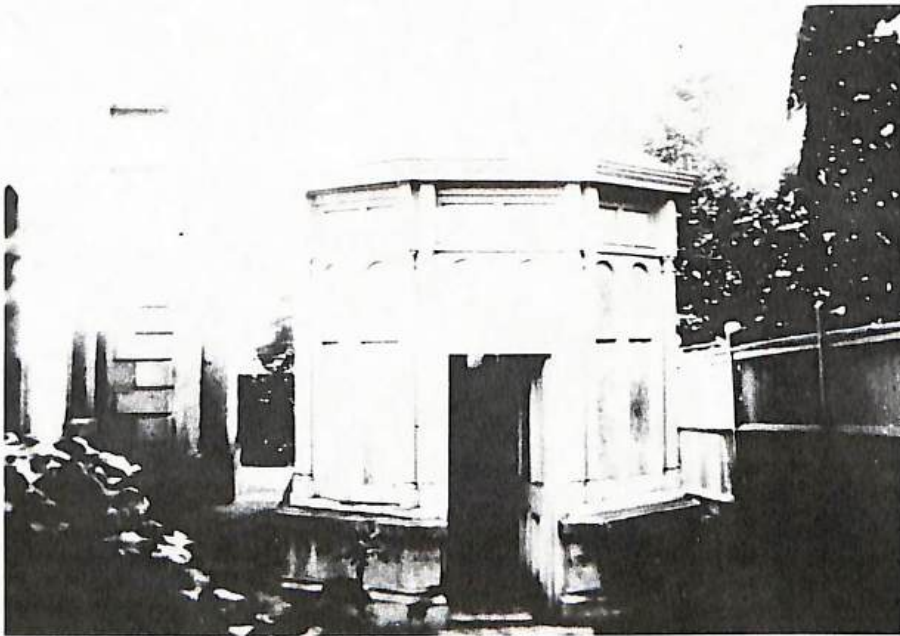
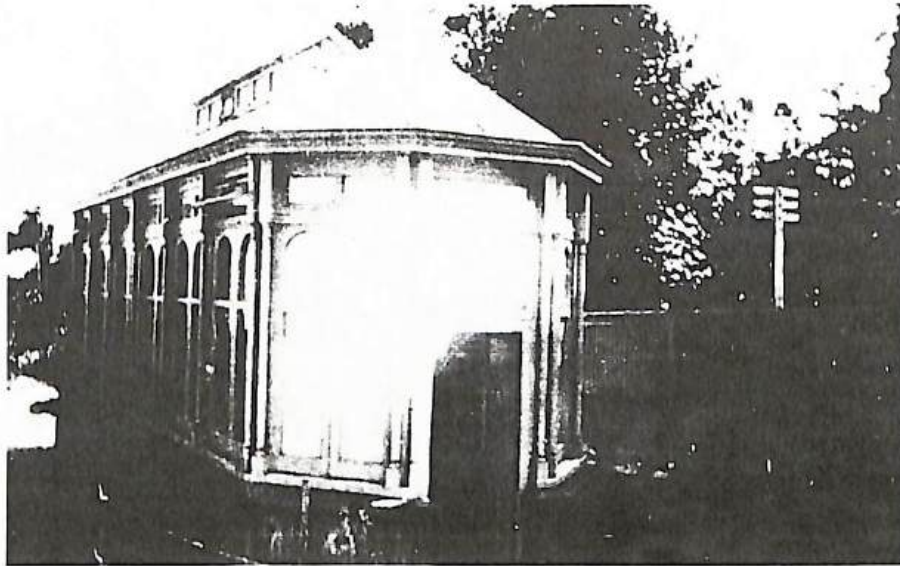


Figure 42. The Conservatory from the North, c.1945. (Mrs Fripp)

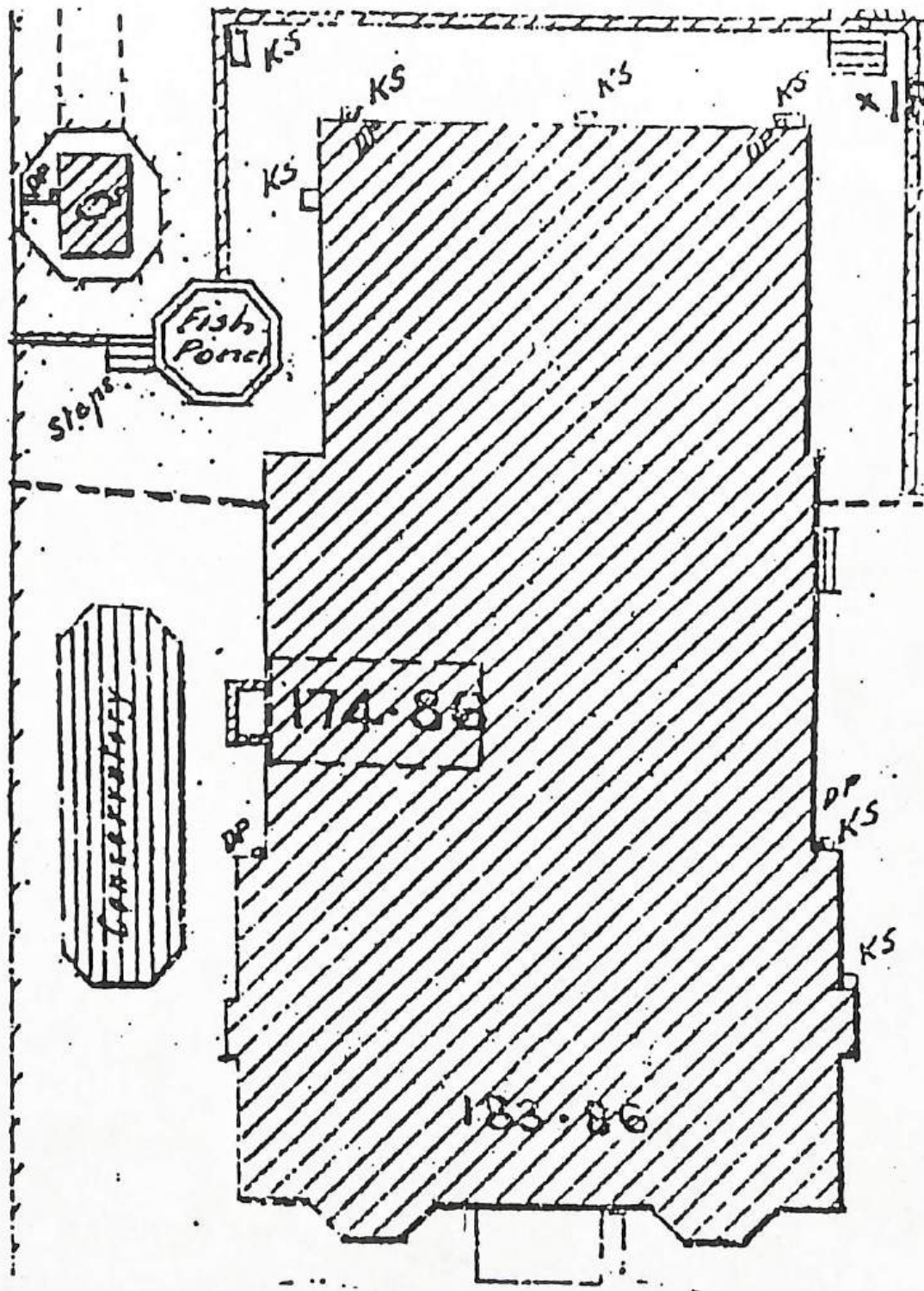


Figure 43. The Conservatory and Fish Pond Area, MMBW Detail Plan, Detail, 1899.

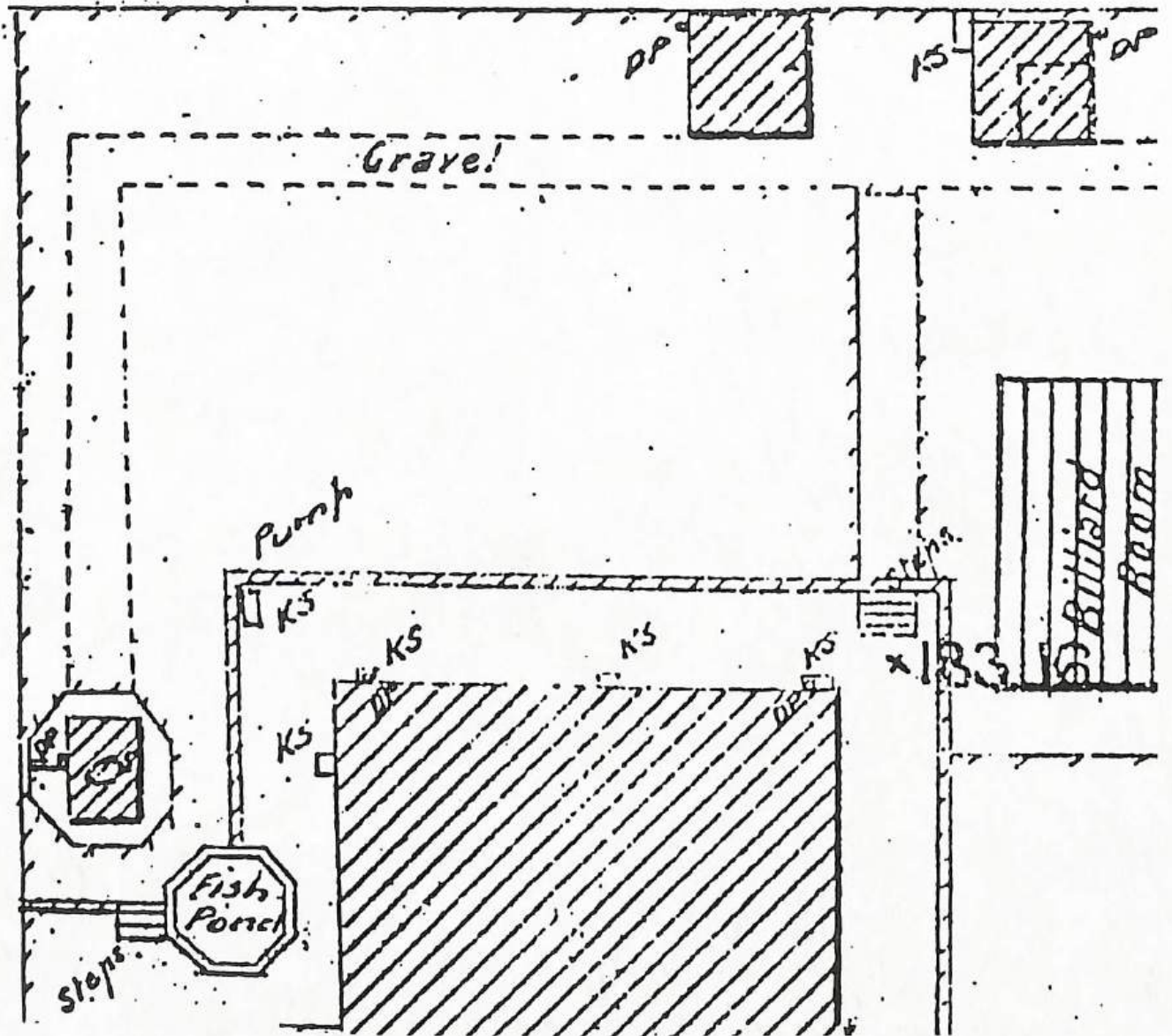


Figure 44. Garden North of the Retaining Wall, MMBW Detail Plan, Detail

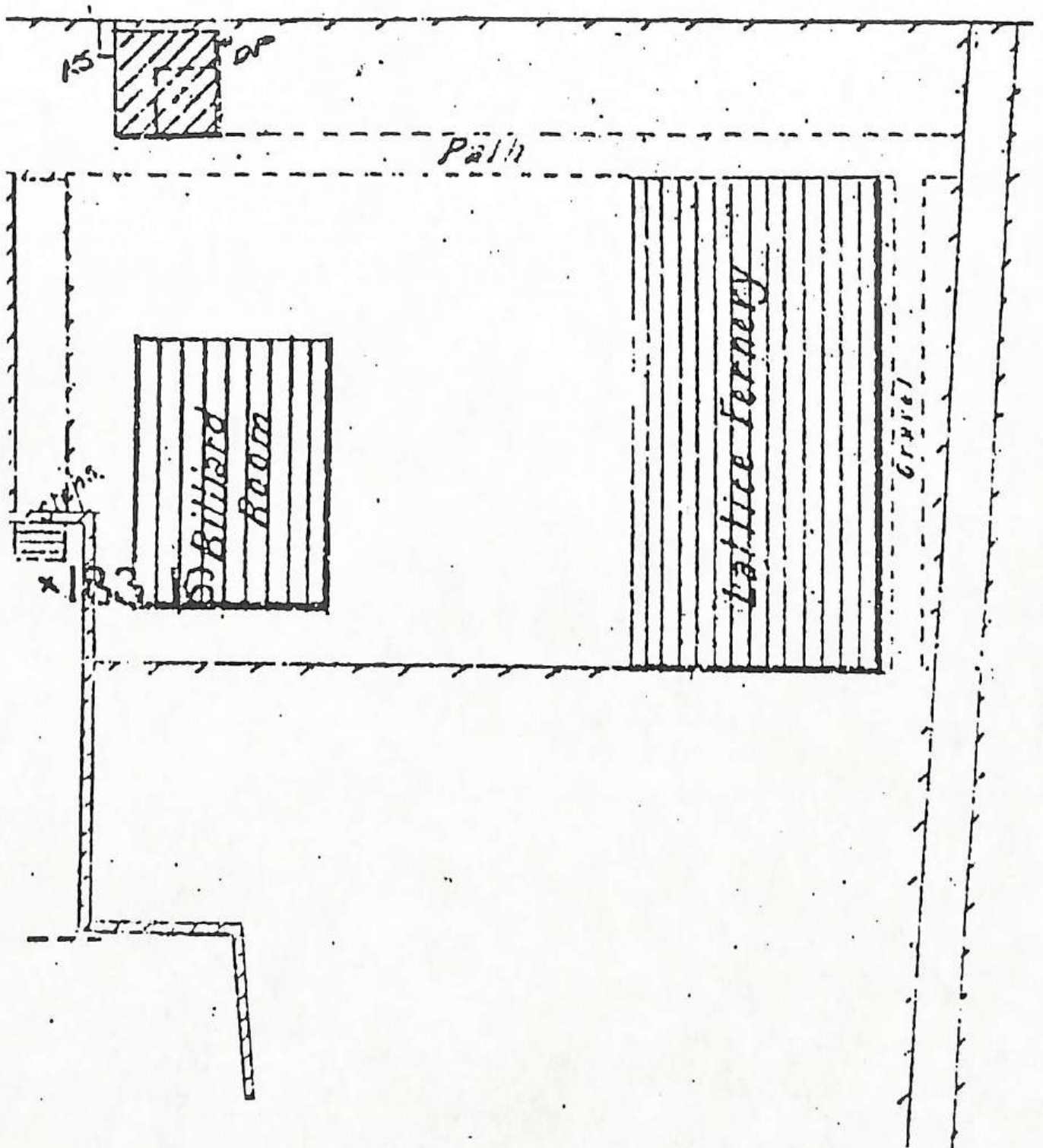
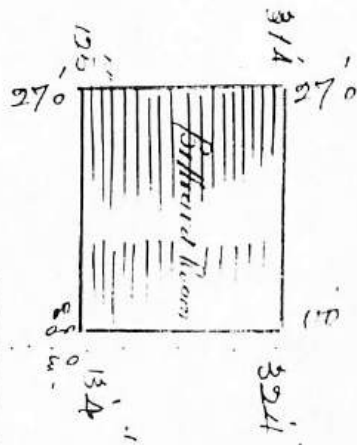
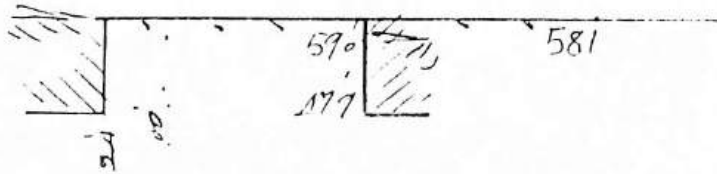
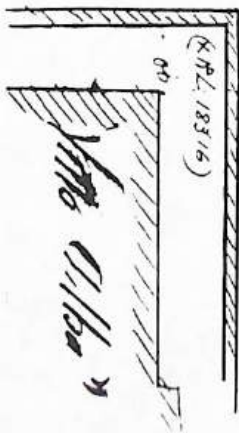


Figure 45. Billiard Room and Fernery, MMBW Detail Plan, Detail

Stidley Park Bridge R^r



Trinago Plan
77833



72
Q.P.
1839
F.M.B.
Green/14

Figure 46. Billiard Room, MMBW Field Book (MMBW).

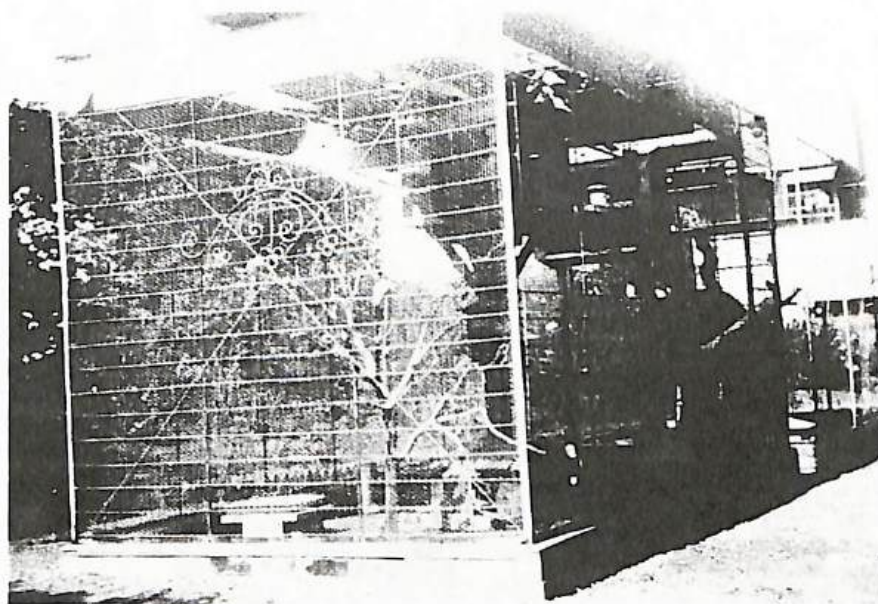


Figure 47. Aviary by the East Wall, c.1945. (Mrs Fripp)



Figure 48. Shed and Chicken,c.1945. (Mrs Fripp)

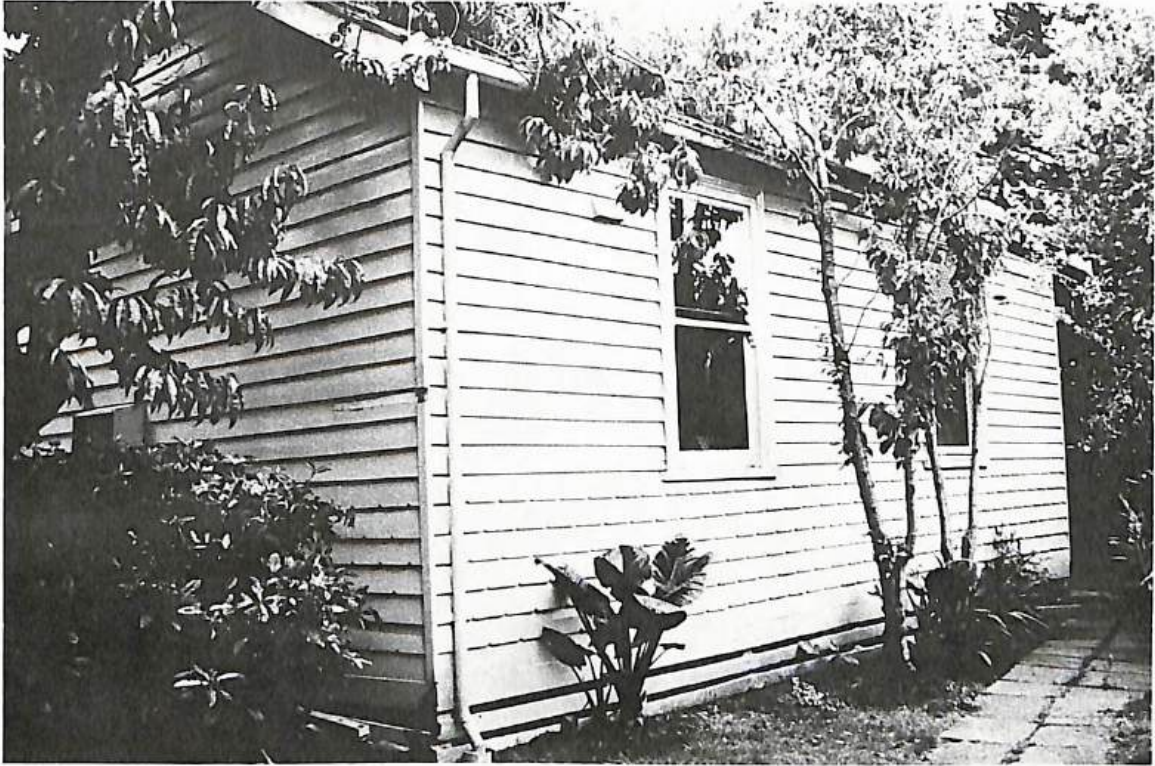


Figure 49. Former Billiard Room, 1989. (PSD)

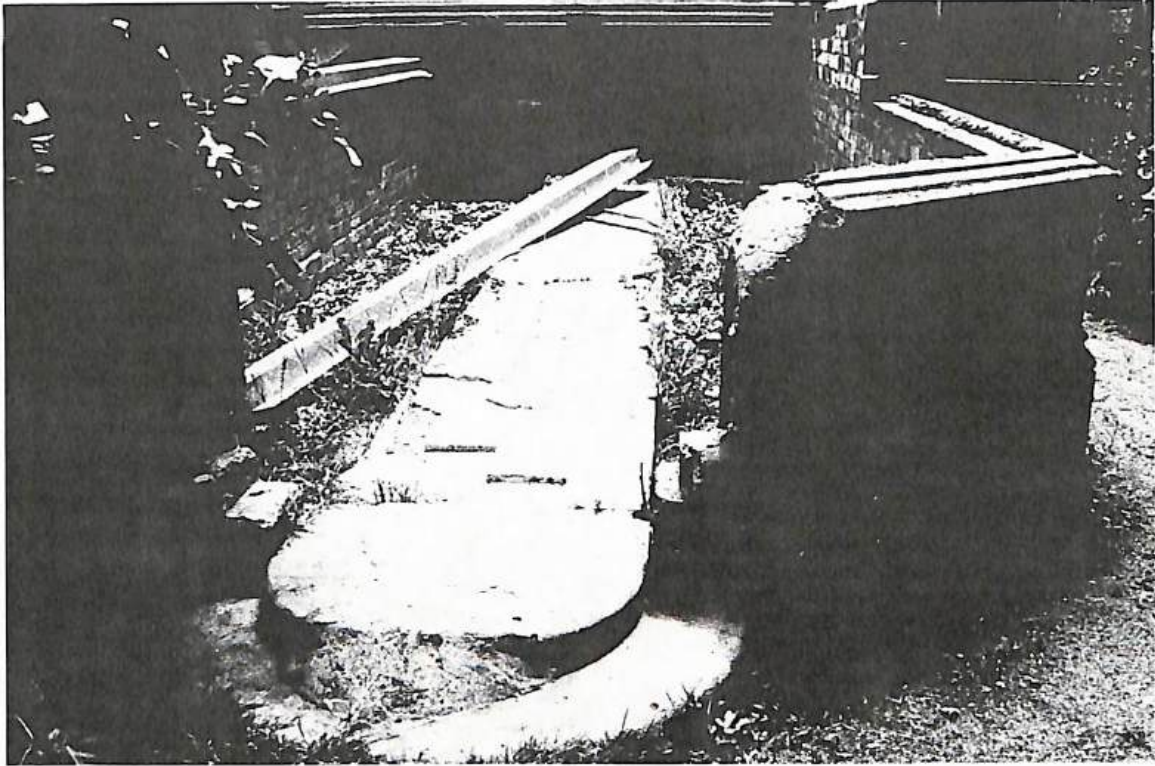


Figure 50. Remains of the Conservatory, 1989. (PSD)

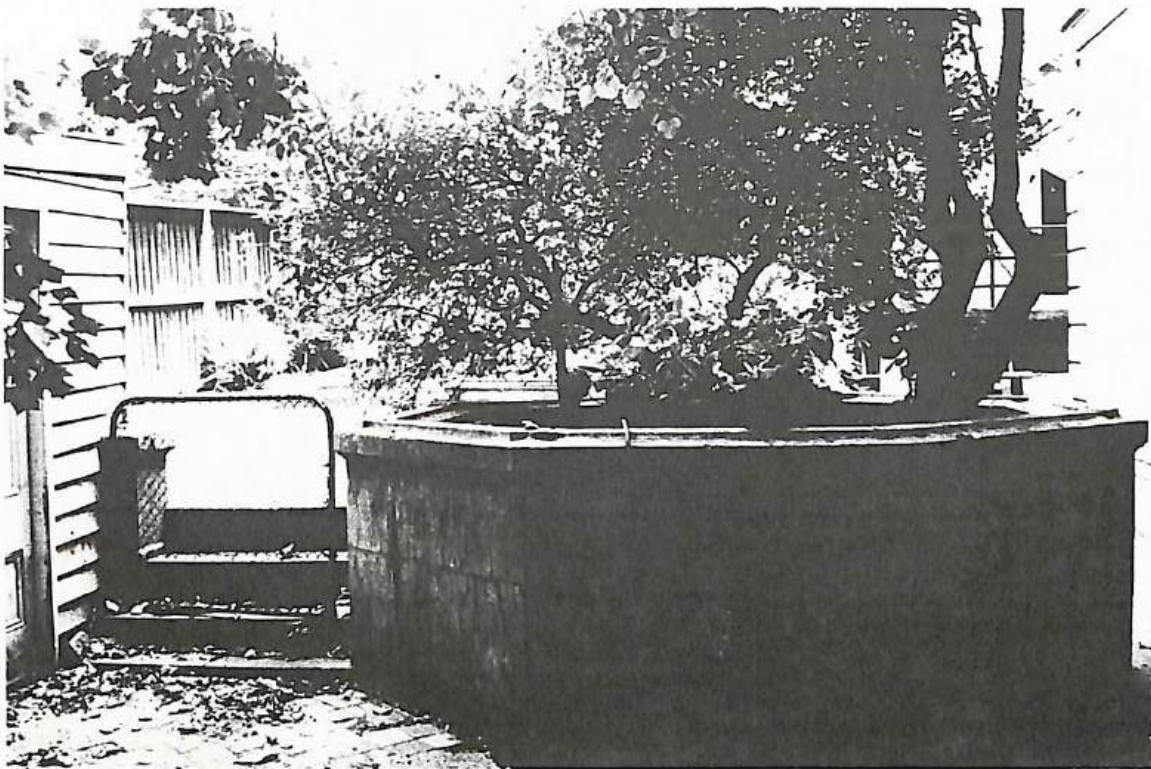


Figure 51. Former Fish Pond and Broken Base of a Terracotta Urn to the Rim, 1989.
(PSD)

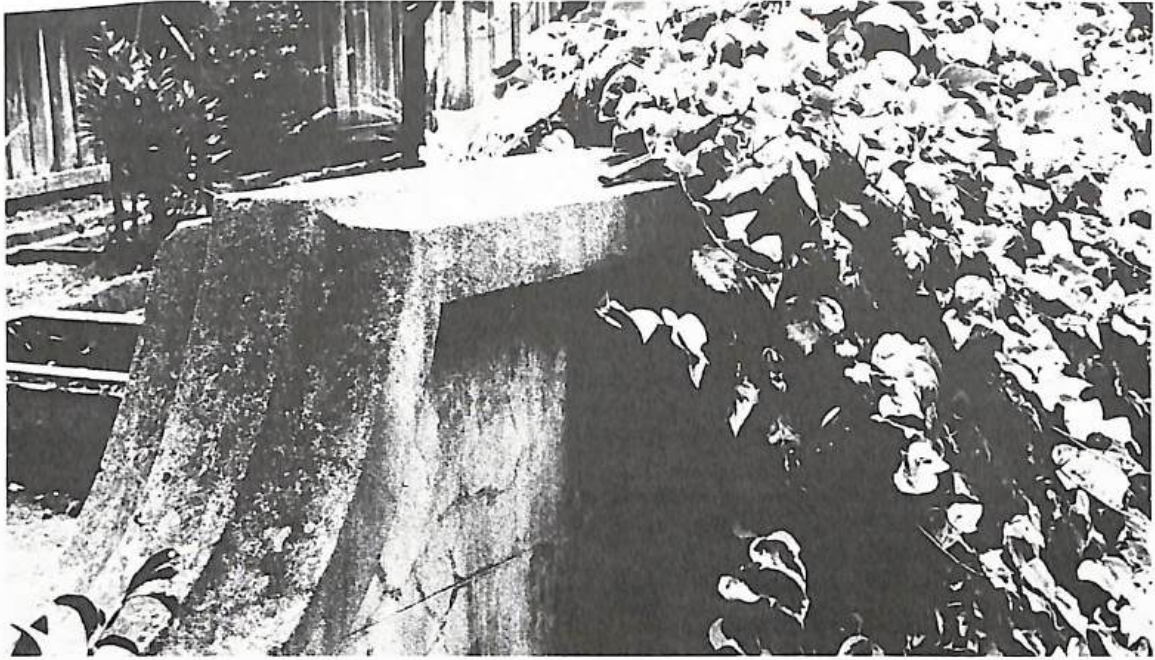


Figure 52. Paving at the North-East Corner of the House and Detail of Render Wall Capping. (PSD)

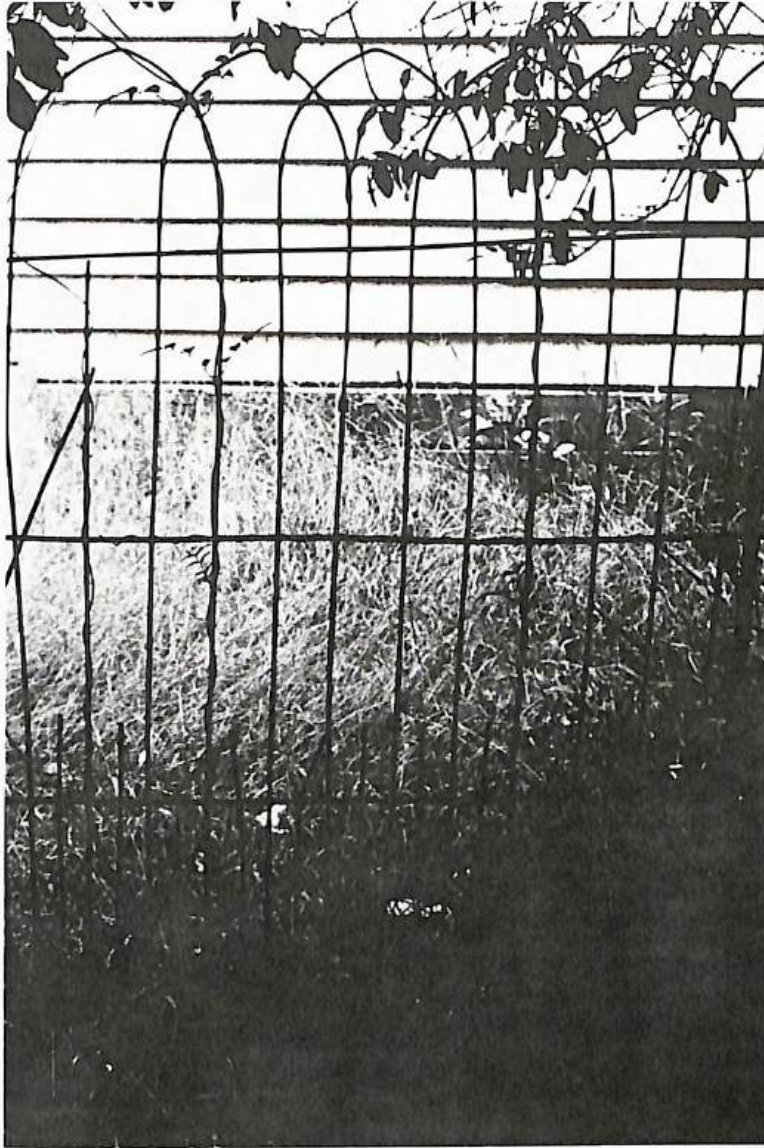


Figure 53. Extant Hoop Wire Fencing along the South Boundary, 1989. (PSD)

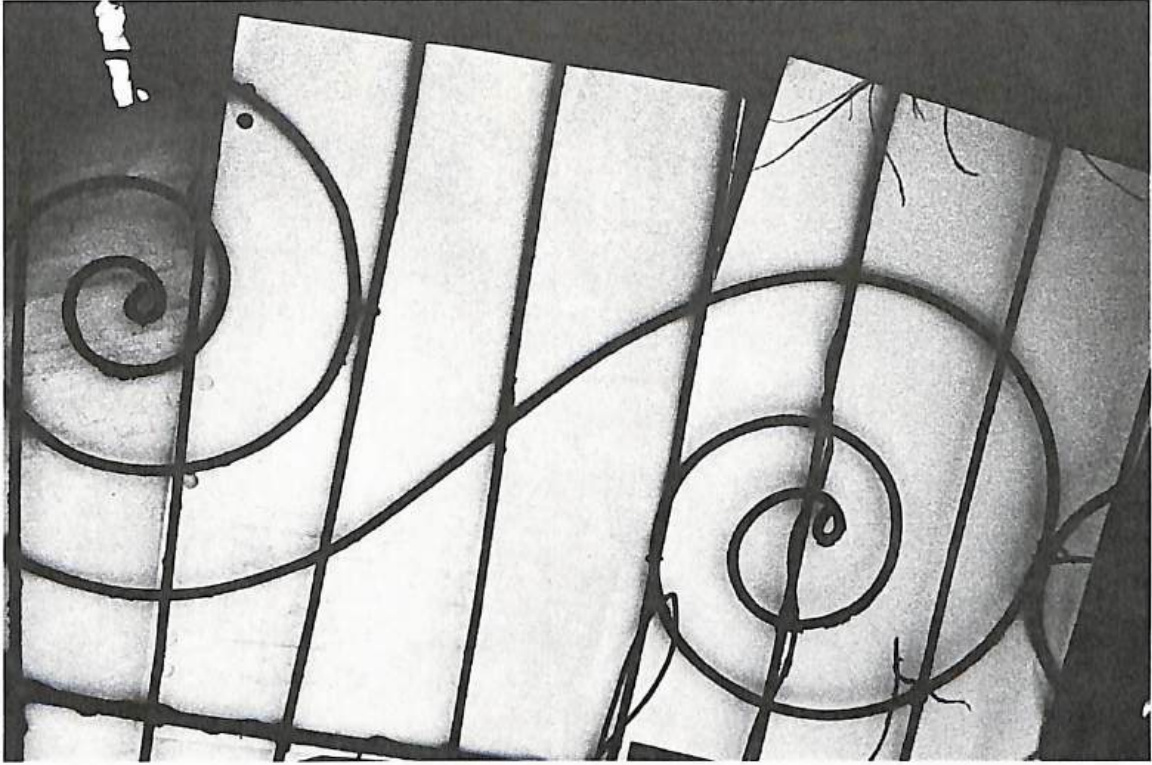


Figure 54. Extant Decoration to the Hoop Wire Fence 1989. (PSD)

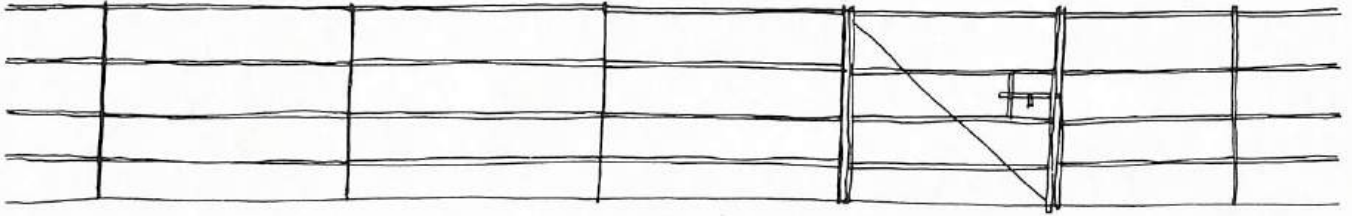


Figure 55. Outer Row of Fencing, Reconstruction Drawing. (PSD)

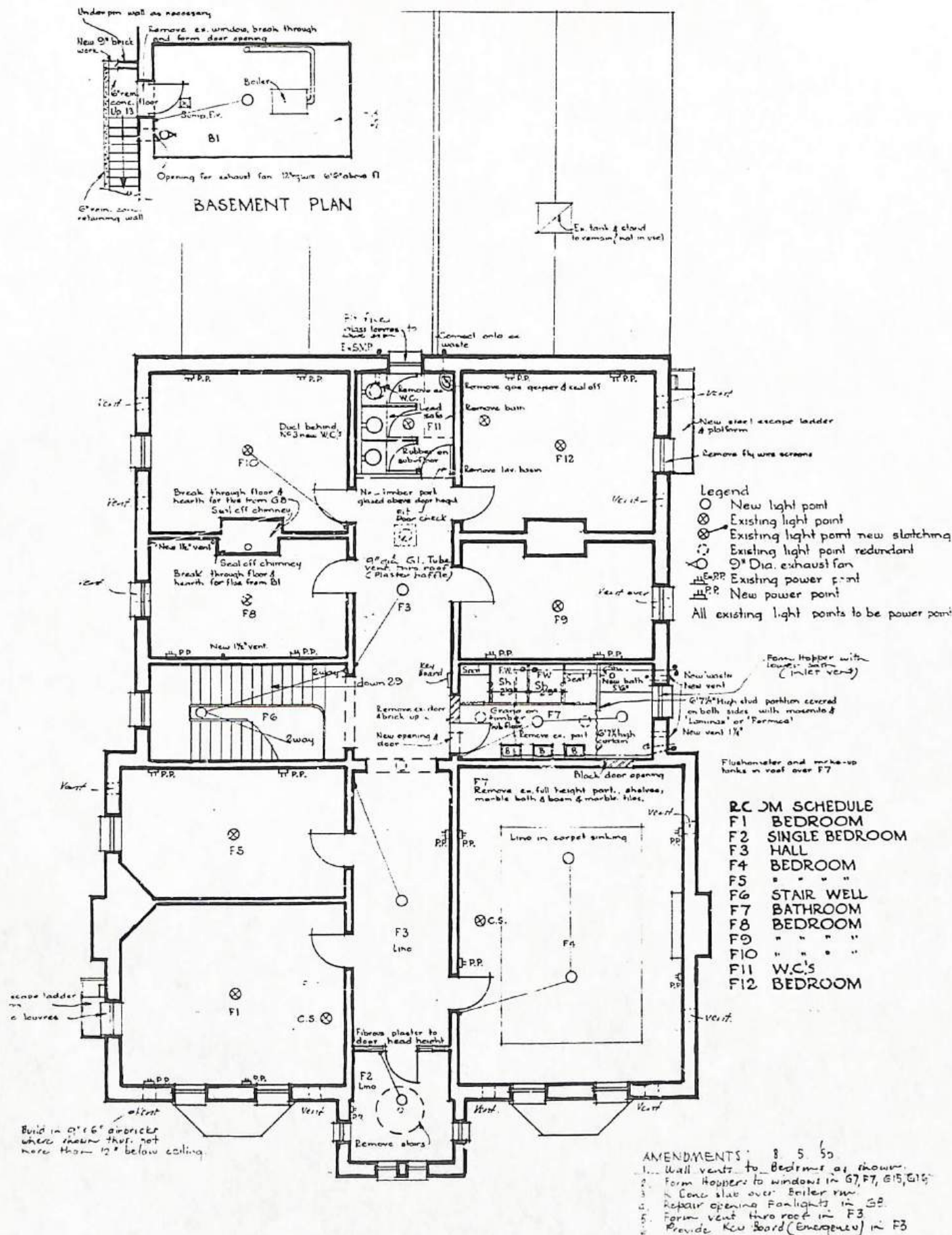


Figure 57. Alterations to Villa Alba, 1950: First Floor. (Leighton Irwin and Co.)



Figure 58. Fire Escape in the West Wall, 1989. (PSD)

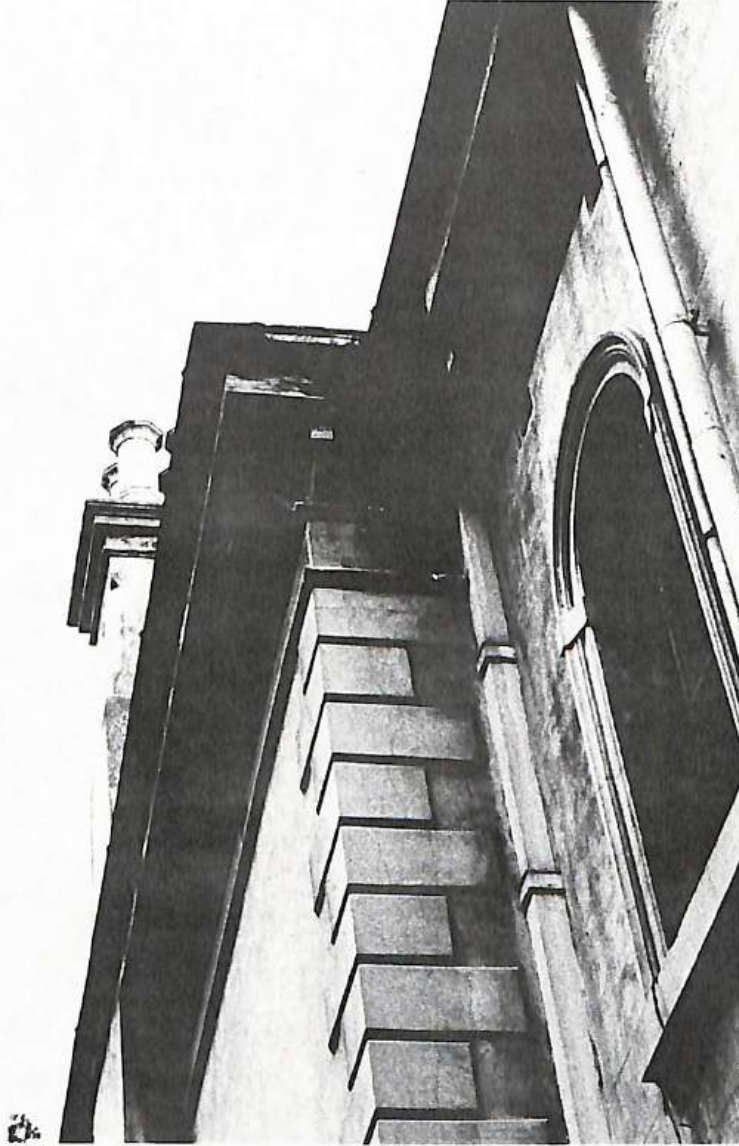


Figure 59. Bracketed Eave, Showing Decay, 1989. (PSD)

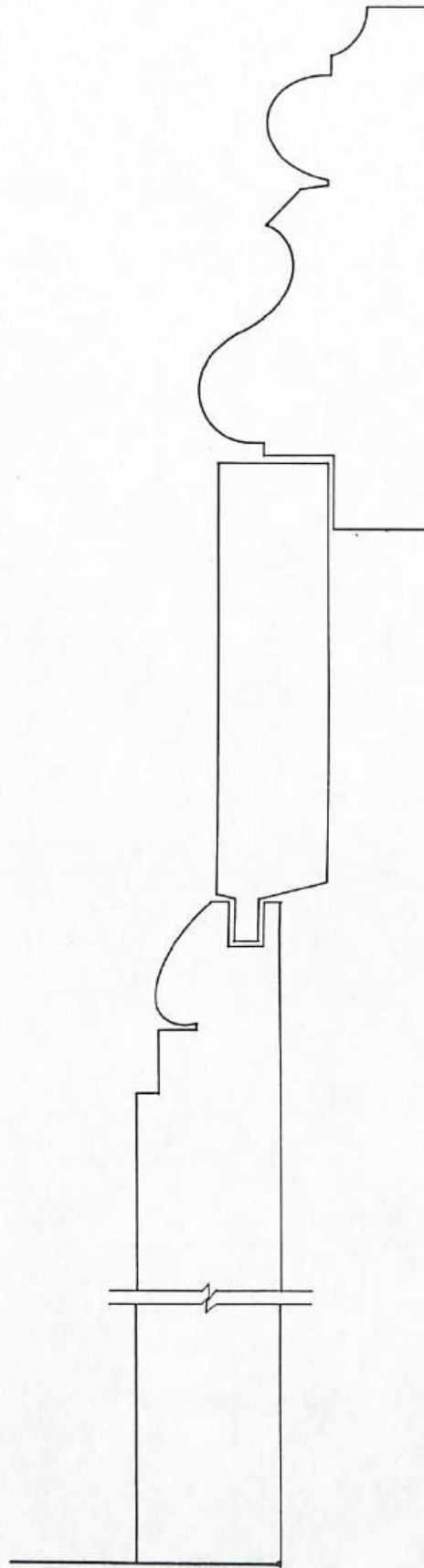


Figure 60. Measured Drawing, Skirting Profile. (RMIT)

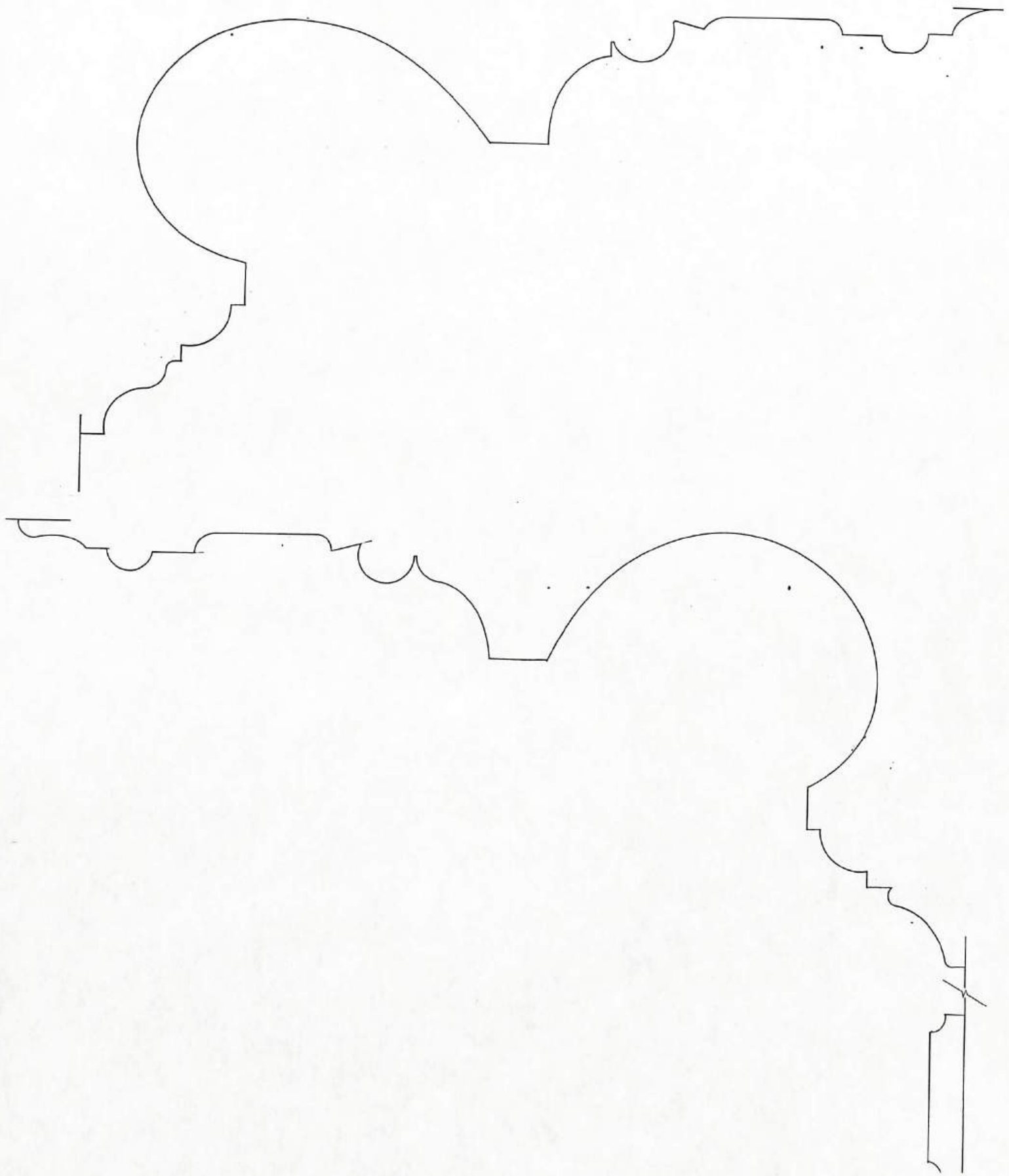


Figure 61. Measured Drawings, Cornice Profiles, Stair Hall and Boudoir. (RMIT)

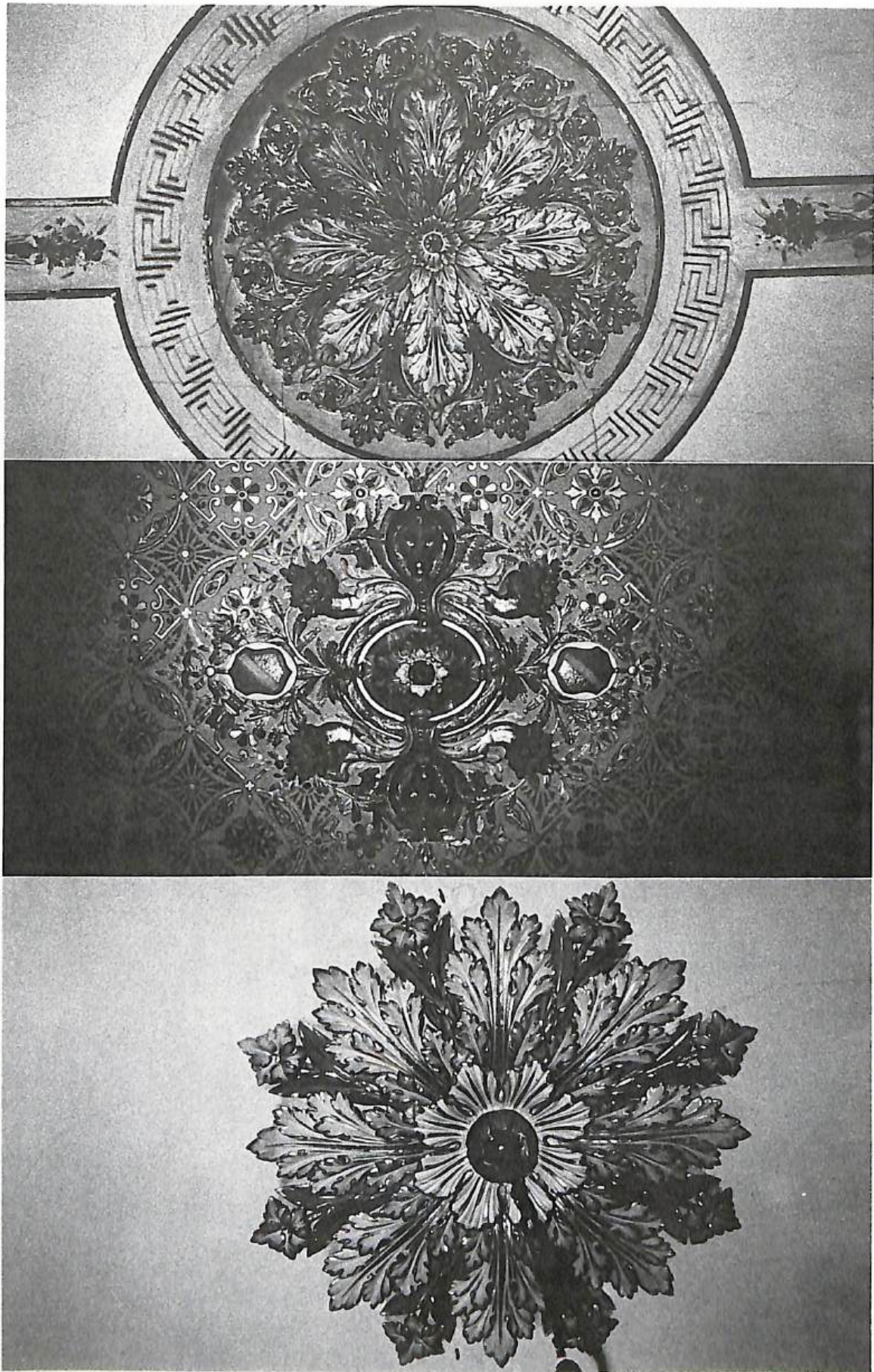


Figure 62. Ceiling Roses: Drawing Room, Dining Room and Bedroom 5, 1989. (PSD)

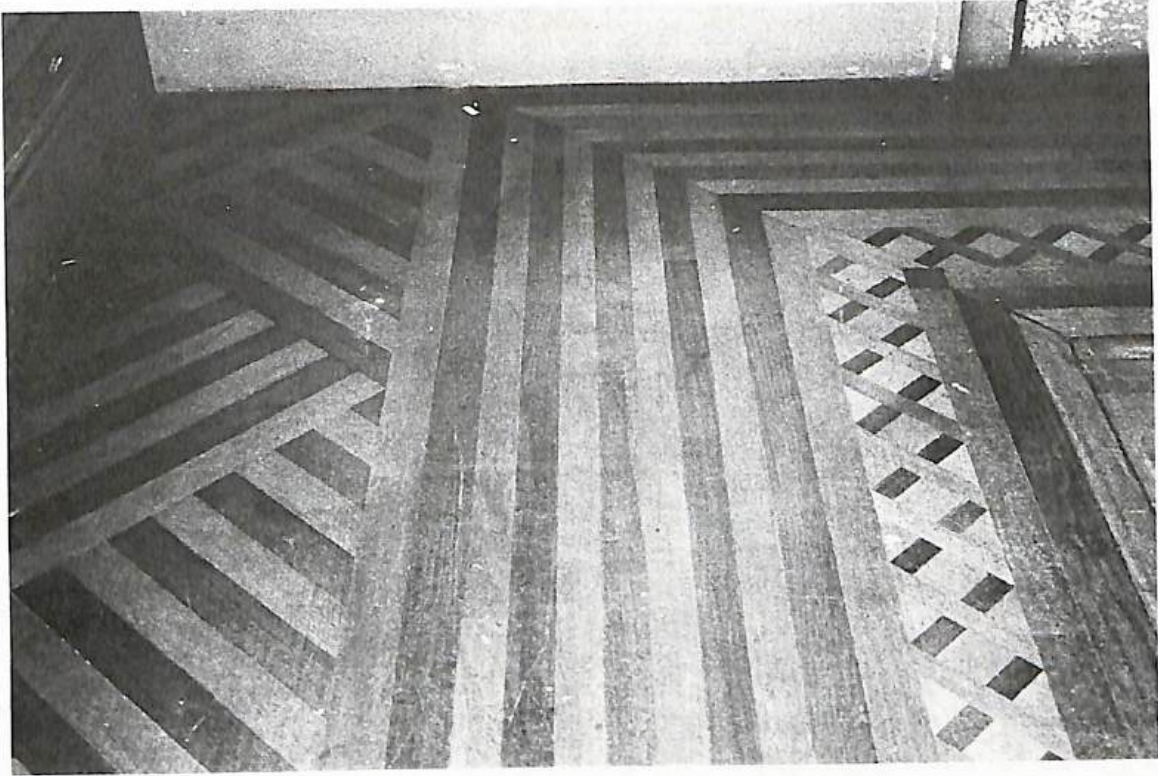


Figure 63. Parquet Floor: Bedroom 1, 1989. (PSD)

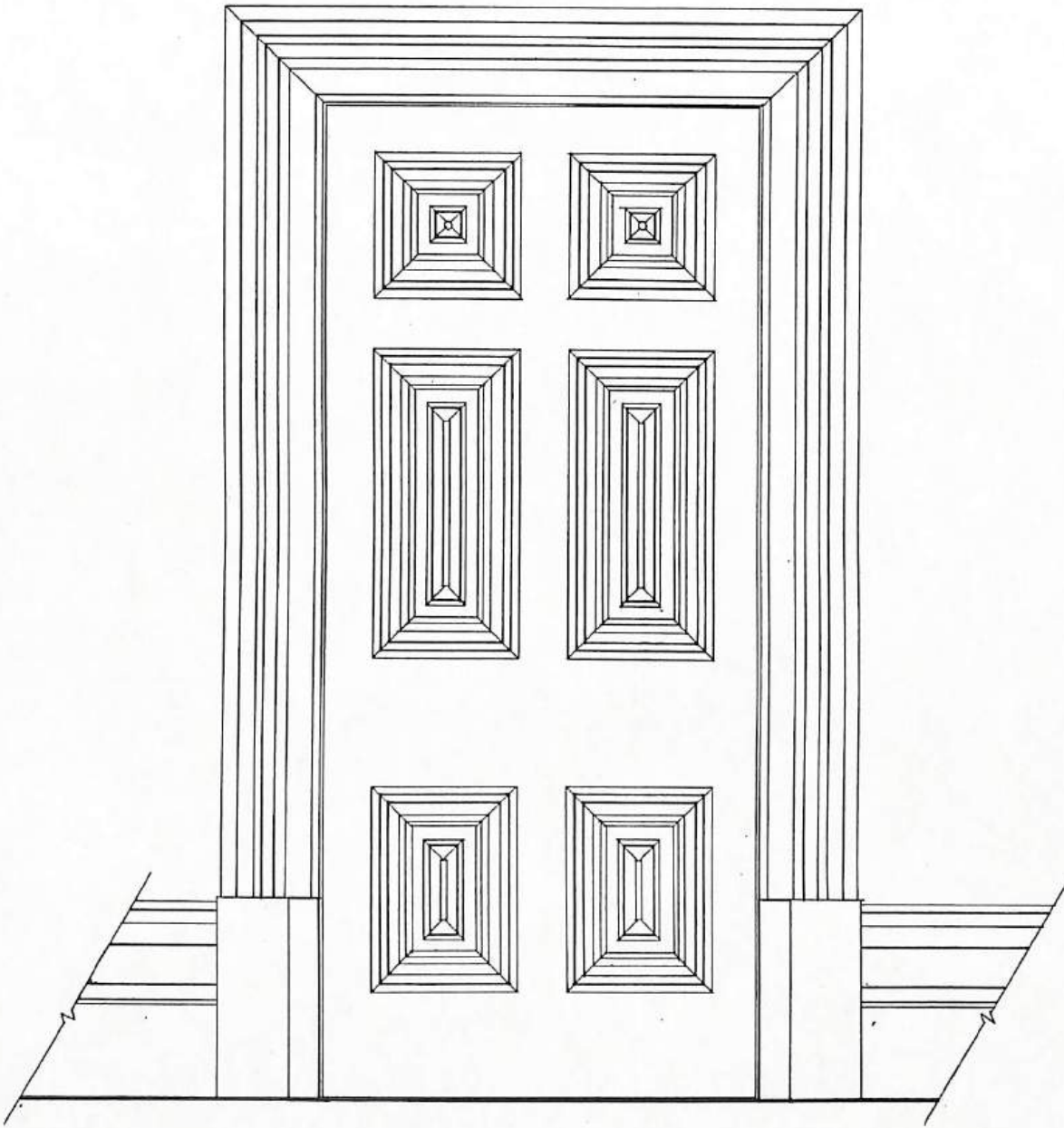


Figure 64. Measured Drawing, Door Panelling, Ground and First Floor Halls (RMIT)

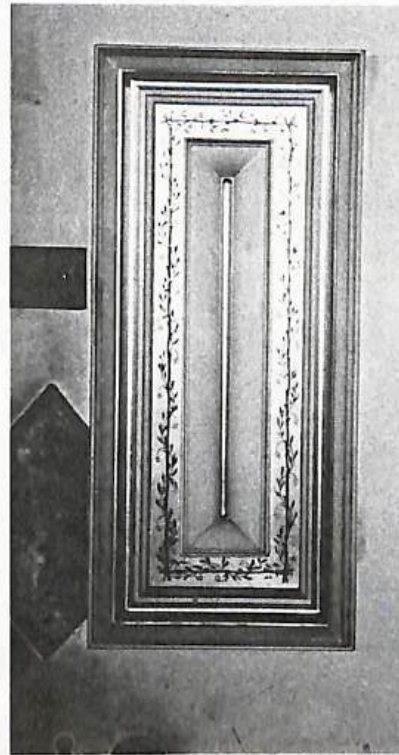
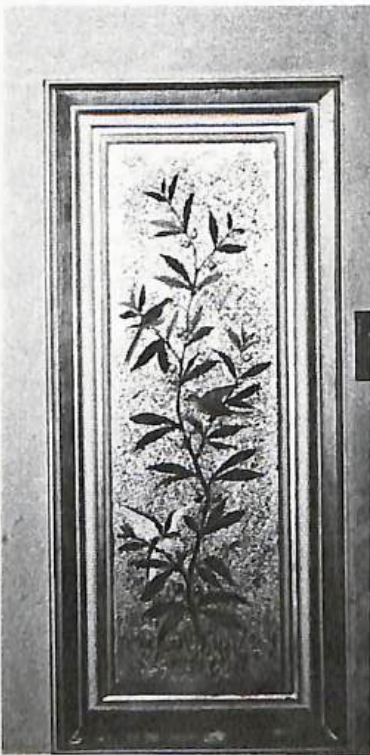
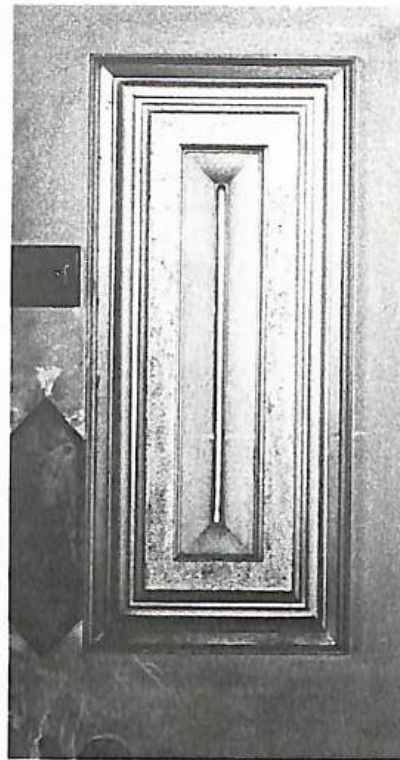
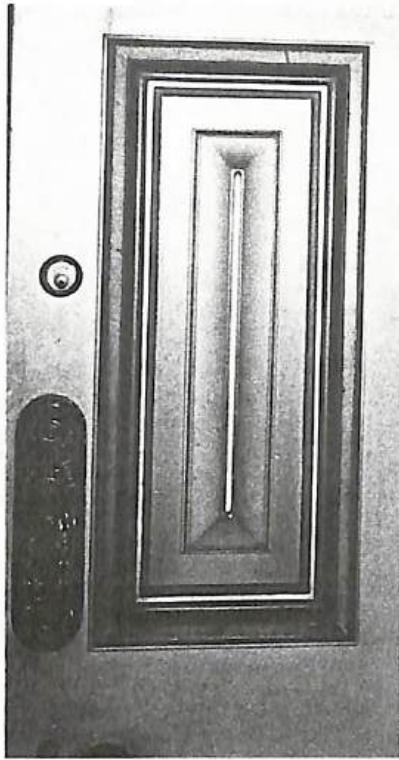


Figure 65. Door Decoration: Clockwise - First Floor Hall, Bedroom 1, Drawing Room and Boudoir. (PSD)

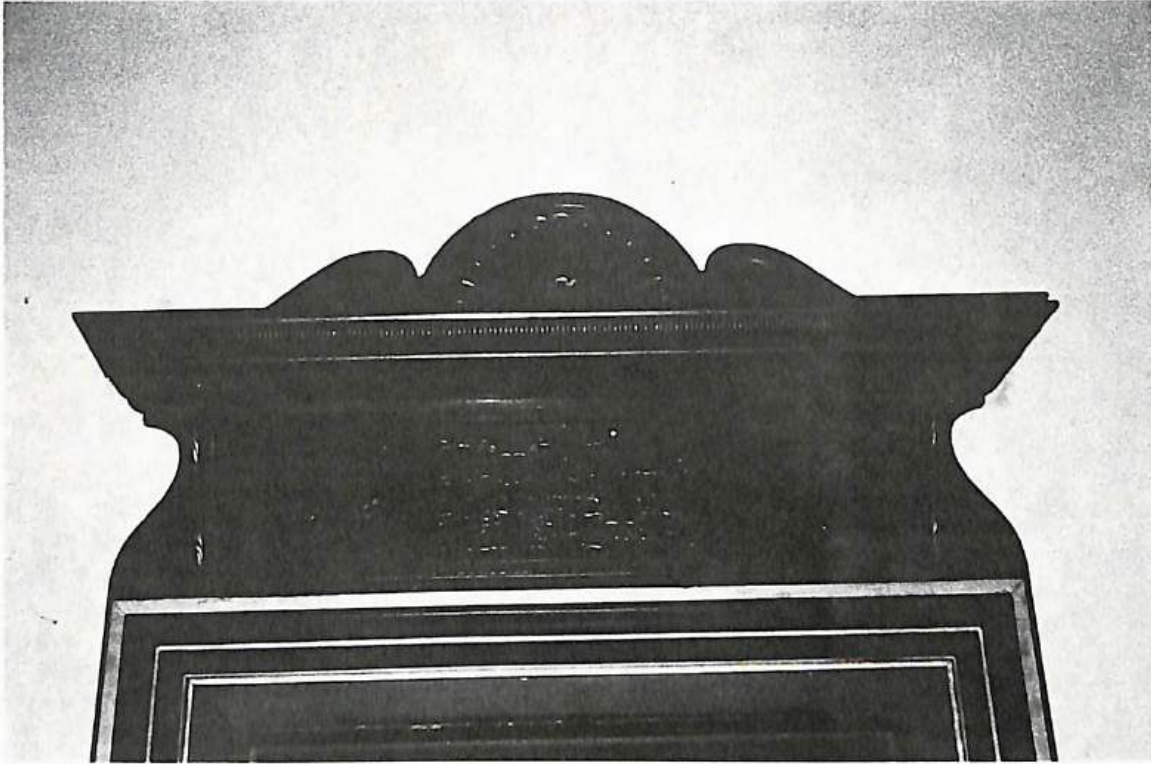


Figure 66. Overdoor in the Ground Floor Hall above the Dining Room Door. (PSD)

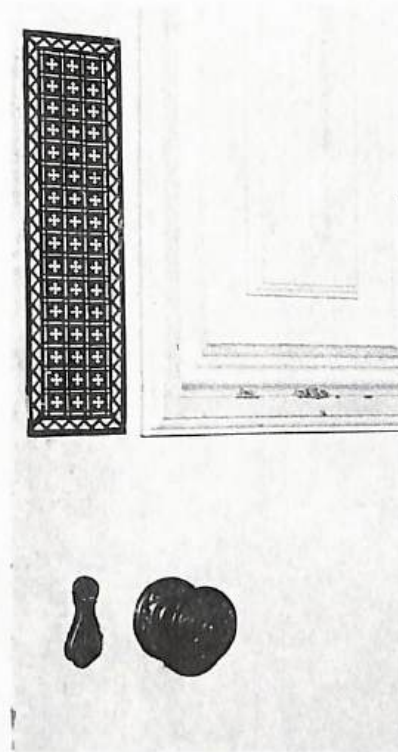
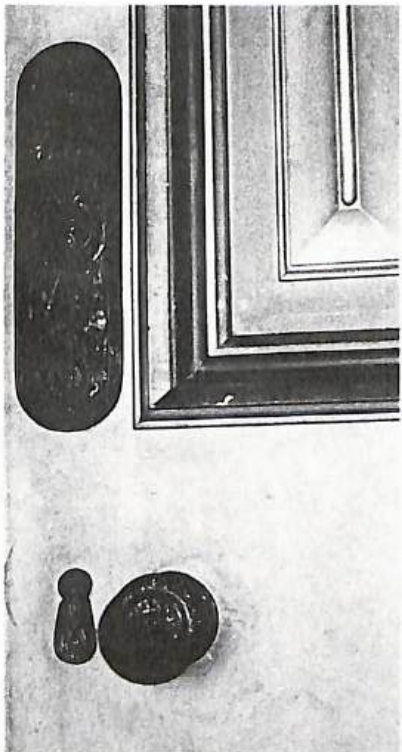
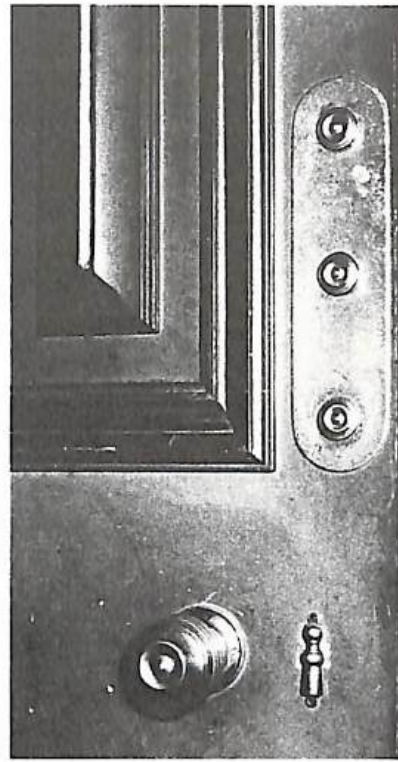
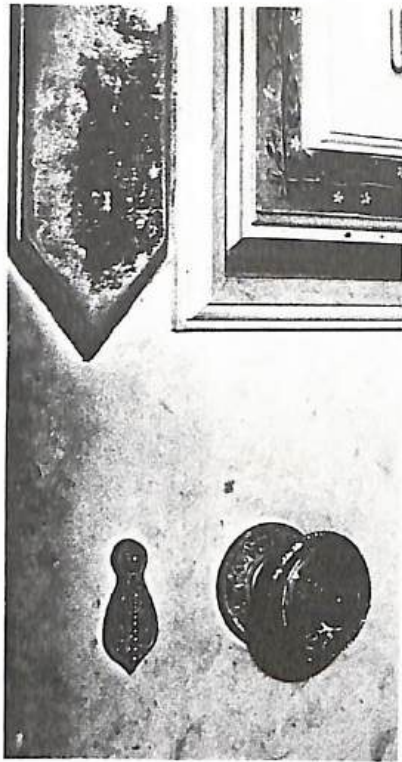


Figure 67. Door Furniture: Clockwise - Drawing Room, Ground Floor Hall, Bedroom 5, and Bedroom 2. (PSD)

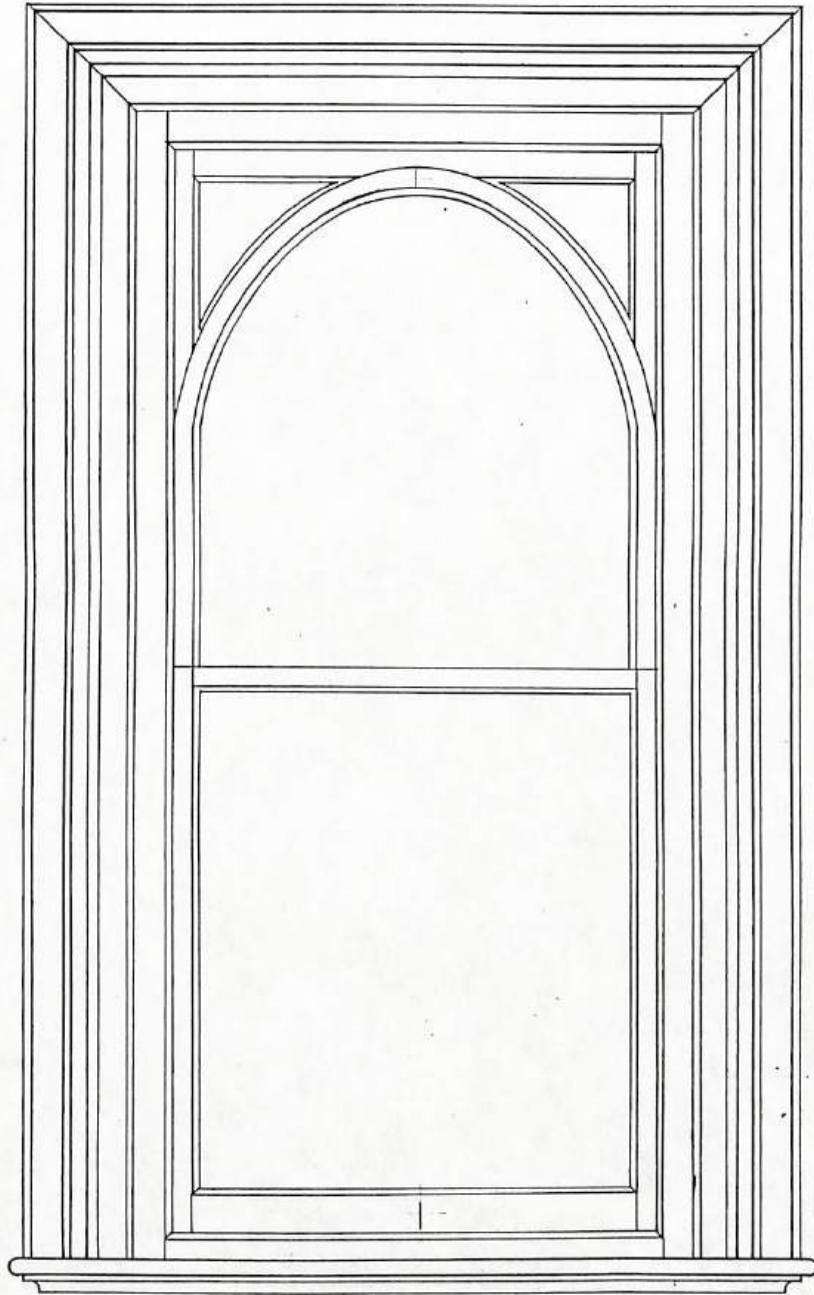


Figure 68. Measured Drawing, Original Double Hung Sash Window. (RMIT)

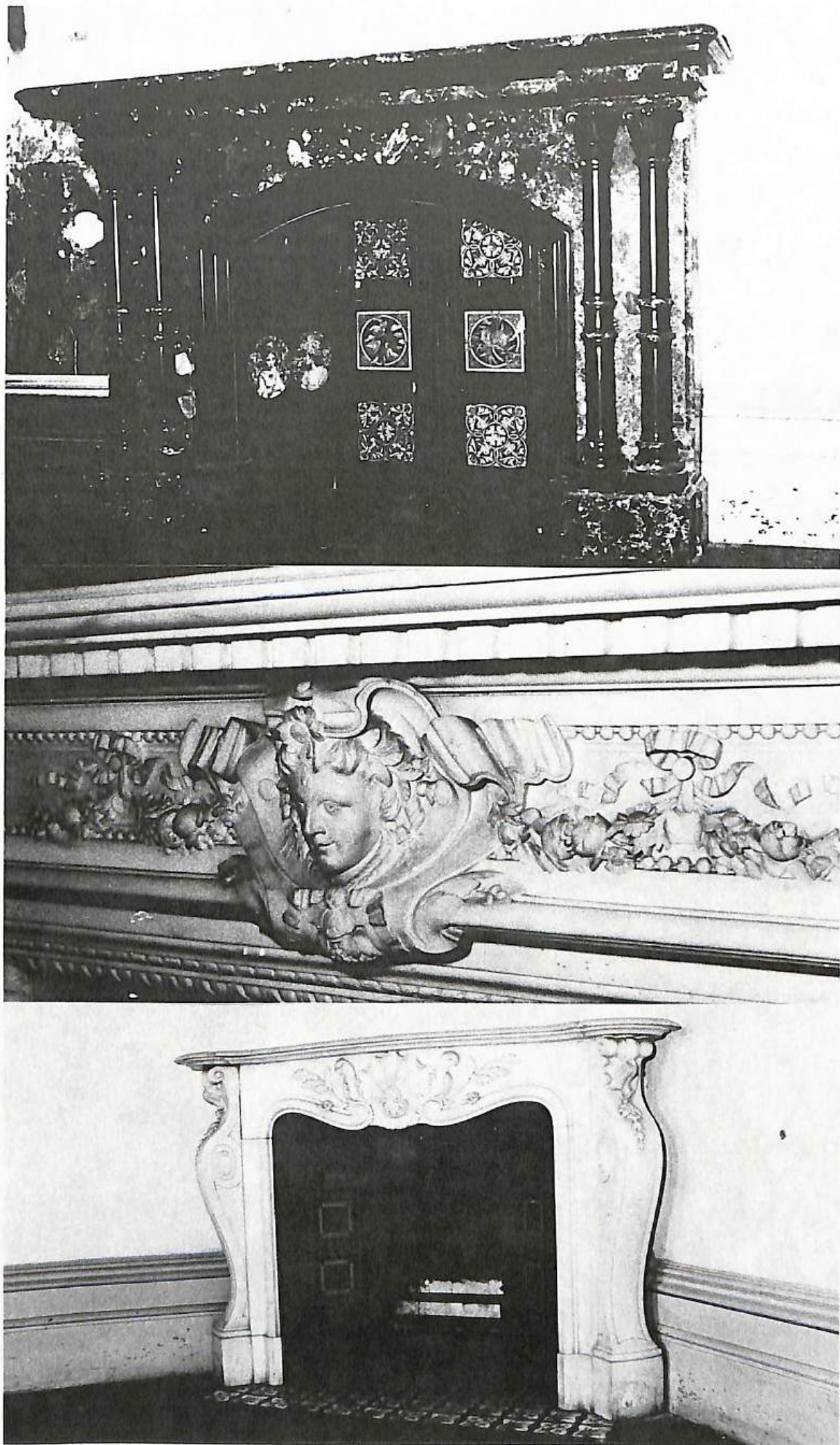


Figure 69. Mantelpieces: Dining Room, Drawing Room (Detail), and Bedroom 2.
(PSD)

PART 3
APPENDICES

CHRONOLOGICAL LIST OF SOURCES

1852	Sale of Crown Land	Portion 77, Parish of Boroondara purchased by Ellen Miller on 1 April for £1183-10.
1855	Release in Fee	Memorial No.381 Book No.23, 16 February. Three lots of land sold to John Hodson for about £3269.
late 1850s	Manuscript	W.A. Patrick, 'Early Reminiscence of Kew'
1860	Conveyance	Memorial No.500 Book 98, 11 September 1860. Two lots of land covering the whole of the (now) Nolan, Hodgson, Raven, Walmer Streets block sold to James Mc Evoy for £4500.
1861 - 1950	<i>Melbourne Directory</i>	
1862	Land Settlement	Memorial No.514 Book 122, 24 April 1862. Property at corner of (now) Walmer and Nolan Streets 164.34 x 226.38 feet sold by James McEvoy Snr to James McEvoy the Younger and William McEvoy to be held in trust for Anna Maria Greenlaw during her lifetime.
1862 -1900	Kew Rate Books	First Rate Book 1862, post 1900 not viewed.
1877 - 1892	Bank Records	National Australia Bank Ltd (includes Colonial Bank records).
1880	Tender Notice	<i>Argus</i> , 23 October 1880, p.10 Frederick Williams invited tenders for the erection of a residence, stables and other works, Studley Park Road, Kew. (??? Villa Alba)
c.1880	Map	Vale Map, LTL SLtef 912.945 V23, Kew City vol.3, p.99. Undated plan showing Walmer Street and land sizes. Information as for map of Jan 1881.
1881	Map	Vale Map, LTL SLtef 912.945, Vol.6 pp.82, 'Part of Portion No.77 Parish of Boroondara at Kew', drawn by Wm White, surveyor, Jan 1881. 'Mr Greenlaw Esq.' pencilled onto the 924' deep block along Walmer Street to an un-named street (now Raven Street).
1881	Subdivision Plan	Vale Map, LTL SLtef 912.945, Vol.6 pp.84, 'Plan of the subdivision of part of Portion No.77 Parish of Boroondara', drawn by Wm White, surveyor, November 1881. 4 blocks along Walmer Street south of Raven Street.
1884	Journal Article	<i>Daily Telegraph</i> , Melbourne, 3 March 'Art at Home',
1884	Newspaper Article	<i>Argus</i> , 14 March 1884, p.5, Report on the Interior of Villa Alba

1907	Appointment of New Trustee	Memorial No 913 Book No 438, 13 June. Trustees of land held in Trust (since 1862) for Anna Maria Greenlaw changed to Charles Edward Mc Evoy and James Fenwick McEvoy.
1907	Mortgage	Memorial No.750, Book No.440, 24 October. Land held in Trust for Anna Maria Greenlaw mortgaged for £450 to Louisa Ann Smith and Harry Will Perrin and Francis Grey Smith.
1908	Certificate of Title	Vol.325, Fol. No. 650994, 23 May. 3 roods 12.7 perches of land owned by Charles McEvoy and James Mc Evoy with brought under the Torrens system. Encumbrances on the land of the 1907 mortgage and the 1862 settlement for the land to be held in trust for Anna Maria Greenlaw .
1911	Plan	MMBW House Cover, Drainage Plan No.77833, 8 November 1911. MMBW Field Book No.1645, p.8.
1913	Plan	MMBW House Cover, Drainage Plan No.77833, 3 June 1913
1915	Transfer of Mortgage	Memorial No.100, Book No.474, 13 September. Mortgage of land held in trust for Anna Maria Greenlaw transferred to Louisa Smith, Francis Smith and Frederick Hamilton Wilson.
1916	Will	Anna Maria Greenlaw, PRO Will Books, Series VPRS 27, Register of Wills 1841 - 1922.
1918	Death Notice	Anna Maria Greenlaw, <i>The Argus</i> , 26 January.
1918	Certificate of Title	Vol. 4139 Fol No. 827725, 21 May, 2 acres 13 perches of land owned by Samuel Fripp
1926	Map	MMBW Detail Plan No.1289, Scale 40':1" (1:480)
c.1944-49	Photographs	Exterior and garden of Villa Alba.
1945	Aerial Photograph	Department of Property and Services, Aerial Survey.
1949	Valuation	Leonard Joel Pty Ltd, 'Furniture etc. at 44 Walmer Street Kew in the Estate of Esther Fripp'.
1949	Auction Catalogue	Leonard Joel Pty Ltd, ' "VillaAlba" 44 Walmer Street Kew. Furnishings etc.' 5 September 1949.
1950	Certificate of Title	Vol. 7478, Fol. No. 181, 1 acre 1 rood 26.5 perches owned by the Women's Hospital.

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NB: The 'Villa Alba Source Book', prepared by Pru Sanderson Design Pty Ltd, includes copies of much of the following material. It is in the possession of the Villa Alba Preservation Committee.

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Argus, 14 March 1884, p.5, Report on the Interior of Villa Alba.

Argus, 15 February 1895, William Greenlaw Death Notice.

Argus, 26 January 1918, Death Notice Anna Maria Greenlaw.

Daily Telegraph, Melbourne, 3 March 1884 'Art at Home'.

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Mc Evoy, Jane, Settlement of Estate, 1895, PRO Record No 241, Series 60.

Melbourne Directory, 1861 - 1950.

National Australia Bank Ltd records 1877 - 1892 (includes Colonial Bank records).

1950	Architectural Plan	Leighton Irwin and Company, Architects, 400 Collins Street Melbourne, 'Villa Alba Kew Temporary Nurse's Home for Women's Hospital, Working Drawing', 28 March 1950, Dwg. No. 1433/5/2A. Scales 1'=40'0" and 1"=8'0".
1953	Plan	MMBW House Cover drainage plan, 77833, 27 April 1953
1954	Plan	MMBW House Cover drainage plan, 77833, 19 May 1954
1956	Plan	MMBW House Cover drainage plan, 77833, 20 July, 1 August, 23 August.
1974	Certificate of Title	Vol. 9045 Fol. No. 439, 1 acre 2 roods and 33.1 perches owned by the Mount Royal Hospital.
1986	Measured Drawing	Caroline Banks and Robert Chiarotto, measured drawing of Villa Alba prepared for the Matthew Flinders Measured Drawing Competition, 1986.
1987	Document Survey	Kirsty Bennett (Dr Miles Lewis ed.) 'The Villa Alba, Walmer Street, Kew', January 1987.
1987	Genealogical Research	Mrs Ettie Pullman, Genealogical research into the owners and occupants of Villa Alba.

1885	Mortgage	Memorial No.698 Book 327, 23 April 1885. Mortgage between James McEvoy, William McEvoy, and Frederick McEvoy to John Matthew Smith for £3000 of the whole (now) Nolan, Hodgson, Raven, Walmer Streets block.
1885	Journal Article	<i>Table Talk</i> , 26 June 1885, pp.4-5, 'A Splendid Mansion'. Villa Alba'.
1885	Journal Article	<i>Melbourne Bulletin</i> 23 November 1885, p.6.
1886 - 1900	Board Minutes	Colonial Bank of Australasia Board Minutes held by the National Australia Bank Central Record Office, Springvale.
1888	Subdivision Plan	Vale Map, LTL SLtef 912.945, vol.8, p.32 'Studley Park, Kew, Thursday, 9th August, 1888 Valuable Mansion or Subdivisional Block of Land'. 'Villa Alba, Wm Greenlaw Esq.' labelled on a land (not for sale) dimensioned 226' 4.5" to Walmer Street and 164' 4" along Studley Park Road.
probably 1888	Auction Notice	'Studley Park Estate', Auction Notice for sale held on Saturday November 24, SLV 820bhf, vol.3, pp.26 and 38. 42 allotments shown.
1888	Reconveyance	Memorial No.109 Book 352, 28 November. Mortgage paid out by James McEvoy, William McEvoy, and Frederick McEvoy to John Matthew Smith for £3000
1892	Certificate of Title	Vol 2422, Fol.484383, 22 August. 1 acre 1 rood of land owned by Anna Maria Greenlaw between 'Villa Alba' and 'Studley Villa'.
1893	Insolvency papers	April, William Greenlaw, PRO Series 763, Unit 13, Estate No.C143.
c.1895	Photograph	Villa Alba from the south-east paddock. Supplied by Mrs WG Simmie and Mrs Joan Cornish. Greenlaw descendants.
1895	Death Notice	Wm Greenlaw, <i>The Argus</i> , 15 February. Death Certificate No.3514, 1895.
1895	Settlement	Jane Mc Evoy estate, PRO Record No 241, Series 60.
1897	Auction Catalogue	Gemmell, Tuckett and Co, 'Catalogue of Furniture collected by Mrs Wm. Greenlaw to be sold by auction at Villa Alba on 22nd and 23rd March 1897'.
1899	Map	MMBW Map No.40, Scale 160':1" (1:1920), May 1899.

Maps and Plans

Banks, C. and Chiarotto, R. Measured drawing of Villa Alba prepared for the Matthew Flinders Measured Drawing Competition, 1986.

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Vale Map, LTL SLtef 912.945, vol.8, p.32 'Studley Park, Kew, Thursday, 9th August , 1888 Valuable Mansion or Subdivisional Block of Land'.

Land Transactions

Sale of Crown Land, Portion 77, Parish of Boroondara purchased by Ellen Miller on 1 April 1852 for £1183-10.

Release in Fee Memorial No.381 Book No.23, 16 February 1855.

Conveyance, Memorial No.500 Book 98, 11 September 1860.

Land Settlement, Memorial No.514 Book 122, 24 April 1862.

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Certificate of Title, Vol. 7478, Fol. No. 181, 1950.

Certificate of Title, Vol. 9045 Fol. No. 439, 1974.

Photographs

Villa Alba from the south-east paddock, c.1895. Supplied by Mr W.G.Simmie and Mrs Joan Cornish. Greenlaw descendants.

Exterior and garden of Villa Alba, c.1944-49. Supplied by Mrs Fripp, daughter-in-law of Samuel and Esther Fripp..

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APPENDIX A

Chronology of Events

Date	Event
1852	Ellen Miller purchased Portion 77, Parish of Boroondara. (49 acres 1 rood 10 perches) on 1 April for £1183-10.
c.1853	Greenlaw arrived in Victoria
1855	Map by Kearney shows buildings in the vicinity of 'Villa Alba' and 'Studley House'. Three lots of land sold to John Hodgson for about £3269, 2 lots covering all the land (now) between Nolan, Hodgson, Raven, and Walmer Sts, and the 3rd to the east of Hodgson Street.
1860	John Hodgson died. Hodgson land and all buildings thereon bought by James McEvoy, squatter , on 11 September and who resided at 'Studley House'.
1862	William Greenlaw listed for the first time in the <i>Melbourne Directory</i> at 'Studley Park' . Greenlaw not listed in Kew Rate Book. William Greenlaw married James McEvoy's daughter, Anna Maria, at St Francis Church, Melbourne. Property at corner of (now) Walmer and Nolan Streets 164.34 x 226.38 feet sold on 13 October by James McEvoy Snr to James McEvoy the Younger and William McEvoy to be held in trust for Anna Maria Greenlaw during her lifetime.
1863	Jane Elizabeth Greenlaw born.
1863 - 1869	William Greenlaw, banker, listed at 'Studley Villa' (NAV £100) in the Kew Rate Books. ('Studley House' NAV £260)
1865	Annie Maud S. Greenlaw born.
1866	William Walter Edward Greenlaw born.
1868	Edith Maud Greenlaw born.
1870 - 1883	William Greenlaw, banker/bank manager, listed at 'Villa Alba' (NAV £100) in the Kew Rate Books.
1870 - 1872	Greenlaw rated for Crown-owned land in Studley Park, south of Studley Park Bridge Road, NAV £6.

- 1871 Ethel May Stackpoole Greenlaw born.
- 1872 James McEvoy snr died. Mrs McEvoy continued to live at 'Studley House' with sons James, William, Charles and Frederick.
- 1874 Harold Osmund Greenlaw born.
- 1875 Additions made to 'Studley House', William J. Ellis architect.
- 1877 - 1892 William Greenlaw listed as General Manager of Colonial Bank. (Bank records date from 1877).
- 1881 **November, subdivision plans drawn up for four housing blocks south of Raven Street, ea.168' x 63'4.5". Greenlaw's land noted as extending 927 feet along Walmer Street.**
- 1882 **Greenlaw rated for a house in Walmer Street owned by George Peter (NAV £80), and a 'House', probably Villa Alba, (NAV £100) for which he was O/O.**
- 1883 **Greenlaw rated for a house in Walmer Street owned by one Joseph Lush (NAV £80), land (NAV £15), and a 'House', probably Villa Alba, (NAV £100) for which he was O/O.**
- 1884 - 1892 **NAV for 'Villa Alba' rose to consistently around £300 - £350.**
- 1885 McEvoy's mortgaged to J.M. Smith. NAV for Greenlaw's land in Walmer Street rose to £30.
- 1886 NAV for Greenlaw's land in Walmer Street remained at £30 but listed with a house.
- 1888 William Greenlaw listed as owning 'Villa Alba' (NAV £350), and a house and land in Raven Street (NAV £40). Reconveyed to the McEvoy's. About 11 acres of land, and 'Studley House' on 4 acres of land, offered for sale on 9 August (outcome of auction unknown). **Land south and east of 'Villa Alba' and 'Studley House' subdivided into 42 allotments for auction on Saturday 24 November as the 'Mc Evoy Estate' (auction was almost certainly in 1888).** William Greenlaw's annual salary as General Manager of the Colonial Bank raised to £2,500.
- 1889 Securities held by the Colonial Bank from Greenlaw for his overdrawn account considered ample to secure the debt.

- 1889 - 1890 **Greenlaw listed as owning 'Villa Alba' (NAV £350), allotments 1 to 4 Walmer Street (NAV £72) and house and land in Walmer/Raven Streets (NAV £40). (Lots 1 -4 were probably those along Walmer Street immediately south of 'Villa Alba', as shown on the Nov. 1888 subdivision plan.). 'Studley House'. listed as O/O by Charles Stewart Patterson, art decorator.**
- 1891 - 1895 **Greenlaw listed as owning 'Villa Alba' and land in Walmer and Raven Streets in the Kew Rate Books.**
- 1892 NAV for 'Villa Alba' dropped to £210. Street numbers given to Walmer Street: 'Villa Alba' No.3. Title for 1 acre 1 rood of land owned by Anna Maria Greenlaw situated between 'Villa Alba' and 'Studley Villa'; a 113' 5.25" wide strip at the west of the 'Studley Villa' 4 acre lot as remaining after the 1888 auction.
- 1893 NAV for 'Villa Alba' dropped to £200. William Greenlaw lodged insolvency papers on 25 April - 'Villa Alba' not included in his list of landholdings but land with 247 feet frontage to Walmer Street was listed. Greenlaw appointed Chief Inspector of Branches of the Colonial Bank with a salary of £2,000, Selby Paxton acting Manager, by 6 June. Charles Stewart Paterson of Studley Park lodged insolvency papers on 23 March, but not listed as owning 'Studley House'.
- 1894 Greenlaw granted 6 months leave of absence at £400 p.a. on 23 January. Greenlaw requested to stay at the bank rather than take leave as he had no means and suggested a salary of £800 or £600 p.a. His request was accepted but with a salary of £400. 1 acre 1 rood of land held by Anna Greenlaw since (at least ?) 1892 mortgaged to the Colonial Bank on 27 September.
- 1894 - 1897 NAV for 'Villa Alba' dropped to £170. 'Studley House' occupied by John Ballinger (Ballenger ?), brewer, and owned by the Colonial Bank.
- 1895 NAV for 'Villa Alba' dropped to £145. Greenlaw's salary reduced to £200 on 29 January. Greenlaw died on 14 February aged 64. Jane Mc Evoy died, leaving Anna Maria Greenlaw £773-17-1 and 115 preference shares in the Commercial Bank.
- 1896 - 1897 **Mrs Greenlaw listed as owning 'Villa Alba', allotments 1 to 4 Walmer Street and house and land in Raven Street in the Kew Rate Books.**
- 1897 March 22nd & 23rd, Sale of Furniture at Villa Alba conducted by Gemmell, Tuckett and Co.

- 1898 - 1899 **'Villa Alba'** (NAV £145) and allotments 1 to 4 Walmer Street owned by Mrs Greenlaw and occupied by John Ballinger (formerly tenant of 'Studley House'): *Melbourne Directory* and the Kew Rate Books.
- 1899 - 1900 Walter Greenlaw, surveyor, occupant of house and land in Raven and Walmer Streets. (1898 *Melbourne Directory* lists Walter Greenlaw at 25 Raven Street)
- 1900 - 1913 **'Villa Alba'** occupied by John Ballinger (1900 NAV £145). No owner given in the 1900 Kew Rate Book for 'Villa Alba', Lots 1 - 4 Walmer Street, or house and land in Walmer Street occupied by Walter Greenlaw. Ballinger listed as Col. Ballenger (sic.) in the *Melbourne Directory* from 1906.
- 1902 **P.J. Holdenson listed at a house called 'Leonie'** (on the north-east corner of Mc Evoy and Walmer Streets; allotments 5 and 6 in the 1888 auction).
- 1907 Land held in Trust for Anna Maria Greenlaw mortgaged for £450 to Louisa Ann Smith and Harry Will Perrin and Francis Grey Smith.
- 1908 3 roods 12.7 perches of land held in trust for Anna Maria Greenlaw brought under the Torrens system
- 1911 **Major plumbing works undertaken at Villa Alba** incl. external WC's replaced by internal fittings. Anna Greenlaw given as owner. Works inspected November 1911.
- 1913 Basin installed by 11 December into new **billiard room**.
- 1913 - 1936 **Samuel and Esther Fripp occupants of 'Villa Alba'**.
- 1915 Mortgage transferred from the Smiths to F.H. Wilson. Walmer Street numbering changed: Villa Alba No.44.
- 1918 Second part of land brought under the Torrens system by Anna Maria Greenlaw. 24 January, Mrs Greenlaw died. Separate titles consolidated in the name of Samuel Fripp on 21 May. Total area held by Fripp 0.84 ha (2 acres 13 perches), covering land that had been held in trust for Anna Greenlaw since 1862 and land owned by her since 1892.
- 1921 **C.E. Vandeleur first listed in the *Melbourne Directory* at a house (later No.40 Walmer Street) between 'Villa Alba' and 'Leonie'** (on land that had been part of the 'Villa Alba' holding since the 1888 auction). (1919 *Directory* viewed, 1920 *Directory* not viewed).

- 1925** Samuel Fripp at 'Villa Alba', No.44; C.E. Vandeleur at No.40; **Wm. Rowley at No 36**; and B. Nolan at No 30 ('Leonie') in the *Melbourne Directory*.
- 1929 10 May, land facing Raven Street sold by Fripp
- 1930 - 1939 Samuel Fripp at 'Villa Alba', No.44; E. Green at No.40; **E.W. Tilley at No.38**; Wm. Rowley at No 36; **J.P. Carew at No. 32**; and B. Nolan at No 30 ('Leonie').in the *Melbourne Directory*.
- 1936 - 1949** Esther Fripp (widowed) lived at Villa Alba. Esther Fripp died June 1949.
- 1940 - 1950** **Mrs Esther Fripp at No.44 'Villa Alba'**; E. Green at No.40; E.W. Tilley at No.38; Wm. Rowley at No 36; J.P. Carew at No.32 (from 1948 No.32 occupied by Lawrence Fripp); and B. Nolan at No 30 ('Leonie').in the *Melbourne Directory*.
- 1949 Land behind Nos.38 and 40 Walmer Street sold to Ernest Green and consolidated into one title.
- 1950** **Land subdivided and 0.57 ha (1 acre 1 rood 26.5 perches) including Villa Alba acquired by the Women's Hospital on 2 March.**
- 1950 'Villa Alba' altered to accommodate a nurses' home, including installation of bathrooms, lighting and power points.
- c.1955 Billiard room relocated and fernery demolished by the Royal Women's Hospital prior to construction of the new hospital wing on to Nolan Street.
- 1956 Hospital wing added immediately to the south of 'Villa Alba'.
- 1974 Mount Royal Hospital owner of 0.69ha (1 acre 2 roods 33.1 perches) of land, area acquired in 1950 consolidated on one title with land behind Nos 38 and 40 Walmer Street (probably sold to the hospital c.1951 - R.Green).

APPENDIX B

'Art at Home', *Daily Telegraph*, Melbourne, Monday March 3 1884 c p.7

The homes of the people may be taken in all instances as indicative of the moral and intellectual tone of the community generally. The cabins of the Irish are squalid, and seem to speak of misery and hard want, aptly typical of the character of the inhabitants. The homes of the self satisfied millionaire and retired banker, who doat on elegance, ease, and perfection, are consistent with their natural cravings and tendencies, as the well-appointed and richly-decorated houses of many of them can testify.

An art wave, if it may be so termed, has swept the civilised world from end to end. The aesthetic craze, as it has been vulgarly called, has reached even prosaic Melbourne, and although sunflowers, lilies, and limp and languid damsels would be ridiculed if they dared to show their doubtful beauties in a sensible community like this, yet pure art, unsullied by the errors arising from popular fads, has already taken root in this city. We had the rare opportunity afforded us of visiting the house of Mr W. Greenlaw at Villa Alba, Kew, recently decorated in accordance with the designs and under the supervision of Messrs C.S. Paterson Brothers, of Little Collins street. The care taken in the selection of tints, so that harshness or incongruities should not present themselves, is simply perfect. The hall bespeaks the tone of welcome to the guest; it is of a warm, rich hue, with dado and walls damasked in following patterns, ceiling frieze being typical of art, literature, and science. The drawingroom forms a tableau that wants but a frame to complete it. It is suggestive of ease and refinement, the colours are satiny and subdued, but with a certain amount of richness without tawdriness; the gilding is not glaring, but seems to add a lustre to the delicate mauves and more sober shades. The diningroom is a dream. Within its walls, the poorest fare would be mellow and appetising, but with the mahogany groaning under the thousand and one delicacies of the modern *menu*, the diner is one to be envied. His surroundings would tend to promote his appetite, and the art he would drink in through the eyes would well harmonise in tone, richness, and quality with the soft-flavoured Frontignac and the nourishing Ngarveno. The breakfast-room is finished in a style consistent with the general tone of the whole house; it possesses the coolness suggestive of the early morning, and tinge of the dying dawn, whilst the fruit and flowers, that hang in painted clusters, sparkle with dewy brilliancy. The massive staircase and stately corridors, with their vases of flowers painted as Nature wrought them, skirt the road to the bedroom - the principal feature of the house. Here, in a pearly haze, may be seen cupids, cheribums and angel forms, with entwined garlands of poppies, wild flowers and lace work, and flowery festoons gathered beneath starry skies. The softest beams of the queen of heaven seem to float gently through the atmosphere of this room, giving an effect that is as novel as it is pleasing and soul-soothing. The boudoir is coloured in Oriental richness, the ibis and wild fowl of the Nile, with their grimly grave but absurdly stolid appearance, fill the dado of this wonderful chamber. There is an air of languid splendour, about that is toned gently by the graceful Madras drapery, which gives us the sun's glories without its drawbacks. There are other rooms on the first floor, each treated in a special style. At the rear of the main building is a long corridor, erected for purposes of entertainment. On each of the two long walls are depicted, panorama-like, marine scenes from Edinburgh and Sydney. The former disclosures to view all the glories of the ancient city, with Arthur's Seat, the Scott monument, and the castle growing out of the rock. The view of Sydney is a perfect picture

of the harbour, as seen on a cloudless Australian summer day, the shipping, the small naval fleet at anchor, and the suburbs on the distant hills being recorded in a style worthy of the great Buvelot. The artists, to whom we owe this exposition of pure art, may indeed be commended for the perfect manner in which they have completed the whole of this charming "study in oils".

The Argus, 14 March 1884, p.5

'The practice of house decoration is becoming increasingly popular among the well-to-do classes in this city and its suburbs, and wall papers for purposes of internal ornament are being discarded in favour of painting in distemper, in combination with the judicious use of gold leaf, while the ceiling, which used to be left bare, so that to look up to it was like gazing into space, has become an important feature in a decorated room. One of the latest residences upon which a considerable outlay has been incurred in connexion with its internal ornamentation is that of Mr Greenlaw, in Studley-park. It has been the aim of Messrs Paterson Brothers, by whom the work has been executed, to introduce as much variety as possible, so that each apartment has its distinct colour scheme of colour; richer and darker hues predominating in the lower rooms, hall, and passages, and lighter and brighter ones having been employed in the upper ones. Natural objects, conventionally treated, have been freely used for purposes of ornament excepting in the dining room, where the frieze is composed of a series of panels upon which are painted scenes from some of Sir Walter Scott's novels. Upon the walls of a corridor also, connecting the house with the offices, have been painted panoramic views of the city of Edinburgh and of Sydney Harbour, seen as through the opening of a massive stone colonnade, resting on a dado of dark wainscot. The decorations, which are everywhere in keeping with the furniture, supplied by Messrs W.H. Roche and Co., are elegant and effective, especially in the principal bed-chambers.

APPENDIX D

'A Splendid Mansion. Villa Alba' *Table Talk* , 26 June 1885, pp.4-5

At Kew is the residence of Mr W.Greenlaw, general manager of the Colonial Bank of Australasia, and one of Victoria's essentially representative men. Arriving in the colony over 30 years ago, Mr Greenlaw had little capital other than indomitable Scotch perserverance, keen foresight, and a determination to be ever pushing forward. He is now the proprietor of a handsome mansion at Kew, which was recently viewed by one of our representatives by permission of the owner. The following description of the interior of the house, as well as its exterior surroundings, will be acceptable to all who take an interest in the decoration of house property. The grounds are about an acre and a half in extent, and in front of the house are tastefully arranged flower beds, the whole forming a very pretty design of landscape gardening. On the left is the conservatory which was designed by Mr Greenlaw, who in fact acted as his own architect for the house and outbuildings in all. He is naturally very proud of the success which has attended his efforts in this line, and he confidently asserts that no more perfect system could be found in Victoria or elsewhere. Passing from the conservatory to the front of the house, we enter a spacious hall. Here the first object that arrests the attention is the handsomely decorated ceiling. This is in the Italian style. The centre is occupied by Cupids holding a shield, on which is painted Mr Greenlaw's crest - a vulture with an oak branch in its mouth. The whole of the ceiling with the exception of the figures is painted in monochrome. The friese (sic.) is composed of various subjects emblematic of music, the arts and sciences. Here again the figures are painted in monochrome on a turquoise blue ground. The walls are in silken damask of a neutral green colour. The wood-work is treated in buff and cream, richly wrought in gold. The lighting of the hall is effected by the means of two bronze statues holding the gas burners. Just at the bottom of the stairs, fixed on the newell (sic.) post, is a perfect figure of a Cupid holding a burner. The walls of the hall are ornamented by specimens of game from the old country, such as the ptarmigan, pheasant, black cock, grouse, quail, snipe, etc., the plumage being as distinct as though the birds were fresh killed. These were procured in Paris especially for Mr Greenlaw, and are enclosed in black oak frames with convex plate glasses. The floor is of Kapunda marble of various colours and of appropriate design. One unique piece of furniture is a langsettee, the first of its kind in the colony. As a further adornment, the marble floor of the hall is here and there covered with Indian and Persian rugs. On the right is the drawing room, a beautiful and spacious apartment, the decorations of which are in the modern Italian style. The ceiling is in the form of a sky spaced with four triangular panels resplendent with a wealth of horticultural and floricultural specimens. The friese is rather more classical than florid, and is a reproduction of some of the details of the sculpture of the splendid mantelpiece. It displays a series of medallions with festoons and true lovers' knots between each, painted in French white and gold on a quiet silver grey ground. This contrasts well with the rich pink of the Rose du Barry cove. The doors are painted in floral design, the panel being blue, and the styles a light cinnamon. The whole of the woodwork is ornamental heavily in gold. The general furniture of the room is composite in order, and produces a genial and well balanced tone, by the assimilation of East Indian satin-wood, ebony and blackwood, the latter being principally employed for inlaying purposes. Here is a bay window reflected again by a handsome jardiniere glass. The frame of this latter is manufactured from Ceylon satin-wood. An overhanging piece of drapery is of azure blue tapestry, which falls freely in rich folds. The jardiniere, when opened, is utilised for plants, and when not required for that purpose forms an ottoman. Wherever the eye turns it rests on colour and decoration. An ebonized

and corners. The fireplace is concealed by maroon plush curtains of regal richness. The window is fitted up as a Moorish archway, from which falls a single curtain, displaying charming prismatic effects. The roller blind is of fine embroidered Syrian handwork on a woven texture of silk of a rich golden tint. The chandeliers and brackets are very novel. The materials being ormolu and crystal. The nickel filling and glass ornamentation harmonise perfectly. A splendid hand-painted screen secures privacy to this charming sanctum.

After such a bewildering wealth of decoration, one is glad to get to the cool quiet of the kitchen with the walls done in imitation Mosaic tile, and itself fitted with every requisite apparatus likely to conduce to domestic comfort. In the adjoining offices Kapunda marble is brought into requisition for shelves. Store and pantry, and everything has been placed just as it ought to be, Mrs Gree(n)law having by acquisition every available nook and cranny filled it with just the very things she needed. Before we have done our sightseeing (we were conducted to the fernery. Here are trees with their huge frouds (sic.) down to trees. The miniature paths wind in and out, reminding one of Fern Tree gully, and finishing in similar "cul-de-sacs" on a small scale, while in the centre is a fountain in the water in the basin of which a too curious sparrow has come to an untimely end.

The house and the whole of its adjuncts have been finished with the nicest attention to the most minute detail, and there are few more beautiful in Victoria.

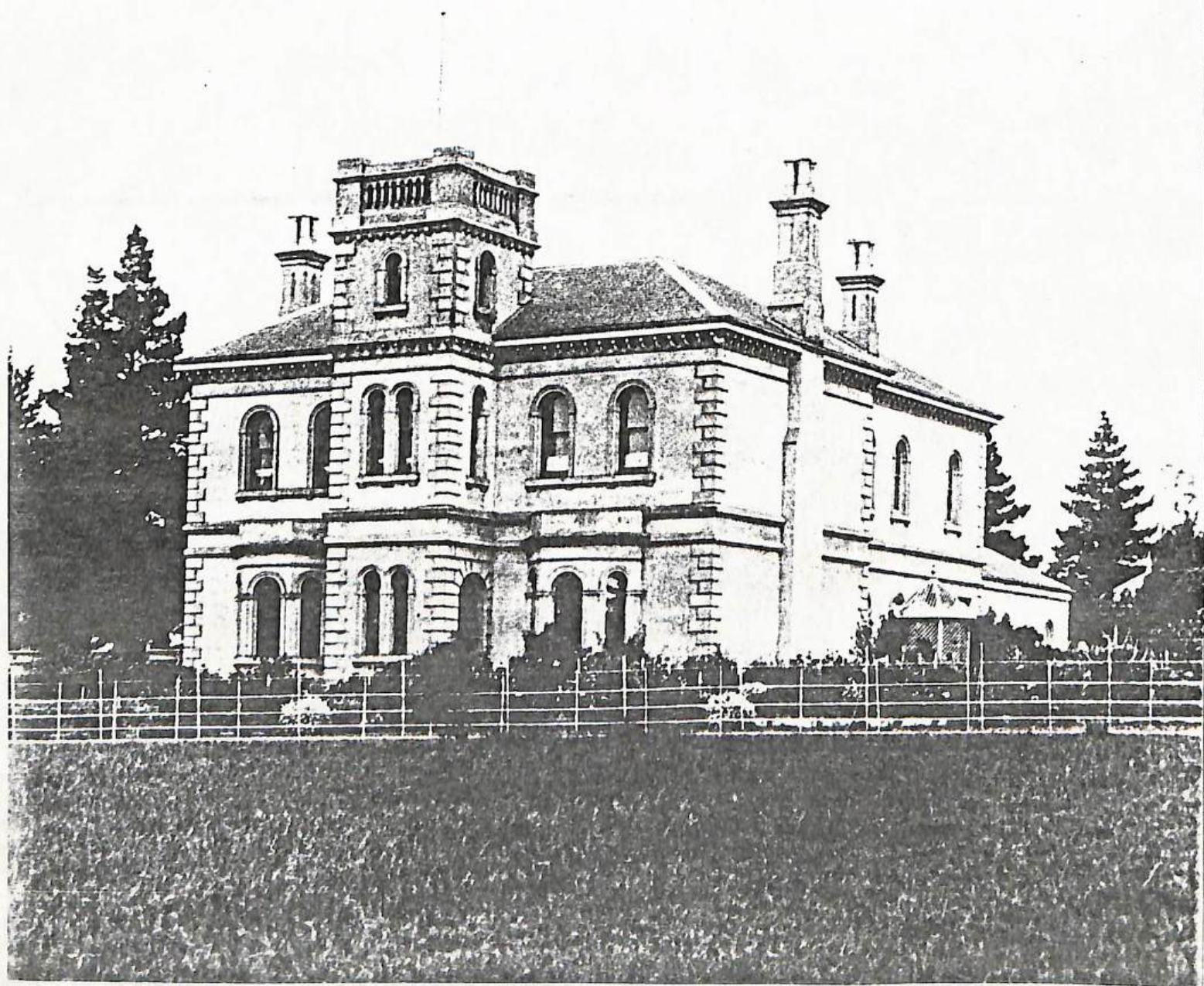
Melbourne Bulletin 23 November 1885, p.6.

'The annual dinner of the employes of Messrs Paterson Bros, which came off last week at the Trades Hall, was well attended and prove a complete success, the whole of the details of the arrangements being carried out most effectively. The Mayor of Melbourne (G.D. Carter Esq.), Mr W. Greenlaw (Manager of the Colonial Bank), and the Hon J.B. Patterson were among the guests, and were unanimous in their remarks as to the desirability of inculcating a more thorough knowledge of decorative art in the minds of the people. The toast of 'Messrs C.S. Paterson Bros', proposed by the Hon J.B. Patterson, was received with applause. Other toasts followed, and were received with much enthusiasm. The gathering was essentially Scotch, and was enlivened by the music of a Highland piper, who was attended by a body-guard of young Highlanders in full costume, who at intervals gave representations of their national dances with excellent effect.'

APPENDIX F

VILLA ALBA

AUCTION CATALOGUE 1897





Villa Filha,

STUDLEY PARK ROAD,

KEW.

Corner of Walmer St.



ORDER OF SALE.



MONDAY, at Eleven sharp.

Lots 1137 to 1173—Outside Conservatory, Conservatory,
and Paddock.

Lots 1 to 573—Drawingroom, Front Hall, Diningroom,
Lower Hall, Breakfastroom.

TUESDAY, at Eleven o'clock.

Lots 574 to 1135—Stairs, Landing, Bedrooms Nos. 1 to 6,
Dressingroom, Boudoir, Pantry, Vestibule, Kitchen,
Scullery, Servant's Room, Yard, &c.



THE ORDER OF CATALOGUE WILL BE STRICTLY
ADHERED TO.



Gemmell, Tuckett & Co.

Draw attention to the enclosed

CATALOGUE

OF

SUPERB AND COSTLY

HIGH-ART FURNITURE

Of the most beautiful description—

GRAND SUITES	ART CABINETS
SUPERB CARPETS	LOVELY DRAPERIES
MAGNIFICENT PIANO, by Lipp	GIRANDOLES
REAL BRONZES	REPOUSSE WORK
ART CHINA	BRIC-A-BRAC
STERLING SILVER	ELECTROPLATE

TABLE CRYSTAL & CHINA, &c.,

All perfect of their kind, and of surpassing beauty,

Collected by

MRS. WILLIAM GREENLAW,

And to be Sold by Auction at her Residence,

VILLA ALBA, Studley Park Road, KEW,

ON

MONDAY & TUESDAY,

Commencing Each Day
at Eleven o'clock.

22nd & 23rd March, 1897.

FOR POSITIVE AND UNRESERVED SALE.

VIEW DAYS.—FRIDAY and SATURDAY, 19th and 20th March, from
11 till 5 o'clock each day, and on Morning of Sale.

Take Victoria St. Trams to Shamrock Brewery, cross Bridge over Yarra and walk up Walmer St.

CONDITIONS OF SALE.

1. The highest bidder to be the purchaser, and in case of dispute the lot to be put up again, and the Auctioneer's decision to be final.
2. Every bidding shall be at least 5 per cent. in advance of the previous one; and no party will be allowed to retract his or her bidding after once taken.
3. A deposit of 25 per cent. to be paid when required by the Auctioneer, such deposit to be applicable to all or any of the lots purchased.
4. No lots allowed to be removed during the sale.
5. All goods must be removed by twelve o'clock Thursday following the sale; if not so removed, the deposit (if any) will be forfeited, and the lot stored and resold, either by public auction or private contract, and any deficiency arising from such second sale, together with all costs, charges, and expenses attending thereon, shall be made good by the defaulter at this present sale.
6. No claim for damage or errors of any description will be entertained; purchasers are therefore particularly requested to examine the lots before purchasing.
7. Should any deficiency arise in the quantity of goods sold, the Auctioneer will not be bound to deliver more than what is actually in his or the vendor's possession.



Catalogue.

FIRST DAY'S SALE.

Drawingroom.

LOT

- 1 MOST BEAUTIFUL EASY ARM CHAIR, in FINEST SATINWOOD, rich in grain, and most elaborately designed with square columns, turned spindle rails, pillars, and columns, square buttresses, shaped supports, raised mouldings, reeded decoration, &c., artistically inlaid in numerous panels with highly ornamental woods set-off with oval panel of dark green wood, inlaid borders and decoration, &c., beautifully upholstered in seat and back in lovely art-silk corded tapestry, embroidered in coloured silks, with conventional "Flowers, Leaves, &c." on woven ground, raised borders, covered in rich marone silk figured plush, trimmed with silk plaited cords, fancy gimp edges, &c.
- 2 VERY ELEGANT LOW OCCASIONAL CHAIR, in FINEST GRAINED SATINWOOD, designed with square columns, relieved with ornamental panels of fret carvings, turned spindle rails, pillars, and columns, square buttress, and panels inlaid with delicate tracery, &c., upholstered in finest art-silk tapestry, embroidered in coloured silks, with "Flowers, Leaves," &c., on rich woven-silk ground, edged with marone silk figured plush, with plaited silk cords, gimp trimmings, &c.
- 3 BEAUTIFUL LADY'S EASY ARM CHAIR, in FINEST GRAINED SATINWOOD, designed with sloping back, dwarf arms, turned spindle columns, pillars, and rails, raised mouldings, reeded decoration, artistically inlaid in panels and buttress with ornamental woods, oval pediment, &c., artistically upholstered in beautiful silk Genoa velvet, marone "Flowers, Leaves, and Scrolls" raised on rich old-gold ground, bordered with lovely peacock-blue silk figured plush, rich plaited silk cords, gimp trimmings, &c.
- 4 VERY BEAUTIFUL LADY'S EASY ARM CHAIR, in FINEST GRAINED SATINWOOD, most artistic in design, decorated with square pillars, turned spindle rails, columns, and legs, raised mouldings, reeded edges, square buttresses, oval panels, enriched with inlaid ornamental woods, &c., upholstered in beautiful silk Genoa velvet, marone "Flowers, Leaves," &c., raised on old-gold ground, bordered with rich peacock-blue silk figured plush, finished with plaited silk cords, gimp trimmings, &c.

LOT

- 5 2 VERY ELEGANT OCCASIONAL CHAIRS, in FINEST GRAINED SATINWOOD, with square columns, turned spindle pillars and rails, square supports, raised mouldings, reeded edges, enriched with inlaid ornamental woods, upholstered in finest Genoa silk velvet, olive-green "Flowers, Leaves," &c., raised on old-gold ground, bordered with rich peacock-blue silk figured plush, silk cords, gimp edges, &c.
- 6 MOST MAGNIFICENT 6-FT. CABINET, in FINEST GRAINED SATINWOOD, a beautiful adaptation of the "Italian Renaissance" style. The base of Cabinet is most elaborately constructed and designed, and set out with centre compartment, with plate-glass mirror at back, and plate-glass shelf, enclosed with bevelled plate-glass doors, divided into Gothic panels, above which are 3 drawers, each side protrudes with octagonal recesses, with compartments enclosed with bevelled plate-glass doors, and plate-glass mirrors at back, open underneath and top recesses, arched panels, supported by turned spindle columns, enriched with scroll work and raised mouldings, turned spindle rails, flat galleries, delicate carved fret panels, overhanging tray, chamfered borders, lovely carved panels—"Flowers," &c., raised mouldings, brass ornamental mounts, &c. The top compartment is designed with large centre cupboard, and numerous open bric-à-brac recesses, enclosed with bevelled plate-glass doors, plate-glass mirrors at back, the inner "Figure" recesses lined with Genoa silk velvet, enclosed cupboards, carved with "Swans, Pheasant, Flowers" on the door panels, raised mouldings, heavy moulded corners, with carved stuffed medallions in fiddleback blackwood, open underneath recess, with 3 bevelled plate-glass mirrors, turned pillars, enriched with scroll work, carved panels, medallion drops and edges, &c., surmounted by a lovely reclining canopy, painted in the panels—"Landscapes, Sprites, Flowers," &c., recessed at each side, and set-off with bevelled plate-glass mirrors, reeded columns and pillars, heavy moulded cornices, chamfered edges, turned spindle rails, spirals, &c., carved pediment, carved with the date 1884, scroll side pieces, &c.

This sumptuous and costly example of art cabinet work is executed with great skill. It is a thoroughly harmonious work, the form being beautiful, and the design chaste and elegant, the countless recesses for bric-à-brac being highly ornamental, while the carved arches and pillars give lightness, and at the same time far more decision and character to the whole than if they had been plain and heavy, the carved trusses, medallions, below and above, combining admirably in the general effect; the carved panels, cornices, &c., are executed with much knowledge and skill, and produce a charming example of modern cabinet work in the glorious Italian Renaissance style; cost £380

- 7 MOST LOVELY CABINET, in FINEST GRAINED SATINWOOD, style "Early English," designed with large open underneath recess, enclosed cupboard, most beautifully inlaid doors, side cupboards, enclosed with 4 bevelled plate-glass mirrors, bric-à-brac shelves, supported on turned pillars and columns, spindle rails, square panels, moulded edges, ornamental cornices, &c., surmounted by back with numerous bevelled plate-glass mirrors, bric-à-brac shelves, enclosed cupboards, turned spindle pillars, arches, oval panels, delicate inlaid embellishments, raised mouldings, chamfered edges, &c.

A cabinet of admirable style and proportions, and of beautiful workmanship. The charming design requires no explanation; it entrances the eye at once, with rich inlays beautifully drawn, and the whole design and ornamental decoration composed with great skill

LOT

- 8 SUPERB CABINET, in HIGHLY-GRAINED SATINWOOD, most ornamental and beautiful design, constructed with large centre cupboard, enclosed with door, hand-painted medallion representing "Music," open recesses, with bevelled plate-glass mirrors at back, square pillars, turned spindle rails and galleries, relieved with borders of ebony, edged with thujawood, raised mouldings, cornices, incised gold embellishments, &c., artistically-designed back, with half-circle canopy, hand-painted with "Flowers, Sprites," &c., numerous bevelled plate-glass mirrors at back of recesses, turned spindle columns supporting arches, enclosed side cupboards, hand-painted medallions—"Cupids," raised mouldings, carved panels, cornices, incised gold decoration, arched canopies, with bevelled plate-glass mirrors at back, turned spindle columns, pillars, &c.

A very fine work, in the French style, and the design carried out with much skill; it is composed of beautiful satinwood, inlaid with ebony borders, carved and engraved, with moulded cornices. The insertion of medallions, artistically hand-painted, are very effective, and it is impossible to praise the exquisite decorations too highly

- 9 VERY HANDSOME OCTAGON CENTRE TABLE, in FINEST GRAINED SATINWOOD, with moulded edges, turned spindle rails, flat galleries, &c., supported on heavy turned columns, with square buttresses, shaped supports, carved centre rails, spindle rails, &c.
- 10 BEAUTIFUL OBLONG FOLDING CARD TABLE, in FINEST GRAINED SATINWOOD, lined with marone cloth, edged with incised morocco, moulded edges, deep drop rails, &c., supported on turned columns, square buttress, raised mouldings, square centre supports, spindle rails, galleries, &c., enriched with inlaid ornamental wood and medallions.
- 11 MAGNIFICENT 4-FOLD SCREEN, in FINEST GRAINED SATINWOOD, designed with heavily-moulded frames, set-off with richly-turned pillars, square buttress, carved fret panels, on fiddleback blackwood ground, raised mouldings, edges, and cornices, relieved with fiddleback blackwood borders, incised decorations, &c., covered in the centre with finest Japanese silk crêpe, artistically hand-painted "Birds, Flowers," &c., on one side, and rich Genoa silk velvet, raised marone "Flowers, Leaves," &c., on old-gold ground, fancy gimp edges, &c.
- 12 SUPERB OVERMANTEL, in FINEST GRAINED SATINWOOD, of most elaborate design, set-off with large bevelled plate-glass centre mirror, underneath recess, with bevelled plate-glass mirror at back, china cupboards, with bevelled plate-glass mirrors at back, plate-glass shelves, enclosed with bevelled plate-glass doors set in Gothic panels, artistically-carved panels, reeded edges, relieved with carved blackwood medallions, spindle columns, scroll and moulded pillars, divided by arches, &c., surmounted by heavy canopy with arched recess, hand-painted—"Landscapes, Sprites," &c., and side panels hand-painted with figures representing "Romeo and Juliet," ribbed cornices, carved edges, scroll decoration, turned spindle pillars, carved pediment, marone plush tray, gilt edges, &c.

LOT

- 13 **MAGNIFICENT WALL MIRROR, AND WARDEN FERN JARDINIÈRE**, in FINEST GRAINED SATINWOOD, with large plate-glass panel, supported on handsome pillars and frame, heavy turned columns, square buttresses, carved panels, raised mouldings, reeded decoration, carved medallions, spindle rails, rich turned spirals, &c., artistically draped with curtains in finest art-silk tapestry, woven "Flowers, Leaves," &c., on corded ground, trimmed with Genoa silk velvet, raised marone "Flowers and Scrolls" on old-gold ground, heavy silk cords, tassels, &c. The Jardiniere being upholstered in seat and panels to match
- 14 **BEAUTIFUL WALL CABINET**, in FINEST GRAINED SATINWOOD, with cupboards, enclosed with bevelled plate-glass mirrors, open side recesses, with bevelled plate-glass mirrors at back, shaped bric-à-brac trays, spindle rails, raised cornices, turned spindle columns, oval panels, shaped drops, inlaid blackwood borders, carvings, &c.
- 15 **BEAUTIFUL WALL CABINET**, in FINEST GRAINED SATINWOOD, with enclosed cupboards, open side and underneath recesses, bevelled plate-glass mirrors, turned spindle pillars and rails, inlaid blackwood panels, shaped pediment, rich carvings, &c.
- 16 **BEAUTIFUL OVERDOOR**, in FINEST GRAINED SATINWOOD, with arched recesses, divided by turned spindle columns, lined with Genoa silk velvet, raised marone "Flowers and Scrolls" on old-gold ground, bevelled plate-glass mirrors, turned pillars, moulded and reeded cornices, spindle rails, carved pediment, &c.
- The magnificent collection of art furnishings described in lots 1 to 16 is on a scale of grandeur rarely, if ever, excelled in art cabinet work. They are all en suite*
- 17 **MOST BEAUTIFUL CONVERSATIONAL SETTEE**, in EBONY, designed with shaped seats, half-circle backs, slightly reclining in "S" scrolls, heavy turned pillars and rails, square moulded edges, turned legs, reeded decoration, &c., sumptuously upholstered in finest Genoa silk velvet, raised marone "Flowers, Leaves" on old-gold ground, bordered with silk peacock-blue figured plush, silk cords, chenille fringe, tassels, &c.
- 18 **2 VERY ELEGANT OCCASIONAL CHAIRS**, in EBONY, with square pillars, carved fret panels, reeded edges, turned legs, &c., upholstered in finest Genoa silk velvet, marone "Flowers, Leaves," &c., raised on old-gold ground, rich peacock-blue figured plush borders, silk cords, gimp edges, &c., to match
- 19 **BEAUTIFUL OCCASIONAL CHAIR**, in EBONY, with artistically-designed back, carved panels, turned columns, reeded decoration, &c., upholstered in rich peacock-blue figured plush, edged with marone Genoa velvet—"Flowers," &c., on old-gold ground, gimp edges
- 20 **ELEGANT OCCASIONAL CHAIR**, in EBONY, with square pillars, carved fret panels, turned spindle legs, raised mouldings, reeded decoration, &c., upholstered in peacock-blue silk figured plush, bordered with marone Genoa velvet—"Flowers," &c., on old-gold ground, gimp edges, &c.

LOT

- 21 MAGNIFICENT CONVERSATIONAL SETTEE, in EBONY, with finely-designed frame, enriched with carved panels, shaped supports, spindle columns and rails, upholstered in costly art-silk tapestry, embroidered silk—"Flowers, Leaves," &c., on pale blue ground, bordered and edged with marone silk figured plush, plaited silk cords, chenille fringe, &c.
- 22 BEAUTIFUL EASY ARM CHAIR, in EBONY, with circular seat, sloping back, half-circle arms, crossed fret rails, turned pillars, carved panels, &c., upholstered in art-silk tapestry, embroidered silk—"Flowers, Leaves," &c., on pale blue ground, bordered with marone silk figured plush, plaited silk cords, chenille fringe, &c., to match
- 23 VERY HANDSOME CONVERSATIONAL SETTEE, in EBONY, with square pillars, flat rails, turned spindle columns, raised mouldings, &c., richly upholstered in art-silk tapestry, embroidered—"Flowers, Leaves," &c., on pale blue ground, bordered with old-gold figured plush, plaited silk cords, silk lace fringe, &c.
- 24 BEAUTIFUL EASY ARM CHAIR, in EBONY, with shaped arms and back, luxuriously padded, on springs, upholstered in art-silk tapestry, embroidered—"Flowers, Leaves," &c., bordered with old-gold figured plush, plaited silk cords, silk lace fringe, &c.
- 25 COSTLY LADY'S ARM CHAIR, in EBONY, with circular seat, square back, dwarf arms, square columns, turned legs, moulded edges, reeded decoration, &c., upholstered in finest art-silk tapestry, embroidered—"Flowers, Leaves," &c., on pale blue ground, bordered with old-gold figured plush, trimmed with silk cords, fringe, and tassels, gimp edges, &c.
- 26 ELEGANT EASY ARM CHAIR, in EBONY, with circular seat, high back panel, half-circle arms, square columns, turned spindle rails and legs, upholstered in finest art-silk tapestry, embroidered—"Flowers, Leaves," &c., on pale blue ground, bordered with old-gold figured plush, silk cords, gimp edges, &c.
- 27 VERY ELEGANT EASY ARM CHAIR, in EBONY, with oval seat, reclining back, turned spindle columns, &c., beautifully upholstered in rich marone satin, hand-painted—"Flowers, Leaves," &c., bordered with old-gold figured plush, plaited silk cords, chenille fringe, &c.
- 28 MOST BEAUTIFUL SQUARE OCCASIONAL TABLE, in EBON AND GOLD, with costly ALGERIAN ONYX top, set in marone silk plush, square tray, carved fret panels and medallions, turned spindle rails, spindle columns, raised mouldings, incised decorations, gold enrichments, &c.
- 29 VERY HANDSOME ROUND OCCASIONAL TABLE, in EBON AND GOLD, with costly ALGERIAN ONYX top, set in peacock-blue plush, turned spindle columns, carved fret panels and medallions, square rails, incised decoration, gold enrichments, &c.
- 30 ELEGANT OCTAGON OCCASIONAL TABLE, in EBON AND GOLD, with top covered in rich Genoa velvet and salmon-pink plush, edged with plaited silk fringe, &c., supported on turned spindle columns, carved fret panels, raised mouldings, shaped legs, incised decorations, gold enrichments, &c.

LOT

- 31 LARGE AND HANDSOME PICTURE EASEL, covered in rich marone silk plush, tastefully draped, and edged with silk chenille fringe, &c.
- 32 ELEGANT CARD BASKET, covered in rich crimson silk plush and satin, edged with silk chenille fringe, supported on gilt tripod stand
- 33 MOST COSTLY AND BEAUTIFUL OCCASIONAL TABLE, with INLAID MOSAIC TOP, artistically inlaid with "Flowers, Leaves," &c., in natural tints, on black marble base, edged with bright gold and ebony, supported on heavy carved pillars and stand, enriched with bright gold, &c.
- The mosaic inlaying is of the most beautiful description, and specimens of this kind of artistic work are rarely obtainable in Victoria*
- 34 VERY HANDSOME JARDINIERE STAND, in BURNISHED BRASS, with china tray and vase, hand-painted—"Birds, Flowers," &c., on turquoise-blue ground, richly embossed and cut decoration, raised mouldings, circular rails and supports, shaped legs—"Butterflies" in relief
- 35 SUPERB FULL UPRIGHT GRAND PIANO, by LIPP AND SOHN, in ITALIAN WALNUT CASE
- This really grand instrument was specially selected for Mrs. Greenlaw, and is without doubt one of the finest instruments in Victoria. The fittings combine all the latest patents and modern improvements, wrought-steel frame, double oblique trichord, overstrung, patent duplex scale, 7 $\frac{1}{2}$ octave compass, repeating action, and counterbalanced escapement, with a tone of exceptional brilliancy and richness, enclosed in beautiful Italian walnut case, with carved sides, heavily-carved legs, raised panels, ormolu "Dragon" sconces. It is in perfect order, equal to new*
- 36 BEAUTIFUL DUET STOOL, in EBONY, with finely-designed frame, enriched with carved "Fan" shape panels, square rails, turned spindle columns, raised mouldings, turned handles, &c., upholstered in rich Genoa silk velvet—"Flowers, Leaves," &c., raised on old-gold ground, bordered with peacock-blue silk figured plush, silk cords, gimp edges, &c.
- 37 ELEGANT FOOTSTOOL, in BRIGHT GOLD, upholstered in rich crimson silk plush, embroidered—"Butterfly"
- 38 ELEGANT FOOTSTOOL, in BRIGHT GOLD, upholstered in rich peacock-blue silk plush, embroidered—"Flowers," &c.
- 39 SUITE MOST BEAUTIFUL WINDOW CURTAINS, in FINEST ART-SILK TAPESTRY, richly embroidered with silk—"Flowers, Leaves," &c., on pale blue ground, padded and lined with cream cloth, edged with deep borders of Genoa velvet, silk cords, tassels, &c., to match
- 40 MASSIVE AND VERY HANDSOME WINDOW CORNICE, in EBON AND GOLD, elaborately carved, and surmounted by turned spindle rails and gallery, supported on massive pillars, decorated in alternate pillars with incised carvings, reeded decorations, &c., enriched with heavy gold, &c.; MOST COSTLY WINDOW VALANCE, in FINEST ART-SILK TAPESTRY, embroidered—"Flowers, Leaves," &c., on pale blue ground, artistically arranged with panels of Genoa silk velvet, charmingly trimmed with scrolls of silk cords, tassels, gimp edges, &c., to match Window Curtains

LOT

- 41 SUITE FINEST WINDOW CURTAINS, in GUIPURE LACE, embroidered in panels and edges with "Flowers, Leaves," &c., double edges and borders
- 42 MAGNIFICENT BORDERED CARPET, in FINEST PATENT AXMINSTER, equal to new, and of most beautiful design and striking brilliancy, with floral ground, and graceful border; the whole of the flowers and other details are beautifully drawn, especially the scrolls of the chief border and bold corners of same size; size, 30 ft. 6 in. x 19 ft. 6 in.
- 43 BEAUTIFUL KERB FENDER, in BURNISHED NICKEL, with heavily-moulded base, surmounted by nickel rails and gallery, shaped side supports, embossed and cut panels, chaste ormolu pillars, mounts, and ornaments
- 44 HANDSOME FIRE SCREEN, in BURNISHED BRASS, with cathedral-glass panels, hand-painted—"Birds, Flowers," &c., embossed decoration, circular rails and edges, scroll supports, handles, &c.
- 45 DOWN CUSHION, in peacock-blue silk plush, and back of olive-green silk plush, embroidered—"Flowers, Leaves," &c., silk fringe, &c.
- 46 DOWN CUSHION, in crimson figured plush, silk frilled edges, &c.
- 47 DOWN CUSHION, in dark blue figured plush, frilled liberty-silk edges
- 48 DOWN CUSHION, in orange liberty-silk and old-gold figured plush, embroidered—"Flowers, Leaves," &c., silk fringed, &c.
- 49 ANTIMACASSAR, in crimson plush, "Fan" panel, plaited silk fringe, &c.
- 50 ANTIMACASSAR, in electric-blue plush and embroidered cloth, blue liberty-silk fringe, &c.
- 51 ANTIMACASSAR, in old-gold and embroidered cloth, fringed edges
- 52 3 ANTIMACASSARS, in Maltese lace; 1 do, in peacock-blue plush and lace
- 53 TABLE COVER, in VELVET CHENILLE, rich floral and figured ground, interwoven with gold thread, dark blue edge
- 54 TABLE COVER, in VELVET CHENILLE, rich floral ground, interwoven with gold thread, bordered and edged with fringe
- 55 BEAUTIFUL WALL BRACKET, in EBON AND GOLD, with all-bevelled plate-glass mirrors, bric-à-brac shelves, recesses, &c., lined with marone silk plush, carved fret panels and borders, spindle columns, square buttresses, raised mouldings, incised gold decoration, &c.
- 56 BEAUTIFUL WALL BRACKET, in EBON AND GOLD, with numerous bevelled plate-glass mirrors, bric-à-brac shelves, old-gold plush back, arched panels, turned spindle rails, carved fret borders, reeded edges, incised gold decoration, &c.
- 57 2 SPLENDID WALL BRACKETS, with oval tops, shaped supports, &c., covered in rich marone silk plush
- 58 JAPANESE HANGING FERN HOLDER, in BAMBOO, tortoiseshell decoration; large bunch of Pampas Grass, Rushes, &c.
- 59 PAIR VERY ELEGANT WALL BRACKETS, with bevelled mirrors, "Star" shape, mounted in rich marone silk plush

LOT

- 60 PAIR BEAUTIFUL GIRANDOLES, with large oval bevelled mirrors, surrounded by heavily-cut crystal medallions—"Flowers," &c., branching gas bracket, cut-crystal drops, &c., mounted in rich old-gold plush frames, with outer edges of peacock-blue silk plush
- 61 ELEGANT FOLDING WALL BRACKET, with bevelled plate-glass mirror, photograph recesses, covered in rich peacock-blue silk plush
- 62 DOUBLE PHOTOGRAPH FRAME, with rich corded silk border, embroidered—"Flowers," &c., white enamel frame, carved, and enriched with gold shaded edges
- 63 PHOTOGRAPH FRAME, with cream plush border, white enamel frame, reeded decoration, &c.

Art China, Bric-a-Brac, Articles of Vertu.

A collection of the most beautiful description, comprising many rare and costly examples in Ceramic Art.

ON OVERMANTEL.

- 64 PAIR MAGNIFICENT VASES, ROYAL SEVRES CHINA, hand-painted in panels with "Arcadian Landscapes, Cupids," &c., and in back panels "Emblems of Wars," enriched with burnished gold, most beautifully chased, with "Flowers, Leaves," &c., on charming gros-bleu ground, mounted in gilt ormolu, hand-chased and embossed with "Flowers," &c., "Wreaths and Scrolls" in relief, on stand; *chefs d'œuvre, in ceramic art*
- 65 LOVELY FLOWER BOWL, ROYAL SEVRES CHINA, beautifully hand-painted in 2 panels with "Eastern Scenes," surrounded with borders of burnished gold, on gros-bleu ground, enriched with bright gold—"Flowers, Leaves," &c., chased gold lace edges, &c., mounted in gilt ormolu, with handles decorated with "Flowers," &c., perforated and embossed decoration
An example of extreme beauty
- 66 BEAUTIFUL CUP AND SAUCER, SEVRES CHINA, turquoise-blue and white, burnished-gold lace border, bright gold edges
- 67 ELEGANT CUP AND SAUCER, SEVRES CHINA, hand-painted in panel—"Cupid," &c., rich pink ground, burnished-gold lace border, gold edges, &c.
- 68 CHARMING FLOWER VASE, BISQUIT CHINA, "Jug" shape, most artistically decorated with "Cupids at Play," in high relief, ground profusely strewn with "Grapes, Vine Leaves," &c., tinted with salmon-pink, and enriched with bright gold
- 69 PAIR COSTLY VASES, CROWN DERBY CHINA, white, with royal-blue borders, enriched with bright gold, delicately painted with "Roses, Leaves," &c., burnished-gold lace edges, scroll handles fitted in "Demons' Heads," overlaid with gold

LOT

- 70 PAIR ELEGANT FLOWER BOWLS, BOHEMIAN GLASS, ruby ground, crystal decoration and feet
- 71 PAIR ELEGANT FLOWER BOWLS, HUNGARIAN CHINA—"Cornucopia," hand-painted—"Flowers, Leaves," &c., perforated edges, decorated with raised figures of "Cupids" at base, scroll stands, burnished-gold decoration, &c.
- 72 PAIR LOVELY MARBLE FIGURES, PARIAN, representing "Venus di Medici" and "The Vestal Dance," perfectly modelled, on stands

ON LARGE CABINET.

- 73 BEAUTIFUL COMPORTIERE, MOORE BROS.' CHINA, "Leaf" shape, artistically decorated with raised "Lotus Leaves, Flowers," &c., enriched in burnished gold and bronze, supported by "Cupid riding Sea-horse," chased burnished-gold borders, &c.
- 74 PAIR LARGE AND HANDSOME VASES, BOHEMIAN GLASS, hand-painted—"Birds, Flowers," &c., on transparent blue ground, amber "Tassel" handles, burnished-gold and coloured enamel edges, &c.
- 75 MOST COSTLY VASE, MOORE BROS.' CHINA, clear and pure white ground, decorated with raised "Lotus Leaves, Flowers," &c., enriched with burnished gold and bronze, deep burnished-gold borders and edges, &c.
- 76 PAIR ELEGANT FLOWER HOLDERS, IVORY CHINA, "Bag" shape, supported by "Cherubs," enriched with raised "Flowers, Leaves," &c., scroll and decorated feet, &c.
- 77 COSTLY FLOWER TRAY, IVORY CHINA, "Leaf" shape, decorated with raised "Roses, Leaves," &c., most artistically coloured
- 78 LOVELY FLOWER HOLDER, DRESDEN CHINA, profusely decorated with raised "Roses, Leaves," &c., relieved with "Cupids" at base
- 79 2 DELICATE AFTERNOON TEA CUPS, BELEEK CHINA, "Shell" shape, shaped edges, coral handles, gold enrichments, &c.
- 80 PAIR VERY ELEGANT HANGING VASES, ROYAL WORCESTER CHINA, hand-painted—"Roses, Leaves," &c., on cream ground, scroll handles, burnished-gold edges, marone and old-gold plush stands
- 81 COSTLY AFTERNOON TEA CUP, DOULTON'S BURSLEM CHINA, hand-painted—"Flowers, Leaves," &c., in royal blue, on white ground, delicate gold tracery, bright gold handle, on old-gold plush stand
- 82 3 TABLE MATS, in VELVET CHENILLE, floral ground, interwoven with gold thread
- 83 ELEGANT COVERED BOWL, WHITE PORCELAIN, "Hat" shape, richly decorated with raised "Roses, Sprays," &c., on rustic "Spray" edges, &c.
- 84 MOST COSTLY CHINA PLATE, LIMOGES CHINA, with border of "Trees, Berries," &c., cut by hand, scroll medallions, pierced panels, gold enrichments, &c.

LOT

- 85 GENUINE OLD PLATE, SPODE CHINA, decorated in deep blue with "Flowers, Leaves," &c., deep border and edges; *a curio*
- 86 RARE AND VALUABLE CUP AND SAUCER, OLD SPODE CHINA, decorated in royal blue and white, with border and decorations of bright gold, &c.; *very old*
- 87 PAIR BEVELLED MIRRORS, in DRESDEN CHINA FRAMES, artistically decorated with raised "Roses, Leaves," &c., on rustic spray stand, delicately enriched with bright gold, rich colours, &c.
- 88 ELEGANT FLOWER BASKET, WHITE PORCELAIN, "Hat" shape, richly decorated with raised "Roses, Leaves," &c., beautifully painted and coloured, rustic "Spray" handle, &c.
- 89 COSTLY FLOWER VASE, BELEEK CHINA, "Jug" shape, glazed ground, pink coral handle, &c., supported on Nautilus shell
- 90 COSTLY FLOWER VASE, BELEEK CHINA—"Conch Shell," bright glazed ground, coral decoration in low relief
- 91 PAIR BEAUTIFUL FLOWER HOLDERS, ROYAL WORCESTER CHINA, artistically decorated with figures of "Peasant Children" in high relief, richly hand-painted, and enriched with burnished gold, on stands
- 92 PAIR ELEGANT FLOWER VASES, SATIN GLASS, "Etruscan" shape, most delicately shaded in salmon-pink and pale yellow
- 93 SPLENDID WALL PLATE, CROWN DERBY CHINA, hand-painted with "Flowers, Leaves," &c., royal blue and terra-cotta decoration, bright gold enrichments, &c.
- 94 PAIR COSTLY FLOWER HOLDERS, WORCESTER CHINA, pierced decoration, raised scroll work, yellow panels, gold enrichments, &c.
- 95 ELEGANT FLOWER VASE, cream ground, decorated with raised "Roses, Leaves," &c., relieved with "Cupids" at sides
- 96 BEAUTIFUL FLOWER BASKET, raised "Roses, Leaves," &c., in high relief, rustic stem handles, &c.
- 97 BEAUTIFUL FLOWER BOWL, FINEST ENGLISH CRYSTAL, elaborately cut, crimped edges, ruby decoration, on gilt ormolu stand—"Leaves," &c., in relief
- 98 PAIR LOVELY FLOWER BOWLS, IVORY CHINA, exquisitely decorated with "White Cacti, Leaves," &c., beautifully painted and decorated, on white ground, rustic "Spray" stands
- 99 PAIR MOST EXQUISITE STATUETTES, CARRARA MARBLE—"Minerva and Ægis" and "Jupiter and Latona," on pedestals, carved with chains of "Flowers," rounded edges, mouldings, &c.
- 100 VALUABLE ORNAMENTAL JUG, in FINEST CHINA, hand-painted—"Insects, Flowers," &c., on cream ground, tastefully enriched with bright gold, &c.

LOT

- 101 PAIR BEAUTIFUL MEDALLIONS, FRENCH CHINA, hand-painted with "Portraits of Ladies of the Court of Louis Philippe," in crimson plush frames
- 102 COSTLY FLOWER BOWL, DRESDEN CHINA, profusely decorated with raised "Roses, Leaves," &c., relieved with figure of "Cupid"

ON SMALL CABINET.

- 103 PAIR SPLENDID FIGURES, BISQUIT CHINA—"Children and Toys," cleverly modelled and painted
- 104 ELEGANT FLOWER VASE, VENETIAN GLASS, richly decorated in coloured enamels, on bright gold crystal ground, raised decoration, &c.
- 105 BEAUTIFUL FLOWER HOLDER, MOORE BROS.' CHINA, "Shell" shape, decorated with raised "Heath, Flowers," &c., on cream ground, enriched with beautiful colours, &c., on brown feet
- 106 QUAIN FLOWER BOWL, VENETIAN GLASS, opal ground, scroll decoration, bronze scroll handles, &c.
- 107 EXQUISITE FLOWER BOWL, VENETIAN GLASS, ruby ground, ribbed decoration, looped crystal handle, on bevelled mirrored base
- 108 VERY ELEGANT FLOWER VASE, MOORE BROS.' CHINA, artistically decorated with raised "Cacti Leaves," &c., on cream ground, burnished-gold borders, enamel decoration, &c.
- 109 BEAUTIFUL FLOWER VASE, VENETIAN GLASS, "Jug" shape, exquisitely coloured and decorated in gold, supported by "Dolphin," on stand, bronze "Reptile" handle, scroll decoration, &c.
- 110 PAIR ELEGANT FLOWER BOWLS, VENETIAN GLASS, ruby, cut-crystal, "Leaf" decoration, &c.
- 111 2 COSTLY FLOWER BOWLS, ENGLISH CRYSTAL, elaborately cut, ruby ground, &c.

ON SMALL CABINET.

- 112 BEAUTIFUL "BIRD" ORNAMENT, CHINA FAIENCE, cleverly modelled and painted, on stand
- 113 PAIR MAGNIFICENT VASES, VENETIAN CRYSTAL, invisible bronze ground, with iridescent tints, artistically hand-painted—"Cranes, Flowers," &c., in burnished gold, on ormolu stands and plinths
- 114 MOST COSTLY AND BEAUTIFUL GROUP, BELEEK CHINA—"Crouching Venus," coloured in deep bronze, on stand of glazed white, "Shell" decoration, &c.

This exquisite example of Beleek china is of surpassing beauty, and one of the finest examples that could be secured, the modelling of the figure being particularly chaste and delicate

LOT

- 115 PAIR ELEGANT FLOWER VASES, ROYAL WORCESTER CHINA, exquisitely hand-painted—"Flowers, Leaves," &c., on cream ground, beaded edges, burnished-gold enrichments, "Dragon" feet, &c.
- 116 VERY ARTISTIC FLOWER HOLDER, MOORE BROS.' CHINA—"Cupid and Swan," decorated with raised "Cacti Leaves," &c., enriched in gold and bronze, enamelled and burnished-gold borders, &c.
- 117 PAIR EXQUISITE FLOWER HOLDERS, BELEEK CHINA—"Seahorses and Nautilus Shells," on stands, enriched in bronze and bright burnished gold
- 118 BEAUTIFUL FLOWER JARDINIÈRE, MOORE BROS.' CHINA, plaited basket-work ground, decorated with raised "Cacti Flowers," &c., in burnished gold and bronze, on stands, bordered with Grecian work, on burnished-gold base
- 119 PAIR DELICATE FLOWER VASES, VENETIAN GLASS, quaintly decorated with "Flowers, Leaves," &c., supported by "Dragon Flies," on stands, enriched with burnished gold
- 120 ELEGANT FLOWER BASKET, VENETIAN GLASS, ribbed ground, crystal decoration, dark blue handle, on bevelled mirrored base
- 121 MOST BEAUTIFUL FLOWER BOWL, MOORE BROS.' CHINA, elaborately decorated with raised "Cacti Leaves," &c., on white ground, delicately enriched with burnished gold and bronze, on stand, with burnished-gold border, &c.
- 122 HANDSOME FLOWER HOLDER, DAVENPORT'S CHINA—"Swan," beautifully decorated and painted, on stand

ON TABLES, &c.

- 123 MAGNIFICENT FLOWER HOLDER, BISQUIT CHINA, "Shell" shape, decorated with "Flowers, Leaves," &c., beautifully coloured, and enriched in bright gold in low relief, supported by figures of "Cupids," on stand
- 124 FLOWER BOWL, BOHEMIAN GLASS, blue ground, crystal decoration
- 125 LARGE FLOWER BOWL, BOHEMIAN GLASS, decorated with raised "Fruits, Branches," &c., on amber ground, crimped edges, scroll handles, &c.
- 126 ELEGANT 3-TUBE FLOWER HOLDER, BOHEMIAN GLASS—"Cornucopia," scroll decoration, on bevelled mirrored base
- 127 PAIR ELEGANT SPECIMEN HOLDERS, ELECTROPLATE—"Swans," in relief
- 128 QUAINTE AFTERNOON TEA CUP AND SAUCER, MOORE'S CHINA—"Cactus and Leaf," beautifully hand-painted in natural colours
- 129 BEAUTIFUL CARD RECEIVER, with china tray, hand-painted—"Birds, Flowers," &c., on pale yellow ground, supported by bronze "Peacock," on Algerian onyx plinth, mounted in bronze and ormolu, and decorated with raised "Flowers, Leaves," &c.

- LOT
- 130 DELICATE CUP AND SAUCER, VENETIAN GLASS, turquoise-blue ground, raised "Flowers, Leaves," &c., in relief
- 131 SUPERB KEROSENE LAMP, MOORE BROS.' CHINA, with large oval reservoir, decorated with raised "Strawberries, Leaves," &c., supported on "Tree," with "Cupids gathering Fruits," &c., in rich relief, perforated panels, raised base, &c., fitted with duplex burner, patent extinguisher, lace and liberty-silk shade; *a work of art*
- 132 LOVELY COVERED VASE, CROWN DERBY, hand-painted—"Birds, Flowers," &c., on white ground, blue and gold borders, grotesque "Masks," &c., on bevelled mirrored base
- 133 BEAUTIFUL FLOWER BASKET, BOHEMIAN GLASS, iridescent, hand-painted—"Flowers, Leaves," &c., enriched with burnished gold, on marone plush plinth
- 134 LARGE AND HANDSOME VASE, BOHEMIAN GLASS, blue ground, crystal decoration and feet—"Lizards" in relief, gold enrichments
- 135 LARGE OCTAGON JARDINIERE, BOHEMIAN GLASS, on bevelled mirrored base, in plush mount
- 136 LARGE FLOWER BASKET, BOHEMIAN GLASS, rustic stand and handles, on bevelled mirrored base, hand-painted—"Flowers, Leaves," &c.
- 137 ELEGANT FLOWER BOWL, MOORE BROS.' CHINA, white ground, rustic spray stand—"Kingfisher" in relief, rich decoration and colouring
- 138 6 MOST BEAUTIFUL WALL PLATES, CROWN DERBY CHINA, artistically painted panels—"Poultry," pale blue ground, hand-painted—"Flowers, Leaves," &c., burnished-gold borders, gold lace edges, &c. (to be sold separately)
- 139 PAIR BEVELLED PANELS, OPAQUE PORCELAIN, hand-painted—"Types of Beauty," on wood easels
- 140 LARGE AND HANDSOME FLOWER BOWL, BOHEMIAN GLASS, amber ground, blue decoration, dark blue feet, &c.
- 141 CHINA AFTERNOON TEA CUP AND SAUCER, HUNGARIAN CHINA, hand-painted—"Flowers, Leaves," &c., on cream ground, enriched with gold, "Leaf" handles, &c.
- 142 2 SPECIMEN HOLDERS, VENETIAN GLASS, marone, crystal decoration, on electroplate stands
- 143 BEVELLED MIRRORED BASE, hand-painted—"Flowers, Leaves," &c.; bevelled mirrored Base, oval
- 144 SPECIMEN BOWL, BOHEMIAN GLASS, ruby, crystal feet
- 145 LARGE AND VERY HANDSOME VASE, HUNGARIAN CHINA, "Jug" shape, heavily decorated with "Apples, Branches, Leaves," &c., on cream ground, tastefully splashed with gold, shaped edges, rustic stem handles, burnished-gold enrichments &c.; *very fine example*

- LOT
- 146 MOST BEAUTIFUL TABLE MIRROR, artistically hand-painted—"Flowers, Leaves," &c., richly-cut border, mounted in marone and old-gold silk plush frame
- 147 MOST COSTLY PHOTO ALBUM, covered in ALGERIAN ONYX, decorated with medallions of green agate, mounted in heavily-cut ormolu, beautifully chased decoration, &c.
- 148 COSTLY FOLDING PHOTO FRAME, in GILT ORMOLU, with inlaid MOSAIC PANEL—"Birds, Flowers," &c., on black marble, supported on easel, &c.; *a very fine example of mosaic inlaying*
- 149 MOST BEAUTIFUL CARD TRAY, in GILT ORMOLU, with MOSAIC PANEL, elaborately inlaid with "Flowers, Leaves," &c., on black marble ground, rich scroll border, "Shield" medallions, &c., Bardiglio marble plinth, on ormolu "Satyr" feet; *a very artistic and beautiful work*
- 150 BEAUTIFUL FAIRY LIGHT BURMESE GLASS, with 4 lamps and shades, supported on pillar and tray, crimped edges, delicate pink shading, brass mounts, &c.
- 151 MAGNIFICENT GROUP, in CARRARA MARBLE—"The First Kiss," by Cesan Lagrini
The grouping of the figures is very fine, and the drapery and expression on the face clever and artistically executed. The work bears the signature of the artist
- 152 MASSIVE PEDESTAL, in marone silk plush, heavy burnished-gold mouldings, plush trimmings, for above
- 153 PAIR SPLENDID JARDINIERS AND TRAYS, ITALIAN MAJOLICA, raised "Flowers, Leaves," &c., on pale blue ground, yellow borders, &c.
- 154 PAIR MASSIVE JARDINIERS STANDS, ITALIAN MAJOLICA, decorated with "Arum Lilies, Leaves," &c., blue ground, raised borders and mouldings, yellow decoration, &c., for above
- 155 MOST BEAUTIFUL JARDINIERS, LIMOGES, gros-bleu ground, elaborately decorated in burnished gold, mounted on ormolu stand, "Spray" handles, &c.; *very costly*
- 156 PAIR VERY HANDSOME VASES, DOULTON'S BARBOTINE CHINA, decorated with raised "Roses, Leaves," &c., on shaded dark ground under the glaze, mounted on burnished-brass plinths, "Dragon" feet, drop handles, &c.
- 157 VERY ARTISTIC FLOWER HOLDER, MOORE BROS.' CHINA—"Cupid and Cactus," decorated in burnished gold and silver, raised "Lotus Leaves," &c., in low relief, burnished-gold edges, &c.
- 158 ELEGANT PEDESTAL, in rich peacock-blue plush, gold mouldings, square base and tray
- 159 PAIR HANDSOME JAPANESE JARDINIERS AND PLATES, KAGA PORCELAIN, hand-painted—"Flowers, Leaves, and Birds," on white ground, terra-cotta decoration, gold enrichments and overlays

ON WALLS, BRACKETS, &c.

- LOT
- 160 PAIR MOST BEAUTIFUL WALL PLAQUES, HUNGARIAN CHINA, decorated with raised "Roses, Leaves," &c., on cream ground, most artistically coloured, and enriched with splashes of dull gold, mounted on marone and old-gold plush frames
Exquisite in colour and modelling
- 161 MOST EXQUISITE WALL PLAQUE, HUNGARIAN CHINA, "Leaf" shape, decorated with raised "Fruit, Leaves," &c., artistically coloured on cream ground, splashed gold decoration, &c., mounted on marone and old-gold plush frame
Another very fine example
- 162 SPLENDID WALL PLATE, HUNGARIAN CHINA, hand-painted—"Flowers, Leaves," &c., on brown and green panels, enriched with gold decoration, &c.
- 163 BEAUTIFUL STATUETTE, PARIAN MARBLE—"Venus and the Apple," on stand
- 164 PAIR VERY HANDSOME WALL PLAQUES, VIENNA CHINA, hand-painted with busts of "Neapolitan Boy and Girl," on bright gold ground, mounted in ebony frames, moulded and incised decoration, &c.
- 165 FLOWER VASE, VENETIAN GLASS, opal and crystal decoration
- 166 PAIR ELEGANT CUPS AND SAUCERS, DRESDEN CHINA, hand-painted in panels with "Watteau Scenes," and alternate panels of "Flowers, Leaves," &c., marone and yellow ground, rich chased gold decoration, marone silk plush mounts
- 167 LARGE AND HANDSOME BEVELLED MIRROR, artistically decorated with china—"Roses, Leaves, and Sprays"
- 168 PAIR SPECIMEN BOWLS, BOHEMIAN GLASS, decorated with "Strawberries, Leaves," &c., on amber ground
- 169 ELEGANT FLOWER VASE, IVORY CHINA—"Cornucopia," raised "Cacti Leaves," &c., in relief
- 170 PAIR EXQUISITE "PILGRIM" VASES, ROYAL WORCESTER CHINA, hand-painted—"Birds, Flowers," &c., on cream ground, burnished-gold decoration, feet, &c.
- 171 BEAUTIFUL FLOWER HOLDER, ITALIAN MAJOLICA—"Birds and Nests," decorated with "Pomegranates, Leaves," &c., on rustic "Spray" stand
- 172 PAIR HANDSOME STATUETTES, BISQUIT CHINA, figures representing "Fish" and "Shell," beautifully modelled and painted, on stands
- 173 PAIR ELEGANT FLOWER HOLDERS, DRESDEN CHINA, decorated with "Cupids," and relieved with "Forget-me-nots," &c.
- 174 ELEGANT FLOWER HOLDER, surmounted by "Bird," on rustic stand
- 175 PAIR FLOWER VASES, BOHEMIAN GLASS, pink necks, crystal decoration, &c.

LOT		VOLS.
193	THE LANDSEER GALLERY OF STEEL ENGRAVINGS, morocco, gilt ...	1
194	THE ART JOURNAL, 1873-1876, illustrated with steel plates, morocco, gilt	4
195	THE CASQUET OF LITERATURE, a selection of poetry and prose from the works of the most admired authors	7
196	LIFE AND TIMES OF QUEEN VICTORIA, by Robert Wilson, illustrated ...	4
197	SHAKESPEARE'S WORKS, illustrated, morocco, gilt	1
198	BEAUTIFUL PICTURES, by celebrated British artists	1
199	Sir Walter Scott's Bridal of Triermain, with 4 steel engravings ...	1
200	EXAMPLES OF CONTEMPORARY ART, a collection of etchings from representative works, by living English and foreign artists	1
201	ART UNION OF GLASGOW, with 4 photographs	1

Front Hall.

- 202 MAGNIFICENT LANG HALL SETTLE, in FINEST ENGLISH OAK, with seat upholstered in finest marone morocco, massive turned columns, supporting noble canopied top, set-off with heavily-moulded cornices, block edges, rich carvings, "Shield" centre medallion, &c., back divided into numerous panels of rich carvings—"Flowers, Leaves," &c., also panels of majolica tiles, hand-painted—"Flowers," &c., large bevelled plate-glass mirrors, bric-a-brac shelves, &c., set-off with moulded cornices, turned pillars, shaped arms, &c., draped at each end with costly chenille curtains, with rich dadoes and borders, silk cords, &c., heavy dome supported on carved columns, with carved supports and rails in recesses, arches, pediments, &c.

A remarkable adaptation of Gothic furniture in carved English oak, and a superb example of a grand piece of cabinet work, the open sides doing away with the heaviness which always accompanies such large structures. The general design and ornamental parts are very fine, and in accordance with the work. It is the only one of its kind in Victoria

- 203 HANDSOME OVERDOOR, in SOLID ENGLISH OAK, with richly-carved panels, bric-à-brac shelf, arched recesses, turned spindle rails, carved pediment, &c.
- 204 BEAUTIFUL HALL MIRROR, in ENGLISH OAK FRAME, "Horse-shoe" shape, deep grooved decoration, nickel nails, &c.
- 205 COSTLY ARABIAN TABLE, in BLACK WALNUT, most artistically inlaid with ivory in different designs, with borders and edges of the minutest scroll work, &c., mounted on shaped pillars, and these are all decorated in the same manner as the top

This class of work is very artistic and effective

- 206 2 VALUABLE ARABIAN CHAIRS, in BLACK WALNUT, of particularly quaint design, inlaid and decorated to match above

- LOT
- 207 SPLENDID UMBRELLA STAND, BURNISHED NICKEL, with circular rails and pillars, moulded decoration and base
- 208 SUITE FINEST PORTIERES, WOOLLEN CHENILLE, dark blue ground, with deep dados and borders of "Flowers, Leaves," &c., interwoven with gold thread, chenille fringe, &c.; pair NICKEL CURTAIN LOOPS, perforated decoration, &c.
- 209 MASSIVE PORTIERE ROD, RINGS, arched, moulded ends, &c.
- 210 SPLENDID BORDERED RUG, PATENT AXMINSTER, with beautiful floral centre, scroll corners, deep border, fringed edges, &c.; size, 10 ft. x 6 ft. 6 in.
- 211 FINEST BORDERED RUG, REAL PERSIAN, rich Oriental design, deep border, in bright colours, fringed edges, &c.; size, 9 ft. x 6 ft. 6 in.
- 212 2 do do do; sizes, 9 ft. x 3 ft. 9 in. and 6 ft. x 4 ft.
- 213 2 RICH BORDERED MATS, patent Axminster, rich floral design, fringed edges

Wood Carvings, Bronzes, &c.

- 214 PAIR LARGE AND HANDSOME FIGURES, Nubian wood carvings—"Negro Boy" and "Girl," supporting 5-light candelabrum, elaborately decorated in coloured enamels, enriched with bright gold, on carved wood stands; *fine examples*
- 215 PAIR COLOSSAL STATUETTES, BRONZED—"Egyptian Dancing Girls," supporting gas burners and globes, most artistically modelled and draped, mounted on massive ebon pedestals, bright gold mouldings, &c.
- 216 VERY LARGE AND HANDSOME CENTRE FLOWER STAND, ITALIAN MAJOLICA, elaborately decorated with "Arum Lilies, Leaves," &c., beautifully coloured, on deep blue ground, different coloured panels, raised decoration, heavy yellow edges, &c.
- 217 PAIR SPLENDID JARDINIERES, ITALIAN MAJOLICA, decorated with "Arum Lilies, Leaves," &c., on deep blue ground, to match
- 218 PAIR HANDSOME JARDINIERES, ITALIAN MAJOLICA, artistically decorated with "Lake Scene, Swans, Flowers," &c., on deep blue ground, rich yellow borders and edges
- 219 PAIR VERY FINE PEDESTALS, ITALIAN MAJOLICA, decorated with "Arum Lilies, Leaves" on blue ground, for above
- 220 MAGNIFICENT BUST, PARIAN MARBLE—"Clytie," on pedestal, enriched with chains of "Flowers, Leaves," &c.
- 221 SUPERB HALL TIMEPIECE, BRONZE, in the design of a "Ship's Capstan Weighing the Anchor," decorated with coils of wire rope, and ornamented with large figure of "Christopher Columbus" at side, enamel dial, ormolu mounts, on massive black marble stand, &c.; *a magnificent work in bronze*

- LOT
- 222 PAIR VALUABLE ANTIQUE COVERED TAZZAS, in old Verde bronze, decorated with raised "Flowers, Leaves," &c., on stands
- 223 LARGE AND HANDSOME MEDALLION, with centre panel embossed with bust of "Milton," ground and borders of floral and scroll work, relieved with medallions of "Cupids"
- 224 BEAUTIFUL JARDINIERE, DOULTON'S CHINA, hand-painted—"Flowers, Leaves," &c., on rich brown ground, decorated borders, &c.
- 225 PAIR BEAUTIFUL WALL PANELS OF STUFFED BIRDS—"Cock Pheasant" and "Wild Duck," enclosed in convex glass panel, with oval frame, on unpolished oak, moulded decoration, &c.
- 226 PAIR BEAUTIFUL WALL PANELS OF STUFFED BIRDS—"Pheasants," in convex glass panels, framed in unpolished oak, moulded edges, &c.
- 227 do do do—"Water-rail Duck" and "Red-winged Duck and Crake"
- 228 do do do—"La Perdesi Rouge" and "La Layopedi"
- These beautiful examples of the Taxidermist's art are the works of Ledot, jun. Apart from their being highly ornamental, they are exceedingly fine examples of "Dead Game," artistically grouped, and in fine preservation*
- 229 6 ARUM LILIES, in pots
- 230 MAJOLICA JARDINIERE, decorated; Japanese bamboo Basket

Diningroom.

- 231 MAGNIFICENT DINING SUITE, in SOLID MAHOGANY, with most elaborately-designed frames, heavy back pillars, set-off with deep incised grooves, carved panels—"Leafage," turned rails, square buttresses, arched pediment, raised mouldings, standard supports, heavy turned legs, side rails, &c., most beautifully designed, with spring seats and turnover backs, stuffed with best curled horsehair, and upholstered in finest picked marone morocco, buttoned seats and backs, comprising—
- 18 DINING CHAIRS
 - 2 CARVING CHAIRS
 - EASY ARM CHAIR
 - LADY'S EASY CHAIR
 - 2 MAGNIFICENT CHESTERFIELD COUCHES, spring seats and back
- 232 GRAND 20-FT. TELESCOPE DINING TABLE, in SOLID MAHOGANY, with 9 large movable leaves, patent double extension screws at each end, solid oak sliding beams, overlapping trays, edges with chamfered mouldings, canted corners, heavy turned legs and centre supports, square buttresses, reeded decoration, raised mouldings, &c., enclosing to 6 feet

- LOT
- 240 MAGNIFICENT BORDERED CARPET, REAL TURKEY, equal to new, of very finest quality, most elaborately designed, with floral centre border and corners; the "Flowers" are in their natural colours, and the other ornamental work in subdued tints, all blended with great skill; size, 20 ft. x 15 ft.
- 241 RICH CARPET RUG, PATENT AXMINSTER, with beautiful floral centre, rich deep border, fringed edges, &c.; size, 5 ft. 9 in. x 2 ft. 6 in.
- 242 RICH CARPET RUG, PATENT AXMINSTER, different design; size, 5 ft. 6 in. x 3 ft.
- 242A do do do; size, 5 ft. 6 in. x 3 ft.
- 243 CARPET MAT, PATENT AXMINSTER, bordered and fringed
- 244 VERY LARGE AND BEAUTIFUL TABLE COVER, in the finest dark blue woven cloth, edged with rich border of velvet chenille—"Flowers, Scrolls," &c., interwoven with gold and silver thread, chenille fringe, &c.
- 245 BEAUTIFUL TABLE CENTRE, in finest crimson silk plush, richly embroidered and edged, with heavy silk cords, chenille fringe, &c.
- 246 LARGE TABLE COVER, in red baize, for full table
- 247 2 RICH SIDEBOARD CLOTHS, in flowered velvet chenille, interwoven with gold thread, &c.
- 248 PAIR FINE WALL BRACKETS, in SOLID MAHOGANY, with shaped trays, moulded edges, turned spindle rails, shaped supports, carved panels—"Leafage," &c.
- 249 PAIR SPLENDID CORNER BRACKETS, in SOLID MAHOGANY, designed and carved to match above
- 250 MAGNIFICENT KERB FENDER, in BURNISHED BRASS, with heavily-moulded tray and base, reeded decoration, beaded edges, spiral ornaments, ribbed nickel pillars, brass supports, rails, &c.
- 251 SET HANDSOME FIRE IRONS, in BURNISHED BRASS, with solid rails, embossed handles, &c., to match
- 252 PAIR FINEST FIRE STANDARDS, in bronze, embossed—"Sun Flowers," &c., enriched in burnished brass, also to match

Works of Art in Bronze, Marble, &c.

- 253 MOST BEAUTIFUL GARNITURE DE CHEMINEE, in highly polished, black marble, decorated in Verde bronze, enriched with burnished brass, &c., comprising—
- 21-DAY MADELINE TIMEPIECE, with Verde bronze pillars, reeded and surmounted by hand-chased capitals, set-off in repoussé brass, bronze panel embossed with "Scene at an Egyptian Harvest Festival," heavy mouldings, sloping tops, &c.; in perfect order, striking hours and half-hours with cathedral chimes
- PAIR SIDE TAZZAS, representing "Roman Temples," supported on Verde bronze pillars, enriched with burnished brass, bronze figures representing "Fame and Time," on black marble stands

A work of surpassing beauty

- LOT
- 254 PAIR ELEGANT FLOWER HOLDERS, silvered bronze, with embossed panels—"Birds, Flowers," &c., scroll handles, engraved glass bowls, side trays, "Leaf" feet, &c.
- 255 PAIR BEAUTIFUL COVERED BOWLS, REPOUSSE BRASS, elaborately embossed—"Flowers, Leaves," &c., and panels of grotesque "Griffins" at sides, scroll handles, "Leafage" in relief, embossed pillars, rich mouldings, on "Dragon" feet
- 256 PAIR MAGNIFICENT VASES, BRONZE, most elaborately decorated with scroll and floral work, relieved with grotesque "Griffins" at sides, scroll handles, surmounted by "Cupids," embossed medallions, mouldings, &c., on stands
- 257 PAIR SUPERB STATUES, BRONZED—"Don Cæsar" and "Don Juan," perfectly modelled, and attired in courtier's costumes, &c., on massive ebon pedestals
- 258 LARGE AND VERY HANDSOME VASE, Doulton's Barbotine ware, elaborately decorated with "Roses, Leaves," &c., on shaded ground, enriched with bright glaze, on ebon stand; *a very fine example*
- 259 PAIR VERY FINE BUSTS, REAL BRONZE—"Mercury" and "Apollo"
- 260 MAGNIFICENT COVERED BOWL, REPOUSSE BRONZE, most elaborately embossed with "Mythological Subjects," and strewn with panels of "Flowers, Leaves," &c., and "Fruit, Branches," &c., raised medallions and mouldings, set-off with grotesque "Satyr" handles, scroll enrichments, floral borders, &c., surmounted by figure of "Cupid" representing "Plenty"
- A work of great beauty in art casting*
- 261 PAIR HANDSOME 2-LIGHT CANDELABRA, BRONZE, supported by figures of "Children," embossed decoration, medallion panels—"Heads," on ebon stands, with "Dragon" feet
- 262 PAIR SPLENDID CANDLESTICKS, REPOUSSE BRASS—"Griffins," decorated with "Leafage," on stands
- 263 PAIR SPLENDID CANDLESTICKS, REPOUSSE BRASS, to match
- 264 PAIR ELEGANT GROUPS, in ANTIQUE BRONZE—"Children, representing Peace and War," on ebon stands
- 265 PAIR VERY FINE 3-LIGHT CANDELABRA, REAL BRONZE, supported by figures of "Hercules," with "Monkeys" in relief, "Stem and Leaf" decoration, on stands
- 266 4 PATENT ARCTIC CANDLE LAMPS, with burnished-brass mounts, &c.
- 267 BOX FINEST WAX CANDLES, for arctic candle lamp
- 268 PAIR HANDSOME BUSTS, ITALIAN TERRA-COTTA—"Neapolitan Girls," cleverly chiselled and modelled by hand, on mahogany stands

- LOT
 269 PAIR BEAUTIFUL EWERS, REPOUSSE BRASS, "Jug" shape, with oval panels, embossed—"Cupids," rich floral decoration, grotesque "Dragons" at edges, embellished borders and edges, "Figure" handles, on ebon stands
- 270 PAIR HANDSOME EWERS, REPOUSSE BRASS, "Jug" shape, elaborately embossed with floral and scroll decorations—"Rams' Heads" in relief, medallions, with "Medusa Heads," scroll enrichments, "Dragon" feet, &c.
- 271 SPLENDID GROUP, in REAL BRONZE—"First Love," on stand
- 272 LARGE AND HANDSOME WALL MEDALLION, REPOUSSE BRONZE, elaborately embossed centre and border, moulded edges and decoration

Paintings.

- 273 LARGE AND VALUABLE OIL PAINTING, by JOHN FORD PATTERSON—"Scene on the Yarra"
- 274 do do do—"Landscape and Waterfall"
- 275 do do do—"At the Ferry"
- 276 do do do—"Desolation"
- 277 do do do—"Coast Scene, near Ostend"
- 278 do do do—"Return of the Herring Fishers"
- 279 do do do—"Eastern Scene"
- 280 do do do—"Lake Scene, Sunset"
- 281 do do do—"Near Point Ormonde"
- 282 Pair CLEVER OIL PAINTINGS, by J. Bayers—"Norwegian Scenes"

Sterling Silver.

						OZS. DWTS.	
283	STERLING SILVER FISH SLICE, perforated, scroll decoration, "King's" pattern	Weight—	4	7
284	STERLING SILVER SOUP LADLE, "King's" pattern	...	do	...	do	10	7
285	2 do do SAUCE LADLES do	...	do	...	do	5	6
286	12 do do TABLE SPOONS do	...	do	...	do	39	7
287	12 do do DESSERT do do	...	do	...	do	34	13
288	12 do do TABLE FORKS do	...	do	...	do	39	5
289	12 do do DESSERT do do	...	do	...	do	25	4
290	9 do do TEA SPOONS do	...	do	...	do	8	17
291	4 do do SALT SPOONS, and 2 MUSTARD SPOONS	do	do	...	do	4	5

Electroplate.

Forming one of the finest private collections ever offered by auction. It is all of the very best quality, most beautiful in design, and exquisitely chaste in decoration, and is in perfect order; equal to new

- LOT
- 292 MAGNIFICENT E.P. CENTRE EPERGNE, with ornamental pillar and branching arms, artistically decorated and finished, with "Winged Griffins," embossed decoration, massive stand, cut-crystal dishes, &c., mounted on plate-glass mirrored base, on electroplate stand, medallions of "Dragons," &c.
- 293 HANDSOME E.P. STEAK DISH, with revolving lid, embossed edges—"Flowers, Leaves," &c., floral stand, legs, &c.
- 294 PAIR BEAUTIFUL E.P. ENTREE DISHES, richly engraved and embossed, beaded edges and handles (to form 4)
- 295 PAIR BEAUTIFUL E.P. ENTREE DISHES, beaded edges and handles (to form 4)
- 296 PAIR SPLENDID E.P. ENTREE DISHES, moulded edges and handles (to form 4)
- 297 LARGE AND HANDSOME VEGETABLE DISH, with movable compartment, beaded edges, moulded handles, engraved decoration, &c.
- 298 ELEGANT E.P. ASPARAGUS RACK AND DISH, plain moulded edges, &c.
- 299 E.P. ASPARAGUS TONGS, richly chased and perforated blades, ivory handle, &c.
- 300 E.P. SALAD BOWL, with 2 china Bowls, embossed decoration; pair SALAD SERVERS, to match
- 301 Set (4) MAGNIFICENT E.P. DISH COVERS, elaborately-engraved borders and decoration, heavy beaded edges, moulded handles
- 302 SPLENDID MAHOGANY PLATE CHEST, lined with green baize, for above
- 303 BEAUTIFUL E.P. TEA AND COFFEE SERVICE, richly-embossed decoration, beaded edges and handles
- 304 SPLENDID E.P. COFFEE POT, richly chased and engraved, "Leaf" handle
- 305 MOST BEAUTIFUL E.P. COFFEE URN, richly chased and engraved borders and medallions of "Flowers, Leaves," &c., on stand
306. MAGNIFICENT E.P. LIQUEUR FRAME, pierced border, engraved decoration, beaded edges; 4 BEAUTIFUL CUT-CRYSTAL BOTTLES, "Hob-nail" pattern
- 307 2 E.P. BREAKFAST CRUETS, oblong, 3 cut-crystal bottles; Mustard and Salt Spoons
- 308 2 E.P. BREAKFAST CRUETS, square, 3 cut-crystal bottles; Mustard and Salt Spoons

- LOT
- 309 SPLENDID E.P. SARDINE DISH, crystal bowl, engraved stand and lid
- 310 E.P. SARDINE TONGS, chased and engraved
- 311 ELEGANT E.P. BUTTER DISH, with revolving lid, richly chased and embossed decoration, on "Claw" feet
- 312 E.P. PICKLE FRAME, perforated, embossed and engraved decoration; 2 cut-crystal bottles, &c.
- 313 4 LARGE E.P. DISH STANDS, perforated, cut "Flowers, Leaves," &c.
- 314 E.P. SALAD BOWL, with heavily-cut crystal dish; pair E.P. SALAD SERVERS, to match
- 315 E.P. GRAPE STAND, rustic decoration
- 316 LARGE E.P. ICE-WATER JUG, hand-painted panels, moulded decoration, &c.
- 317 BEAUTIFUL E.P. CLARET JUG, with cut-crystal bowl, oxidised silver spout, embossed decoration, &c.
- 318 E.P. SODA STAND, for 4 bottles
- 319 E.P. CAKE BASKET, richly chased, perforated panels, embossed edges and handles
- 320 E.P. CAKE BASKET, embossed medallions, moulded handle, &c.
- 321 PAIR E.P. OMELETTE DISHES, beaded edges and handles
- 322 PAIR E.P. do do plain
- 323 LARGE OAK AND E.P. SALAD BOWL, china lined; pair OAK and E.P. SALAD SERVERS, to match
- 324 E.P. BISCUIT BARREL, richly embossed, perforated edges, moulded handles, &c.
- 325 SPLENDID E.P. SALVER, embossed and engraved, perforated edges, moulded decoration
- 326 E.P. SALVER, engraved, moulded border and edges
- 327 E.P. CARD SALVER, richly engraved and chased, moulded border and edges
- 328 E.P. SALVER, with Crown Derby china panel, hand-painted and gilt
- 329 E.P. ICE PAIL, plain; E.P. Ice Tongs
- 330 SPLENDID E.P. CAKE COMFORT, with Bohemian glass dish, hand-painted—"Flowers," &c., on pink ground, on stand, embossed—"Dragons," &c.
- 331 E.P. CAKE COMFORT, with Bohemian glass dish, blue and gold decoration, embossed and chased stand
- 332 E.P. TOAST RACK, plain
- 333 2 LARGE E.P. CANDLESTICKS, "Stags and Giraffes" at base
- 334 E.P. EGG CRUET, 6 "Old Willow" china Cups, 6 Egg Spoons
- 335 HANDSOME E.P. CELERY STAND, with engraved and cut-crystal bowl, supported by "Dragon," on stand
- 336 PAIR BEAUTIFUL ORMOLU COMFORTS, with E.P. "Dragons" at base, supporting engraved and cut-crystal trays

LOT

- 337 BEAUTIFUL ORMOLU FLOWER STAND, with heavily-cut crystal bowls and trays, on scroll feet and stand
- 338 SET (4) COSTLY GILT PLATED FRUIT DISHES, richly embossed—"Fruit, Leaves," &c., fluted borders, beaded edges, &c.
- 339 PAIR BEAUTIFUL GILT PLATED COMPORTS, embossed—"Fruit, Leaves," &c., to match
- 340 2 E.P. BUTTER DISHES, with frosted crystal trays; 2 E.P. Butter Knives, ebony handles
- 341 ELEGANT E.P. CUSTARD FRAME, 6 engraved crystal bowls; 6 E.P. Spoons
- 342 SET (12 each) BEAUTIFUL FISH KNIVES AND FORKS, chased blades, sterling silver mounts, ivory handles, in Italian walnut case
- 343 SET (12 each) ELEGANT FISH KNIVES AND FORKS, chased blades—"Fish," sterling silver mounts, carved ivory handles, in Italian walnut case
- 344 PAIR E.P. FISH SERVERS, chased and embossed blades, sterling silver mounts, ivory handles, &c., in morocco case
- 345 SET (12 each) BEAUTIFUL E.P. FRUIT KNIVES AND FORKS, embossed, plated handles, in mahogany case
- 346 SET (12) E.P. CHEESE FORKS, embossed mounts, moulded handles, in morocco case
- 347 SET (12) E.P. ASPARAGUS TONGS, moulded handles, in morocco case
- 348 SET (4) ELEGANT E.P. FRUIT SPOONS, "Leaf" shape, gilt lined, embossed handles, in morocco case
- 349 SET (4) BEAUTIFUL E.P. FRUIT SPOONS, gilt lined ormolu, "Apostle" handles, in morocco case
- 350 SET (12) E.P. AFTERNOON TEA SPOONS AND SUGAR TONGS, gilt lined, embossed handles, in morocco case
- 351 E.P. CAKE KNIFE AND FORK, chased blades, sterling silver mounts, pearl handles, in morocco case
- 352 SET (6) BEAUTIFUL GILT-PLATED SALTS AND SPOONS, on E.P. stands, "Sphinx" in relief, in morocco case
- 353 SET FINEST TABLE CUTLERY, by HARRISON BROS. AND HOWSON, in mahogany case, brass mounts—36 I.H. Table Knives, 24 I.H. Dessert Knives, pair I.H. Meat Carvers, pair I.H. Game Carvers, 2 I.H. Helping Forks, I.H. Bread Knife, I.H. Steel
- 354 SET MEAT AND POULTRY CARVERS, sterling silver mounts, buckhorn handles, in morocco case
- 355 SPLENDID BEER JUG, and 2 GOBLETS, Doulton's china, hand-painted—"Flowers," &c., brown edges, E.P. mounts
- 356 ELEGANT E.P. BUTTER DISH, "Shell" shape, on "Dolphin" feet, scroll handle, &c.
- 357 LARGE E.P. FRUIT COMFORT, with cut and frosted crystal bowl, plaited and scroll handle, &c

LOT	
358	2 E.P. GRAVY SPOONS, embossed, "Shell" pattern
359	E.P. SUGAR SIFTER, perforated, embossed handle
360	2 E.P. SUGAR TONGS, plain
361	2 E.P. CHUTNEY FORKS, scroll and moulded handles
362	5 E.P. SKEWERS, ornamental handles
363	E.P. CAKE KNIFE, pearl handle; E.P. Pickle Fork, pearl handle
364	E.P. CHEESE SCOOP, carved ivory handle
365	3 E.P. MARROW SPOONS, plain
366	2 E.P. LOBSTER FORKS, embossed handles
367	3 pairs E.P. GRAPE SCISSORS, embossed handles
368	4 E.P. KNIFE RESTS—"Deer," on stands
369	4 E.P. KNIFE RESTS—"Lions," on stands

Table China.

370	ELEGANT BREAKFAST AND TEA SERVICE, Minton's china, "Old Willow" pattern, hand-painted in dark blue with "Oriental Landscapes," burnished-gold edges, &c; 36 pieces
371	8 COSTLY COFFEE CANS AND SAUCERS, Crown Derby, hand-painted—"Flowers, Leaves," &c., blue and terra-cotta decoration, gold enrichments, &c.
372	4 ELEGANT AFTERNOON TEA CUPS AND SAUCERS, Davenport china, diaper ground, black borders, gilt edges
373	2 AFTERNOON TEA CUPS AND SAUCERS, Davenport china, hand-painted—"Kate Greenaway Figures, Flowers," &c., gilt edges
374	DAINTY CHINA AFTERNOON TEA SERVICE, BELEEK CHINA, "Shell" shape, glazed ground, pink coral handles, gilt edges, &c.
375	COSTLY AFTERNOON TEA CUP AND SAUCER, Wedgewood china, royal blue border, burnished gold—"Flowers, Leaves," &c.
376	do do do, Coalport china, blue "Flowers, Leaves," &c., gold handles, &c.
377	do do do, Wedgewood china, green and brown "Flowers, Leaves," gilt edges
378	do do do, Wedgewood china, royal-blue ground, hand-painted—"Flowers, Leaves," &c., overlaid with burnished gold
379	do do do, Coalport china, "Shell" decoration, gilt handles
380	do do do, French grey ground, floral borders and medallion, gold edges
381	do do do, shaded green ground, gold "Flowers and Sprays," gilt handles
382	11 OYSTER PLATES, Italian Faience, decorated with "Berries, Leaves," &c., yellow edges
383	FRUIT DISH, Coalport china, "Shell" border; Fruit Tray, Coalport china, on coral feet
384	3 FRUIT DISHES, Coalport china, "Leaf" shape
385	2 do do do do crimped edges

- LOT
 386 CHINA CREAM JUG, Doulton's Burslem china, raised decoration, on white ground
 387 2 FRUIT DISHES, coloured, "Leaf" shape; Fruit Dish—"Strawberries," &c.
 388 SPLENDID BREAD and CHEESE PLATE, Coalport china, white "Shell" edges, gold enrichments and handle
 389 ELEGANT DESSERT PLATE, MINTON'S CHINA, hand-painted, blue and gold "Flowers," &c., on white ground, bright gold edges
 390 do do do, MINTON'S CHINA, burnished gold—"Birds, Flowers," &c., on royal blue ground, bright gold edges
 391 do do do, MINTON'S CHINA, gold and silver "Flowers, Leaves," &c., on white ground
 392 do do do, MINTON'S CHINA, hand-painted, blue "Flowers," &c., on white ground, gold edges, &c.
 393 do do do, MINTON'S CHINA, burnished gold—"Fruit, Leaves," &c., white ground, gold edges, &c.
 394 do do do, MINTON'S CHINA, burnished gold—"Butterflies, Flowers," &c., on royal blue ground, bright gold edges

Table Crystal

(FROM THE LEADING ENGLISH MAKERS).

- 395 2 FINEST CRYSTAL WATER JUGS, heavily cut—"Diamonds," &c.
 396 13 CRYSTAL TUMBLERS, engraved, Grecian border
 397 13 do CHAMPAGNES, to match
 398 9 do CLARETS do
 399 12 do PORTS do
 400 12 do Sherries do
 401 10 do Finger Bowls do
 402 CRYSTAL LIQUEUR DECANTER and 6 LIQUEUR GLASSES, engraved—"Flowers," &c.
 403 SET (4) LOVELY CRYSTAL FLOWER HOLDERS, most artistically and delicately cut bowls, engraved—"Ferns, Leaves," &c., in borders; *fine examples*
 404 ELEGANT BOHEMIAN GLASS WATER JUG
 405 SUGAR BASIN and BUTTER DISH, hand-painted—"Birds, Flowers," &c., on invisible green ground, gold decoration, &c.
 406 2 BEAUTIFUL CRYSTAL COMPORTS, frosted and cut panels, crimped edges, gilt decoration
 407 BOHEMIAN GLASS JUG, and 2 TUMBLERS, amber and blue feet and decoration
 408 do do do pale blue, dark blue feet and decoration
 409 do do do ruby, amber and crystal decoration
 410 do do do amber and ruby decoration
 410A LARGE BEVELLED PLATE-GLASS MIRROR, for table decoration

- LOT
- 411 19 MOST COSTLY VENETIAN GLASS CHAMPAGNES, beautifully decorated with rich colours, gold and bronze enrichments, scroll stems, &c.
- 412 15 LOVELY VENETIAN GLASS FINGER BOWLS AND ICE PLATES
- 413 4 BEAUTIFUL VENETIAN GLASS TRAYS, "Leaf" shape, decorated in beautiful art colours, enriched with gold
- The above 3 lots are the finest Venetian crystal, manufactured by The Murano and Venice Glass Company; they are perfect examples, rich in colour, and exquisite in decoration*
- 414 2 LARGE CRYSTAL DISHES, plain, cut and fluted edges
- 415 2 TALL CRYSTAL SPECIMEN HOLDERS, cut, "Diamond" pattern
- 416 4 do do do do smaller
- 417 2 VENETIAN GLASS HANGING BOWLS, blue, scroll decoration, on bevelled mirrored bases
- 418 2 VENETIAN GLASS HANGING BOWLS, on scroll supports, bevelled mirrored bases
- 419 LARGE GLASS FLOWER HOLDER—"Swan," on bevelled mirrored base
- 420 4 VENETIAN GLASS FAIRY LAMPS, coloured glass shades

Portico.

- 421 LARGE COIR DOOR MAT

Lower Hall.

- 422 SPLENDID HALL TABLE, in ENGLISH OAK, with drawer, heavily-turned legs, shaped back, carved medallions, moulded edges, &c.
- 423 VERY HANDSOME HALL SETTEE, in ENGLISH OAK, with high back, divided into panelled arches, supported by turned spindle rails, raised mouldings, shaped arms, turned pillars, rich carvings, &c., upholstered in finest marone morocco
- 424 2 SPLENDID HALL TABLES, BRONZED IRON, with Sicilian marble tops, supported on heavily-embossed legs, &c.
- 425 HANDSOME HALL BRACKET, in ENGLISH OAK, "Horseshoe" shape, with large bevelled plate-glass mirror, grooved frame, nickel nails, &c.
- 426 2 BEAUTIFUL OVERDOOR BRACKETS, in ENGLISH OAK, with carved panels, bric-à-brac shelf and recesses, turned spindle rails and galleries, raised mouldings, cornices, incised decoration, &c., to match those in Front Hall
- 427 BEAUTIFUL CARD RECEIVER, REPOUSSE BRONZE, elaborately embossed scroll and floral work on raised pedestal and base, on ebon stand

- LOT
- 428 PATENT ROCHESTER KEROSENE LAMP, in nickel, opal globe, circular burner, &c.
- 429 2 HAND KEROSENE LAMPS, Bohemian glass, chimneys, &c., complete
- 430 CARD BOX, in papier-maché, decorated with mother-of-pearl, gold, &c.
- 431 PAIR BEAUTIFUL WALL PANELS OF STUFFED BIRDS—"La Gelmotte" and "La Predrix Grise," in convex glass panels, mounted on oak frames, moulded decoration, grooved edges, &c.
- 432 1 do do do—"La Surielle"
- 433 Pair do do do—"Grouse, Quail," &c., and "Snipe, Landrail," &c.
Beautiful examples of "Dead Game," by Ledot, Jun., the celebrated French artist
- 434 Pair POWERFUL OPERA GLASSES, in leather case
- 435 SPLENDID LEATHER CARTRIDGE CASE
- 436 FINEST BORDERED RUG, REAL PERSIAN, with beautiful woven centre, of rich Oriental colours, dark borders, fringed edges; size, 9 ft. x 6 ft. 6 in.
- 437 LARGE ANGORA RUG, in crimson wool, lined
- 438 2 RICH CARPET MATS, patent Axminster, floral design, borders, fringed edges, &c.
- 439 SPLENDID TABLE LEAF STAND, in MAHOGANY, lined with green baize (for leaves of Diningroom Table)
- 440 LARGE DINNER GONG, ANTIQUE BRONZE, with Striker, mounted on solid English oak stand, square pillar and legs, mouldings, cornices, &c.

Breakfastroom.

- 441 SPLENDID DINING SUITE, with fine solid frames, square pillars, richly-carved panels, reeded edges, turned spindle columns, &c., hair stuffed, and upholstered in finest dark green morocco, edged with brass nails, &c.—
9 CHAIRS
2 EASY ARM CHAIRS
COUCH
- 442 VERY FINE 10-FT. TELESCOPE DINING TABLE, in mahogany, with patent extension screw, 2 patent folding leaves, solid oak sliding beams, overlapping top, moulded edges, &c., supported on heavy turned legs, square buttresses, incised decoration, &c.
This Table is so constructed that the leaves fold up and slide into the leaf-holder underneath the table
- 443 HANDSOME 5-FT. 6-IN. SIDEBOARD, in BLACK WALNUT, completely fitted with 3 cupboards, enclosed with plate-glass mirrors, drawers, cellaret, sliding trays, raised mouldings, marble tray, large plate-glass mirrored base, carved frame, &c.

- LOT
- 444 **SPLENDID 4-FT. 6-IN. DINNER WAGGON**, with 2 drawers, shelves, bevelled plate-glass mirrors, bric-à-brac shelves, turned spindle columns, spindle rails and galleries, raised mouldings, incised decoration, brass mounts, &c.
- 445 **VALUABLE ROSEWOOD UPRIGHT GRAND PIANO**, by ERARD
A fine strong instrument, double oblique trichord, of full compass and sweet tone, in splendid rosewood case, turned legs, brass sconces, &c.
- 446 **MUSIC STOOL**, ebon, Vienna woven-cane seat, shaped legs, &c.
- 447 **HANDSOME CANTERBURY WHATNOT**, in ITALIAN WALNUT, with separate music compartments, carved fret panels, drawer, turned spindle columns, raised mouldings, scroll and carved pediment, spirals, &c.
- 448 **BEAUTIFUL MUSICAL BOX**, with visible drum, bell, castinet, &c., in perfect order, playing 6 popular tunes, enclosed in Italian walnut case
- 449 **MOST BEAUTIFUL OVERMANTEL**, in ebony, of very fine design, set-off with large bevelled plate-glass centre and side mirrors, side brackets, shaped supports, rich incised carvings, &c., surmounted by massive canopy, lined with crimson plush, heavy moulded cornices, spindle rails, &c.
- 450 2 **SUITES FINEST WINDOW CURTAINS**, marone corded serge, edged with deep olive-green plush dadoes and borders; 2 pairs brass Curtain Loops, &c.
- 451 2 **MASSIVE CORNICE POLES, RINGS, &c.**, heavy moulded and turned ends, carved brackets, &c.
- 452 **BEAUTIFUL KERB FENDER**, in BLACK STEEL, with moulded base, scroll panels, perforated decoration, burnished-nickel rails and pillars, embossed mouldings, reeded decoration, &c.
- 453 **SET SPLENDID FIRE IRONS AND STANDARDS**, embossed decoration, burnished-nickel mounts, &c.; brass Stop
- 454 **ELEGANT FIRE SCREEN**, in BURNISHED BRASS, woven-wire panel, decorated with brass. "Birds, Flowers," &c., moulded rails and edges, shaped feet
- 455 **SPLENDID BORDERED CARPET, REAL TURKEY**, very fine quality, and rich design of "Flowers, Scrolls," &c., deep coloured borders, corners, &c.; size, 14 ft. x 11 ft.
- 456 **RICH BORDERED RUG, PATENT AXMINSTER**, rich floral centre, deep border, fringed edges; size, 6 ft. x 2 ft. 6 in.
- 457 do do do do; size, 6 ft. x 2 ft. 6 in.
- 458 do do do do; size, 5 ft. x 2 ft. 3 in.
- 459 do do do do; size, 4 ft. 6 in. x 2 ft.
- 460 2 **FOOT HASSOCKS**, covered in Brussels carpet
- 461 **RICH TABLE COVER**, in flowered woollen tapestry, deep borders, fringed edges, &c.
- 462 **RICH TABLE COVER**, in flowered chenille, woven with gold thread, deep borders, fringed edges, &c.
- 463 2 **LARGE DOWN CUSHIONS**, in marone silk plush, corded edges, &c.

LOT

- 464 **SPLENDID COAL VASE**, in MAHOGANY, with enclosed recess, open compartment, carved door, turned spindle columns, incised decoration, rails and galleries, brass mounts, &c.
- 465 **HANDSOME WALL BRACKET**, in TREBLE GILT, with large plate-glass mirror, shaped trays, rich carvings—"Flowers, Leaves," &c.
- 466 Draught Board ; set Draughts, &c.
- 467 **BEAUTIFUL KEROSENE LAMP**, with cut-crystal reservoir, duplex burners, marone liberty-silk and lace shade, &c., mounted on burnished-brass pillar, heavily reeded, and decorated with ornamental capital, moulded base, &c.

Bronzes, Art China, &c.

- 468 **SUPERB 21-DAY TIMEPIECE**, in BRONZE, with "Drum" dial, surmounted by terrestrial globe, decorated with large bronze figure of "Warrior" at side, mounted on massive black marble stand, enriched with Bardiglio marble panels and edges, &c.

A very fine work

- 469 **Pair SPLENDID GROUPS**, in BRONZE—"Birds, Fruit," &c., on stands
- 470 **Pair QUAIN T JARDINIERES**, brown delft, decorated panels, &c.
- 471 **PAIR HANDSOME VASES**, DOULTON'S BARBOTINE WARE, decorated with raised "Roses, Leaves," &c., on shaded ground, glazed decoration, &c.
- 472 **PAIR BEAUTIFUL VASES**, DOULTON'S IMPASTO WARE, artistically decorated with hand-chased "Flowers, Leaves," &c., richly glazed and coloured ground, on ebon stands

Examples of this artistic ware are very rare, and highly prized by connoisseurs

- 473 **VERY FINE GROUP OF FIGURES**, ITALIAN TERRA-COTTA, representing "M'Aime-t-il"
- 474 **PAIR ELEGANT WALL POCKETS**, DAVENPORT'S CHINA—"Cornucopia," decorated with "Flowers, Leaves," &c., relieved with "Cupids" at base, on old-gold plush mounts
- 475 **PAIR ELEGANT WALL POCKETS**, DAVENPORT'S CHINA, decorated with "Lilies of the Valley," relieved with painted "Birds," &c., on plush mounts
- 476 **Pair SPLENDID ORNAMENTS**, BRONZE, with figures of "Children" at sides, on ebon stands
- 477 **2 JAPANESE CARD BOXES**, in shitanwood, decorated with bronze "Insects," &c.
- 478 **Pair ELEGANT SPECIMEN VASES**, electroplate, decorated with grotesque "Heads," &c., on stands
- 479 **Pair ELEGANT WALL PLAQUES**, old china, hand-painted—"Dutch Scenes," in old-gold plush frames

- LOT
 480 7 ASH TRAYS, in burnished brass, ebon edges, &c.
 481 Pair LARGE JARDINIERES, white china, open panels, decorated with "Grapes, Vine Leaves," &c.
 482 3 LARGE JARDINIERES, white china, open panels, decorated with "Fruit, Flowers," &c.
 483 JAPANESE TEA POT, old bronze, embossed panels—"Trees, Flowers," &c.

Pictures.

- 484 LARGE and FINE PHOTOGRAVURE, by Goupil, after Mrs. Elizabeth Butler—"Scotland for Ever"
 485 OIL PAINTING—"Desolation"
 486 do "Winter Scene"
 487 Pair do "Hunting Scenes"

Electroplate

(FINEST QUALITY).

- 488 6 E.P. TABLE SPOONS, "Shell" pattern
 489 6 E.P. DESSERT do do
 490 6 E.P. TABLE do "Lily" pattern
 491 7 E.P. DESSERT do do
 492 12 E.P. do FORKS, do
 493 12 E.P. TEA SPOONS do
 494 12 E.P. SOUP do "Fiddle" pattern
 495 18 E.P. TABLE FORKS do
 496 1 E.P. SOUP LADLE
 497 2 E.P. GRAVY SPOONS
 498 2 E.P. SAUCE LADLES
 499 5 E.P. NUT CRACKERS, scroll and plain
 500 2 E.P. JAM SPOONS, "Shell" pattern
 501 E.P. CHEESE SCOOP, ivory handle
 502 E.P. PICKLE FORK, scroll handle
 503 E.P. Butter Knife, "Lily" pattern; E.P. Ice Tongs
 504 8 E.P. Knife Rests
 505 2 E.P. Sugar Spoons, "Shell" and "Lily" pattern
 506 2 LARGE E.P. WIRE MEAT COVERS
 507 E.P. SAUCE CRUET, basket work
 508 E.P. EGG CRUET, embossed and fluted decoration

LOT

- 509 E.P. OIL CRUET, 2 cut-glass bottles
- 510 E.P. TEA POT STAND, china panel, hand-painted—"Flowers," &c.
- 511 OAK and E.P. KNIFE BOX
- 512 13 I.H. Table Knives
- 513 12 I.H. Dessert Knives
- 514 4 nickel Lamp Shade Holders; Sundries
- 515 Wood Bread Platter; Bread Knife

Table China and Glass.

- 516 VERY HANDSOME DINNER SERVICE, LIMOGES CHINA, hand-painted—"Flowers, Birds," &c., on white ground, gilt edges; — pieces
- 517 ELEGANT AFTERNOON TEA SERVICE, MINTON'S CHINA, "Old Willow" pattern, decorated in dark blue with Oriental "Landscapes," &c., burnished-gold edges, &c.; 4 pieces, on tray
- 518 SPLENDID CHINA BREAKFAST WARE, white and gold; — pieces
- 519 CHINA BREAKFAST SET, blue printed "Flowers," gilt edges; — pieces
- 520 China Coffee Jug, Tea Pot, and Slop Basin, decorated
- 521 12 china Salad Plates, white, gold lines
- 522 2 TALL CHINA COMPORTS, perforated borders, blue decoration, gilt edges
- 523 CHINA TEA POT, brown and cream, hand-painted—"Flowers, Leaves," &c.
- 524 China Jam Jar, decorated with blue "Flowers," &c.
- 525 2 china Fruit Plates, basket work; china Cucumber Dish, "Leaf" shape
- 526 Majolica Asparagus Dish, "Leaf" decoration
- 527 6 china Oyster Plates, white and gold decoration
- 528 5 majolica Fruit Plates, "Leaf" decoration
- 529 China Egg Cruet (4 cups), hand-painted—"Flowers," &c.
- 530 China Jam Dish, on "Leaf" tray, gold decoration
- 531 2 china Bread and Cheese Plates, hand-painted and gilt; china Butter Dish, "Leaf" decoration, &c.
- 532 China Basin; 2 B. and B. Plates; and 11 Plates, green borders, engraved edges, gold decoration
- 533 China Sugar and Cream Stand, hand-painted—"Flowers," &c.
- 534 5 china Afternoon Tea Cups and Saucers, decorated and gilt
- 535 Large china Cup and Saucer, Oriental decoration, gilt edges
- 536 4 china Menu Stands, hand-painted—"Flowers," &c.
- 537 Large brown stone Cocoa Jug, metal top
- 538 2 china Hot-water Jugs, metal tops
- 539 2 SPLENDID JAPANESE LACQUER TRAYS, gold "Birds, Flowers," &c.
- 540 Papier-maché Tray, gold decoration; — morocco Table Mats

- LOT
- 540A SPLENDID CHINA BREAKFAST DISH, revolving lid, scroll decoration, gold edges
- 540B LARGE CHINA BREAKFAST DISH and COVER, fluted, gilt decoration
- 540C CHINA BREAKFAST DISH and COVER, hand-painted—"Flowers, Leaves," gilt decoration
- 541 3 glass Decanters, quarts; heavily-cut glass Decanter, quart, engraved Grecian border
- 542 Glass Decanter, pint, heavily cut; 2 glass Claret Jugs
- 543 2 small glass Liqueur Decanters, cut and engraved
- 544 8 glass Tumblers, cut; 2 Soda Tumblers, plain
- 545 8 tall glass Champagnes, engraved; glass Goblet, engraved scroll stem
- 546 18 glass Champagnes, engraved and cut
- 547 9 glass Wines; 4 ruby Clarets
- 548 5 glass Jellies; 11 glass Custards
- 549 LARGE GLASS TRIFLE DISH, on stand
- 550 2 glass Preserve Dishes, oval
- 551 4 do do do square
- 552 3 do do do round
- 553 2 do do do oval
- 554 Glass Dish and Plate, round; 2 glass Dishes, "Leaf" shape; glass Dish, square
- 555 Large glass Tray, round, frosted decoration
- 556 2 large glass Dishes, oval
- 557 8 glass Trays and Plates, assorted
- 558 Glass Cake Dish and Cover, engraved
- 559 Glass Cheese Dish and Cover, scroll handle; glass Cheese Dish and Cover, small
- 560 Glass Celery Bowl, frosted
- 561 3 glass Pickle Jars; glass Comport
- 562 2 glass Flower Troughs, half-circle; 6 glass Flower Troughs—"Star"
- 563 5 glass Fairy Lamps and Shades
- 564 3 glass Salt Cellars; 2 cut-glass Ink Bottles
- 565 Pair Bohemian glass Vases, ruby, crystal decoration
- 566 Pair Bohemian glass Bowls, ribbed on mirrored bases
- 567 2 Bohemian glass Bowls, amber and blue feet
- 568 2 Bohemian glass Bowls, amber, pink and opal edges
- 569 2 tall Bohemian glass Vases, amber shading
- 570 8 Bohemian glass Specimen Holders, decorated, assorted sizes
- 571 6 Bohemian glass Specimen Holders, "Ball" stands
- 572 5 Bohemian glass rustic Flower Holders; Bohemian glass Bowl, on mirrored base
- 573 3 satin-glass Bowls, blue and pink; Sundries

SECOND DAY'S SALE.

Stairs.

- LOT
- 574 BEAUTIFUL BORDERED CARPET, WILTON PILE, rich yellow centre, marone edges, and outer edges of dark blue, finest quality, equal to new, 3 ft. wide; 13 yards
- 575 28 HEAVY STAIR RODS, in burnished nickel, "Fleur-de-Lis" ends
- 576 RICH BORDERED RUG, PATENT AXMINSTER, floral centre and border, fringed edges; size, 5 ft. 6 in. x 2 ft. 6 in.
- 577 PAIR MAGNIFICENT JAPANESE COVERED JARS, KAGA PORCELAIN, artistically hand-painted—"Flowers, Leaves," &c., on white ground, set-off with deep borders of terra-cotta, enriched with chased gold decoration, &c., surmounted by "Eagles"; *beautiful examples of Japanese art*

Landing.

- 578 BEAUTIFUL OCCASIONAL SETTEE, in EBON and GOLD, with scroll head-rest, luxuriously upholstered in rich peacock-blue silk plush, edged with marone plush borders, looped trimmings, silk cords, tassels, chenille fringe, &c.
- 579 LARGE DOWN CUSHION, in peacock-blue and marone plush, to match
- 580 BEAUTIFUL TETE-A-TETE SETTEE, in EBON and GOLD, with spring seats, padded back, roller edges, &c., luxuriously upholstered in peacock-blue silk plush, bordered with marone plush, silk cords, fringe, &c., to match
- 581 SPLENDID SADDLEBAG OTTOMAN, in ebon and gold, upholstered in peacock-blue and marone plush, also to match
- 582 ELEGANT ROUND OTTOMAN, in EBON and GOLD, upholstered in peacock-blue and marone plush, also to match
- 583 HANDSOME HALL STAND, in JAPANESE BAMBOO, with marble tray, bevelled plate-glass mirror, scroll panels of beautiful designs, tortoiseshell decoration, nickel mounts, &c.
- 584 PAIR JAPANESE HALL STOOLS, in JAPANESE BAMBOO, with plaited wicker top, tortoiseshell decoration, to match
- 585 SUPERIOR STEP CHAIR, in ENGLISH OAK, shaped pillars, carved fret borders, &c.
- 586 BEAUTIFUL JARDINIÈRE, ITALIAN FAIENCE—"Nautilus Shell," rich blue, decoration, &c., on pedestal
- 587 LARGE IRON FIREPROOF SAFE, by Skidmore; size, 26 x 20 x 20, with duplicate keys
- 588 Pair pine Steps

- LOT
- 589 SUITE FINEST PORTIERES, in WOOLLEN CHENILLE, rich marone ground, flowered dados and borders, fringed edges; pair nickel Curtains, perforated decoration
- 590 MASSIVE PORTIERE ROD, RINGS, &c., arched nickel decoration, &c.
- 591 BEAUTIFUL BORDERED CARPET, Brussels, equal to new, finest 5-frame quality, artistically designed with "Flowers, Leaves," &c., on rich peacock-blue ground; size, 50 ft. x 8 ft.
- 592 RICH BORDERED RUG, PATENT AXMINSTER, beautiful floral centre and border to match; size, 6 ft. x 2 ft. 6 in.
- 593 do do do; size, 6 ft. x 2 ft. 9 in.
- 594 10 SUPERIOR BORDERED MATS, patent Axminster, floral design, fringed edges, &c.

Pictures.

- 595 Pair LARGE COLOURED PHOTOGRAPHS—"Moonlight Scenes, Venice"
- 596 Pair do do do "Venetian Scenes"
- 597 Pair do do do "Venetian Scenes"
- 598 3 do do do "Venetian Scenes"
- 599 LARGE PHOTOGRAPH—"Britannia Unveiling Young Australia"

Bedroom No. 1.

- 600 VERY HANDSOME HALF-TESTER BEDSTEAD, in ENAMELLED IRON, with burnished-brass foot rail, heavy circular pillars and tubes, ormolu panels, embossed and chased decorations, raised mouldings, knobs, &c.
- 601 SUITE LOVELY BED FURNITURE, in finest art-silk tapestry, embroidered—"Flowers, Leaves," &c., on pale blue ground, elaborately designed and trimmed with old-gold silk, plush scroll, silk cords, gimp edges, silk fringe, &c.
- 602 PATENT SPRING BED, best double woven wire, roller ends, &c.
- 603 DOUBLE MATTRESS, in the finest curled horsehair, covered in best striped ticking
- 604 2 LARGE PILLOWS, in best down, covered in striped ticking
- 605 Pair HEAVY WITNEY BLANKETS, fine quality
- 606 COSTLY DAY QUILT, in rich Guipure lace, embroidered—"Flowers, Leaves," &c., lined with blue sateen
- 607 LARGE HONEYCOMB QUILT; large Marcella Quilt

LOT

608 MAGNIFICENT BEDROOM SUITE, in BLACK WALNUT, panelled with Italian walnut, most beautifully designed, and finished in the very finest style of modern cabinet work, comprising—

WARDROBE, fitted with large hanging compartment, enclosed with bevelled plate-glass mirror, 2 side compartments, with dress cupboard, sliding trays, drawers, &c., enclosed with panelled doors, open recesses, carved fret panels, turned spindle rails, arches, moulded cornices, scroll pediment and side pieces, incised pillars, enriched with bright gold, burnished-gold mounts, &c.

DUCHESS TABLE, with large bevelled plate-glass swing mirror, pedestal drawers, jewel drawers, open recesses, rich carved panels, shaped pillars and supports, scroll pediment, incised decoration, enriched with bright gold, brass mounts, &c.

WASHSTAND, with marble top, hand-painted tiled panels, 3 large bevelled plate-glass mirrors, cupboards, drawers, bric-à-brac shelf, scroll pediment and side pieces, incised decoration, gold enrichments, brass mounts, &c.

CHEST (8) DRAWERS, with raised panels, incised decoration, gold enrichments, brass mounts, &c.

PEDESTAL CUPBOARD, with open recess, arched panels, turned spindle rails, fret carvings, incised decoration, gold enrichments, brass mounts

COMMODE, with patent china pan

TOWEL RAIL, with spindle columns, carved fret panels, &c.

4 CHAIRS, upholstered in finest art-silk tapestry and old-gold plush

This grand example of modern Bedroom furnishings is one of the finest productions of cabinet work, and is a worthy specimen of English art designing and workmanship; the proportions are charming to the eye, the raised panels and gold enrichments are peculiarly chaste, and, being executed with artistic skill, have a delightful effect

609 LARGE AND HANDSOME OCTAGON CENTRE TABLE, in BLACK WALNUT, with overlapping tray, moulded borders and edges, supported on turned pillars, with cross rails, centre tray, incised decoration, gold enrichments, &c., to match suite

610 BEAUTIFUL BEVELLED PIER GLASS, in BLACK WALNUT FRAME, with square pillars, incised, rich carved fret panels, incised decoration, gold enrichments, &c., also to match suite

611 2 HANDSOME OVERDOORS, in BLACK WALNUT, with Minton's china panels, hand-painted—"Figures, Flowers," &c., bric-à-brac shelf, arched canopies, supported by spindle columns, turned rails, and galleries, carved fret borders, moulded cornices, incised decoration, gold enrichments, &c.

612 SUMPTUOUS BEDROOM COUCH, with receptacle for linen, scroll headrest, &c., luxuriously padded and stuffed, upholstered in finest art-silk tapestry, bordered with old-gold silk plush, looped trimmings, scroll silk cords, gimp edges, silk fringe, &c., to match Bed Furniture

- LOT
- 613 ELEGANT EASY ARM CHAIR, in BLACK WALNUT, beautifully upholstered in art-silk tapestry and old-gold plush, also to match
- 614 SUPERIOR PLADFORM ROCKING CHAIR, in walnut, rich velvet-pile carpet seat and back
- 615 ELEGANT SQUARE OCCASIONAL TABLE, in WALNUT and EBON, with top covered in rich peacock-blue plush, embroidered—"Flowers," &c., supported on crossed spindle pillars, &c.
- 616 JAPANESE OCCASIONAL TABLE, in BLACK LACQUER, gold "Birds, Flowers," &c., turned spindle pillars, shaped feet, bright gold decoration, &c.; rich salmon-pink and yellow satin Table Cover, embroidered, frilled edges, &c.
- 617 MOST BEAUTIFUL DRESSING TABLE, in ENGLISH ROSEWOOD, with 3 large folding plate-glass mirrors, supported by turned columns, drawers, padded foot-rest, turned legs and supports, reeded decoration, gold enrichments, ebonised mouldings and borders, ormolu mounts, &c.
This is a remarkably handsome piece of cabinet work, conceived in the French style, and executed with a masterly hand; it is artistic in design and highly ornamental
- 618 ELEGANT OCCASIONAL TABLE, in walnut and ebon, lined with blue cloth, supported on turned spindle columns, &c.
- 619 BEAUTIFUL FOLDING MIRROR, with 3 folding plates, decorated in the back panels, embroidered silk, &c., supported by ebon pillars, ormolu mounts, &c.
- 620 SUPERIOR GIPSY TABLE, in ebon and gold, on turned cabriole legs, gold decoration, &c.
- 621 CANE PAPER BASKET, covered in marone silk plush
- 622 2 SUITES RICH WINDOW CURTAINS, MADRAS MUSLIN, richly embroidered—"Flowers, Leaves," &c., pale blue shade, frilled edges, &c.
- 623 2 BEAUTIFUL WINDOW CORNICES, in old-gold and peacock-blue silk plush, edged with WINDOW VALANCES, in the finest art-silk tapestry, arranged and trimmed with old-gold silk plush, scroll silk cords, gimp edges, loops, tassels, silk fringe, &c., to match bed furniture
- 624 LARGE AND HANDSOME WALL MIRROR, in moulded frame, upholstered in rich old-gold and peacock-blue plush
- 625 SUPERB AUBUSSON BORDERED CARPET, VELVET PILE, equal to new, very finest quality, and most beautiful in design and drawing; the centre and borders are remarkable for boldness and beauty, and the "Wreaths of Flowers" and scroll work are designed with a masterly hand; size, 16 ft. 6 in. x 13 ft.
- 626 BEAUTIFUL AUBUSSON BORDERED RUG, VELVET PILE, rich floral centre, in neutral colours, deep borders, fringed edges; size, 5 ft. x 2 ft. 4 in.
- 627 do do do; size, 5 ft. x 2 ft. 4 in.
- 628 RICH BORDERED RUG, PATENT AXMINSTER, of most beautiful design and colouring, edged with dark border, fringe, &c.; size, 6 ft. x 2 ft. 4 in.
- 629 do do do; size, —
- 630 do do do; size, —

- LOT
 631 SPLENDID HEARTH RUG, in the finest grey Angora goat-skin
 632 do do do do do
 633 4 RICH BORDERED MATS, patent Axminster, floral designs, fringed edges
 634 SET HANDSOME FIRE IRONS AND STANDARDS, in burnished brass, scroll decoration, ebon handles, &c.; burnished-brass Stop
 635 LARGE DOWN CUSHION, in flowered art cretonne, frilled edges
 636 ANTIMACASSAR, in Japanese blue cloth, richly embroidered in coloured silks with "Cranes, Flowers," &c.
 637 2 ANTIMACASSARS, in embroidered Guipure art lace and Maltese lace
 638 ANTIMACASSAR, in embroidered lace and white satin, hand-painted—"Flowers, Leaves," &c.
 639 MOST BEAUTIFUL DOUBLE TOILET SERVICE, LIMOGES CHINA, gros-bleu ground, with heavy silver borders, hand-painted—"Flowers, Leaves, and Sprays," most artistically enriched with burnished-gold borders, bright gold edges, white and gold handles, &c.; 24 pieces, complete
A chaste and exquisite example of this beautiful ornamental china
 640 SPLENDID LARGE SLOP PAIL, LIMOGES CHINA, white, with gros-bleu border, hand-painted—"Flowers, Leaves," &c., enriched with gold
 641 ELEGANT HOT-WATER CAN, in ELECTROPLATE, richly chased and engraved decoration
 642 SUPERIOR TOOTH BRUSH STAND, in electroplate, moulded rails, &c.
 643 2 COSTLY SCENT BOTTLES, in CUT CRYSTAL, deep "Hob-nail" pattern
 644 2 do do do, square, in CUT CRYSTAL, "Hob-nail" pattern
 645 2 do do do, crystal, scroll decoration
 646 3 ELEGANT POWDER BOXES, crystal, scroll decoration, to match
 647 TOILET TRAY and PIN TRAY, crystal, scroll decoration, to match
 648 2 ELEGANT SCENT BOTTLES, and POWDER BOX, cut crystal, "Diamond" pattern
 649 ELEGANT SCENT CASKET, in pollard-oak and electroplate, 3 cut-crystal bottles

Art China, &c.

- 650 BEAUTIFUL GARNITURE DE CHEMINEE, ITALIAN FAIENCE, artistically decorated in peacock-blue and olive-green, gilt enrichment, &c.—
 14-DAY TIMEPIECE, with porcelain dial, ormolu mounts, "Elephant" handles, surmounted by "Dragon"
 Pair Jardinières, decorated, to match
 651 Pair ELEGANT FLOWER VASES, Moore's china, decorated with "Forget-me-nots," &c.
 652 Pair ELEGANT CHINA GROUPS, BISQUIT CHINA—"Cupids and Venus," beautifully coloured and enriched with gold, on stands

- LOT
- 653 PAIR MOST BEAUTIFUL GIRANDOLE BRACKETS, with large oval bevelled plate-glass mirrors, enriched with medallions of cut crystal—"Flowers, Leaves," &c., branching gas brackets, cut-crystal drops, &c., mounted in rich peacock-blue plush and old-gold silk frames
- 654 PAIR HANDSOME GIRANDOLE BRACKETS, with bevelled plate-glass mirrors, Bohemian glass flower tubes, branching "Fern Leaves," &c., mounted in rich peacock-blue plush frames
- 655 ELEGANT JAPANESE WALL MIRROR, with 3 folding plates, hand-painted panels—"Japanese Figures," &c., rustic bamboo frame, &c.
- 656 SPLENDID WALL BRACKET, with bevelled plate-glass mirror, in rich peacock-blue plush frame
- 657 CHINA WALL PLAQUE, hand-painted—"Type of Beauty," in old-gold silk plush frame
- 658 PAIR BEAUTIFUL FLOWER VASES, DRESDEN CHINA, perforated ground, profusely decorated with raised "Roses, Flowers," &c., painted and enriched with bright gold
- 659 ELEGANT WALL BRACKET, with bevelled plate-glass mirror, mounted in rich peacock-blue plush frame
- 660 LARGE AND BEAUTIFUL GROUP, PARIAN MARBLE—"Rock of Ages"
- 661 ELEGANT SCENT STAND, in ELECTROPLATE, Bohemian glass bottles, enriched in burnished gold—"Flowers," &c., on opal ground
- 662 FLOWER HOLDER, in ormolu, Bohemian glass flower bowls, decorated and gilt
- 663 JAPANESE PHOTO HOLDER, in bamboo, carved ivory enrichments, tortoiseshell decoration, &c.
- 664 FLOWER BOWL, Bohemian glass, opal, crimped ruby edges
- 665 Pair QUAIN OLD FLEMISH JUGS, earthenware, decorated, and handled
- 666 Japanese Cup and Saucer, Kaga porcelain, hand-painted—"Flowers," &c.; china Plate
- 667 CHINA FLOWER HOLDER—"Cupids" in relief; 2 china Flower Holders—"Cupids and Baskets"
- 668 CHINA WALL PLATE, hand-painted—"Flowers," &c.; china Cup and Saucer, decorated; 2 china Saucers
- 669 ELEGANT TRINKET STAND, Bohemian glass, hand-painted—"Flowers, Leaves," &c., on blue ground, ormolu mounts, &c.
- 670 PAIR BEAUTIFUL CANDLESTICKS, COALPORT CHINA—"Trees, Branches," &c., exquisitely decorated with "Fruit, Flowers," &c., relieved with "Cupids," &c., at base; *very artistic*
- 671 Pair ELEGANT CANDLESTICKS, BISQUIT CHINA, hand-painted—"Flowers," &c., gilt decoration, "Cupids" at base
- 672 2 Flower Bowls, Bohemian glass, ruby ground; 2 Fairy Lamps, ruby and crystal decoration
- 673 SPLENDID NICKEL READING LAMP, in nickel, with reflector, glass globe, &c.
- 674 3 glass Photo Frames, decorated; sundry Photo Stands

- LOT
 675 BEAUTIFUL FLOWER HOLDER, DRESDEN CHINA, perforated ground; hand-painted—"Flowers, Leaves," &c., enriched with bright gold, &c.
 676 China Cup and Saucer; blue china Shoe, raised "Flowers"; ormolu Watch Stand, with china pin tray, "Shoe" shape, decorated with "Flowers," &c.
 677 PAIR MOST BEAUTIFUL GLOVE AND HANDKERCHIEF BOXES, in ALGERIAN ONYX, decorated with green agate medallions, heavily mounted in chased ormolu; *exquisite work*

Paintings.

- 678 PAIR VERY FINE STEEL ENGRAVINGS, artist's proof, by Herbert Bourne, after Gustave Doré—"The Dream of Pilate's Wife" and "Christ Leaving the Prætorium"
 679 2 Texts, in rich peacock-blue plush frames
 680 2 do do do do
 681 LARGE TEXT, in rich peacock-blue plush frame
 682 2 LARGE TEXTS, in carved gilt frames
 683 2 do do in marone and blue plush frames
 684 PHOTOGRAPH—"Madonna and Child," in gilt frame

Dressingroom.

- 685 BEAUTIFUL GENTLEMAN'S WARDROBE, in BLACK WALNUT, panelled with Italian walnut, designed with hanging compartment, enclosed with bevelled plate-glass mirror, drawers, open recess, cupboards, turned spindle rails, arches, carved fret panels, moulded cornices, incised decoration, gold enrichments, &c.
 686 SPLENDID PEDESTAL CUPBOARD, in BLACK WALNUT, panelled with Italian walnut, to match
 687 SUPERIOR BEDROOM CHAIR, in BLACK WALNUT, spindle columns, woven-cane seat, &c., to match
 688 SUPERIOR TOWEL RAIL, in BLACK WALNUT, with turned spindle columns, carved fret panels, &c., to match
 689 BEAUTIFUL WINDOW CORNICE, in ebon and gold, with heavy mouldings, turned spindle rails and galleries, incised decoration, gold enrichments, edged with WINDOW VALANCE, in rich silk art-tapestry, embroidered—"Flowers, Leaves," &c., on pale blue ground, arranged and trimmed with old-gold silk plush, scroll silk cords, silk fringe, &c.
 690 SUITE RICH WINDOW CURTAINS, MADRAS MUSLIN, embroidered—"Flowers, Leaves," &c., frilled edges, &c.
 691 FINEST BORDERED CARPET, PATENT AXMINSTER, equal to new, and most beautiful design and quality; size, 6 ft. 6 in. x 6 ft.

- LOT
 692 BATH MAT, indiarubber, perforated; Bath Screen, in flowered tapestry, lined with waterproof cloth
 693 Pair WALL BRACKETS, with oval bevelled plate-glass mirrors, in rich peacock-blue plush frame
 694 BUST, Parian marble—"Clytie"; Flower Bowl, Bohemian glass, blue decoration; Bust, terra-cotta—"Boy"
 695 China Soap Tray; china Sponge Bowl; Brush Rack, &c.

Tower Room.

- 696 SPLENDID 5-TIER WHATNOT, in black walnut, shaped edges, turned spindle columns, carved fret rails, &c.
 697 2 SMALL FOLDING CHAIRS, spindle backs
 698 FINEST BORDERED CARPETS, BRUSSELS, equal to new, best 5-frame quality, and rich floral design; size, 10 ft. x 8 ft. 6 in.

Bedroom No. 2.

- 699 SPLENDID PARISIAN BEDSTEAD, in ENAMEL TUBULAR IRON, burnished-brass foot rails, circular pillars and rails, ormolu panels, embossed—"Cherubs," &c.
 700 PATENT SPRING BED, double-woven wire, roller end
 701 DOUBLE MATTRESS, in finest curled horsehair, covering in striped ticking
 702 2 LARGE PILLOWS, in finest feathers, lined with striped ticking
 703 Pair HEAVY WITNEY BLANKETS, best quality
 704 RICH DAY QUILT, in embroidered Guipure art lace, lined with coloured satin
 705 2 LARGE HONEYCOMB QUILTS, very large sizes
 706 ELEGANT BEDROOM SUITE, in POLISHED KAURI PINE, of nice design, and well finished—
 WARDROBE, with large hanging compartment, long drawer, bevelled plate-glass mirror, moulded cornices, incised decoration, scroll pediment, &c.
 DUCHESS TABLE, with bevelled plate-glass swing mirror, drawers, jewel drawers, turned spindle legs, shaped columns, scroll side pieces, incised decoration, &c.
 WASHSTAND, with Sicilian marble top, bevelled plate-glass mirror, drawers, turned columns, shaped pediment, scroll decoration, &c.
 CHEST DRAWERS, open underneath recess
 PEDESTAL CUPBOARD
 COMMODE, china pan
 TOWEL RAIL

- LOT
- 707 BEAUTIFUL BEDROOM COUCH, in BLACK WALNUT, with shaped seat, back, and arms, hair stuffed, and upholstered in rich flowered silk tapestry, silk cords, fringe, &c.
- 708 SPLENDID EASY ARM CHAIR, in BLACK WALNUT, spring seat, padded back, roll edges, &c., upholstered in rich flowered silk tapestry, silk cords, fringe, &c.
- 709 3 SUPERIOR BEDROOM CHAIRS, in maple, spindle backs, woven-cane seats
- 710 LARGE AND HANDSOME OVERMANTEL, in AMERICAN ASH, fitted with large bevelled plate-glass centre mirrors, 4 large bevelled plate-glass side mirrors, side brackets, shaped supports, turned spindle rails, moulded cornices, incised decoration, &c.
- 711 SUITE RICH WINDOW CURTAINS AND VALANCE, in rich FLOWERED SILK TAPESTRY, lined with old-gold sateen, tastefully arranged with silk cords, tassels, fringed edges, &c.
- 712 MASSIVE CORNICE POLE, RINGS, &c., in AMERICAN ASH, richly carved brackets, heavy moulded ends, spirals, &c.
- 713 2 suites RICH WINDOW CURTAINS, in Madras muslin, embroidered—"Flowers, Leaves," &c., fine quality, silk cords, tassels, &c.
- 714 2 MASSIVE CORNICE POLES, RINGS, &c., in American ash, richly-carved bracket, moulded ends, spirals, &c.
- 715 BEAUTIFUL BORDERED CARPET, BRUSSELS, equal to new, finest 5-frame quality, designed with "Flowers, Leaves," &c., on yellow ground; size, 16 ft. x 12 ft.
- 716 RICH BORDERED RUG, PATENT AXMINSTER, beautiful floral centre, deep coloured edges, fringe, &c.; size, 5 ft. x 2 ft. 6 in.
- 717 do do do do; size, 5 ft. x 2 ft. 3 in.
- 718 do do do do; size, 6 ft. x 2 ft. 6 in.
- 719 3 BORDERED MATS, patent Axminster, floral design, fringed edges
- 720 Linoleum Mat, printed; Japanese cane Matting
- 721 ELEGANT CHINA TOILET SERVICE, decorated with "Flowers" and scroll work, enriched with gold, bright gold edges, &c.; glass Caraffe and Up, cut
- 722 Wicker Splash Screen; enamel Hot-water Can, decorated—"Flowers," &c.
- 723 SUPERIOR MEDICINE CUPBOARD, in American ash, with enclosed cupboard, shelf, turned spindle rails, &c.

Ornaments, &c.

- 724 SPLENDID 14-DAY TIMEPIECE, in BLACK MARBLE, edged with Bardiglio marble, moulded edges, incised gold decoration, &c.; *in good order, striking hours and half-hours*
- 725 Pair ELEGANT FLOWER VASES, Bohemian glass, decorated with white cameo "Figures," &c., on opal ground, gilt enrichments, &c.
- 726 Pair CLEVER BUSTS, Italian, terra-cotta—"Neapolitan Children"

- LOT
 727 PRETTY FLOWER BOWL, in china, decorated with "Cupids, Flowers," &c.
 728 AFTERNOON TEA CUP and SAUCER, in china, decorated with blue "Flowers, Leaves," &c., gold enrichments, &c.
 729 Ebony Elephant; alabaster Apple; Bohemian glass Vase, yellow, crystal decoration
 730 3 PHOTO FRAMES, oxidised silver—"Flowers, Leaves," &c.
 731 4 PHOTO FRAMES, in glass
 732 FLOWER BOWL, Bohemian glass, ruby, crystal decoration; 2 pairs Bohemian glass Ornaments
 733 ELEGANT TRINKET SET, Limoges china, pink and white ground, gold decoration, &c.
 734 2 PIN TRAYS, in china "Dahlias"
 735 Pair ELEGANT BEVELLED WALL MIRRORS, with crystal glass flower tubes, in marone plush frames
 736 Japanese Box, inlaid with straw, &c.; plush Globe Box
 737 2 Palm Fans; sundry Japanese Fans, and Ornaments.

Pictures.

- 738 Pair FINE COLOURED AUTOTYPES—"The First Christmas Morn" and "The First Easter Dawn"
 739 LARGE PHOTOGRAPH—"Public Buildings, Rome"
 740 2 COLOURED TEXTS, in peacock-blue plush frame; coloured Text, in marone plush frame
 741 PHOTOGRAPH—"Ecce Homo"
 742 4 Texts, framed; Photo—"Rock of Ages"

Bedroom No. 3.

- 743 SPLENDID FRENCH BEDSTEAD, in BLACK ENAMELLED IRON; burnished-brass mounted head and foot rails, circular pillars, embossed decoration, &c.
 744 PATENT SPRING BED, double-woven wire, roller ends
 745 SINGLE MATTRESS, in best curled horsehair, covered in striped ticking
 746 2 LARGE FEATHER PILLOWS
 747 Pair WITNEY BLANKETS
 748 RICH DAY QUILT, in embroidered Guipure lace, lined with green-sateen
 749 LARGE HONEYCOMB QUILT
 750 HANDSOME WARDROBE, in MAHOGANY, fitted with large hanging compartment, drawers, bevelled plate-glass mirror moulded cornices, spindle rails, shaped pediment, &c.

- LOT
- 751 **SPLENDID CHEST (4) DRAWERS**, in MAHOGANY, with open underneath compartment, square ends, turned spindle rails, to match
- 752 **MASSIVE AND HANDSOME DUCHESSE TABLE**, in MAHOGANY, with large plate-glass swing mirror, drawers, jewel drawers, moulded edges, richly-carved "Dolphin" arms, &c., supported on massive shaped legs, richly carved, on stand
- 753 **SPLENDID WASHSTAND**, in MAHOGANY, with Sicilian marble top and back, drawers, heavily-carved legs, &c., on stand, to match
- 754 **SUPERIOR PEDESTAL CUPBOARD**, in MAHOGANY, panelled door, spindle rails, &c.
- 755 **SPLENDID BEDSTEP COMMODOE**, in mahogany, with patent china pan, &c.
- 756 **TOWEL RAIL**, in mahogany, turned spindle columns, incised decoration, &c.
- 757 **2 SUPERIOR BEDROOM CHAIRS**, in mahogany, spindle columns and rails, woven-cane seats
- 758 **BEAUTIFUL OVERMANTEL**, in MAHOGANY, with large bevelled plate-glass centre mirror, bevelled plate-glass side mirrors, side brackets, turned spindle columns, moulded edges, spindle rails and galleries, carved panels, cabinet top, moulded cornices, &c.
- 759 **MASSIVE CORNICE POLE, RINGS, &c.**, in ebon and gold, carved brackets, turned spiral ends, &c.
- 760 **RICH WINDOW VALANCE**, in flowered silk tapestry, tastefully arranged, and trimmed with silk cords, chenille fringe, &c.
- 761 **SPLENDID SCROLL EASY CHAIR**, in EBON and GOLD, upholstered in rich black satin, embroidered—"Flowers, Leaves," &c., silk cords, &c.
- 762 **ELEGANT BORDERED CARPET, FINEST BRUSSELS**, equal to new, 5-frame quality, and beautiful design—"Flowers, Leaves," &c.; size, 17 ft. x 8 ft.
- 763 **RICH BORDERED RUG**, patent Axminster, floral border and edges, fringe, &c.; size, 6 ft. x 2 ft. 6 in., to match
- 764 do do do; size, 4 ft. x 2 ft. 3 in.
- 765 3 coir Mats, bordered
- 766 Cane Splash Screen; linoleum Mat, printed
- 767 **BEAUTIFUL TOILET SERVICE, LIMOGES CHINA**, hand-painted—"Flowers, Leaves," &c., on deep blue bands, white ground, gold decoration, &c.; glass Caraffe and Tumbler; iron Brush Rack
- 768 **ELEGANT WALL MIRROR**, with 3 folding plates, hand-painted—"Japanese Cranes, Flowers," &c., in rustic bamboo frame
- 769 **PAIR HANDSOME GIRANDOLE BRACKETS**, with bevelled plate-glass mirrors, Bohemian glass flower holders, &c., on old-gold plush mounts
- 770 **PAIR ELEGANT COVERED VASES, BOHEMIAN GLASS**, hand-painted—"Figures, Trees," on drab ground, burnished-gold decoration, &c.
- 771 **QUAINT JAPANESE CYLINDER VASE**, terra-cotta, gilt "Dragons" in relief
- 772 **Pair ELEGANT FLOWER HOLDERS**, Bisquit china, decorated with "Flowers, Leaves," &c., relieved with "Birds and Cupids" at base

LOT

- 773 2 FLOWER HOLDERS, majolica, mossed ground, decorated with raised "Roses, Leaves," &c.
 774 PIN TRAY, in china—"Frog" in relief
 775 7 SMALL FLOWER VASES, in china, decorated with raised "Flowers," &c.
 776 Plush Pin Tray; Glass; tin Tray; Fans; Sundries

Pictures.

- 777 Pair LARGE CHROMO-LITHOGRAPHS—"Swiss Lake Scenes"
 778 1 do do do "Landscape and River Scene"
 779 OIL PAINTING, on PORCELAIN—"Apples, Leaves," &c., on Japanese bamboo easel, tortoiseshell decoration

Bedroom No. 4.

- 780 SUPERIOR FRENCH BEDSTEAD, in ENAMEL IRON, gilt decoration
 781 PATENT SPRING BED, double-woven wire, roller ends
 782 SINGLE MATTRESS, in best curled horsehair, covered in striped ticking
 783 HAIR BOLSTER; FEATHER PILLOW
 784 Pair WITNEY BLANKETS
 785 LARGE MARCELLA QUILT
 786 SPLENDID DUCHESSE TABLE, in MAHOGANY, with large bevelled plate-glass mirror, drawers, jewel drawers, turned legs, spindle rails, incised decoration, brass mounts, &c.
 787 SPLENDID CHEST (5) DRAWERS, in CEDAR, rounded ends, turned handles
 788 SUPERIOR PEDESTAL CUPBOARD, in cedar, panelled door, turned rail, &c.
 789 SUPERIOR WRITING TABLE, in cedar, 2 drawers, turned legs, raised mouldings, &c.
 790 SPLENDID SET BOOKSHELVES, in cedar, movable shelves, moulded cornices, &c.
 791 BEDROOM CHAIR, in mahogany, spindle back, woven-cane seat
 792 Suite RICH WINDOW CURTAINS, in Madras muslin, deep dados and borders; pair corded Loops, &c.
 793 MASSIVE CORNICE POLE, RINGS, &c., carved brackets, turned spiral ends, &c.
 794 SPLENDID BORDERED CARPET, BEST TAPESTRY, equal to new, rich floral design; size, —
 795 LARGE BORDERED RUG, patent Axminster, floral border, coloured edges, fringe, &c.; size, 6 ft. x 2 ft. 6 in.
 796 Strip WILTON-PILE CARPET

- LOT
 797 2 SMALL JAPANESE PHOTO EASELS, in bamboo, tortoiseshell decoration, &c.
 798 2 CARVED WALL BRACKETS, richly gilt
 799 Plush Photo Frame ; 3 glass Photo Frames ; glass Shade
 800 Pair LARGE LUSTRES, Bohemian glass, green and gold decoration, cut-crystal drops, &c.
 801 Japanese wood Box ; 4 china Ornaments
 802 Large alabaster Vase ; wood Easel, panel hand-painted—"Fruit," &c.; Emu Egg
 803 Sundry Ornaments
 804 3 china Candlesticks ; enamel Candlestick

Pictures.

- 805 SPLENDID STEEL ENGRAVING, after J. M. W. Turner—"Dutch Fishing Boats, with Squall Coming On"
 806 Pair CHROMO-LITHOGRAPHS—"Full Cry" and "Dead Stop"
 807 1 do do "Evening"
 808 1 do do "The Stable Door"
 809 PHOTOGRAPH, in maple frame
 810 COLOURED TEXT, in gilt frame
 811 SPLENDID PRINT—"Native Dignity"

Boudoir.

A very quaint and artistic room, furnished in the Moorish style.

- 812 VERY BEAUTIFUL BOUDOIR SETTEE, in EBONY, "Moorish" style, artistically-designed frame, with spring seat and back, luxuriously padded and stuffed, upholstered in beautiful art-silk tapestry, embroidered with "Flowers, Leaves," &c., deep borders in marone silk plush, trimmed with heavy silk cords, chenille fringe, &c.
 813 HANDSOME EASY ARM CHAIR, in EBONY, "Seville" style, with square columns, circular stand, upholstered in rich art-silk tapestry, bordered with marone silk plush, silk cords, chenille fringe, &c., to match
 814 ELEGANT OCCASIONAL CHAIR, in ebony, with circular seat, high arms, square columns and rails, turned pillars, raised mouldings, &c., beautifully upholstered in costly art-silk tapestry, embroidered—"Flowers, Leaves," on pale blue ground, rich marone silk plush borders, silk cords, gimp edges, &c.
 815 ELEGANT FOLDING OCCASIONAL CHAIR, in EBONY, upholstered in quaint old tapestry, embroidered with Moorish devices, bordered with marone plush, &c.

- LOT
- 816 ELEGANT FOLDING OCCASIONAL CHAIR, in EBON and GOLD, upholstered in quaint old tapestry, embroidered with Moorish devices, bordered with marone silk plush, &c.
- 817 VERY HANDSOME DIVAN EASY CHAIR, in BLACK WALNUT, with spring seat and back, padded arms, upholstered in rich Persian saddlebag cloth, bordered and edged with peacock-blue Utrecht velvet, &c.
- 818 VALUABLE AND BEAUTIFUL INDIAN TABLE, in ROSEWOOD, with top perforated with rich carvings of "Flowers, Leaves," &c., and grotesque devices, richly-carved lapping edges, &c., supported on shaped pillars, carved "Reptiles," &c., in relief
- 819 MOST BEAUTIFUL INDIAN TABLE, in ROSEWOOD, with revolving top, elaborately pierced and carved with "Flowers, Leaves," &c., raised carvings, round border, lapping edges, &c., supported on shaped legs, &c.
- The above two lots are fine examples of Indian wood carving, executed with much skill*
- 820 QUAIN T OLD SPINNING STOOL, in FUMIGATED OAK, "Early English" style, high shaped back, curious incised carvings, &c.
- A curio*
- 821 HANDSOME WRITING TABLE, in ROSEWOOD, with moulded edges, supported on turned pillars, raised mouldings, &c.
- 822 RICH TABLE COVER, in flowered silk tapestry, fringed edges
- 823 ELEGANT JAPANESE AFTERNOON TEA TABLE, in BAMBOO, with closely-woven wicker top and tray, folding flaps, tortoiseshell decoration, &c.
- 824 2 SUPERIOR JAPANESE OCCASIONAL TABLES, with black lacquer trays, decorated with gold "Birds, Flowers," &c., dark tortoiseshell pillars, &c.
- 825 VERY ARTISTIC JAPANESE CABINET, in SHITANWOOD, with beautifully-designed and recessed front, enclosed cupboards, bric-à-brac shelves, &c., beautifully inlaid and decorated
- 826 BEAUTIFUL "EARLY ENGLISH" CABINET, in EBONY, of most charming design, with numerous open recesses, enclosed cupboards, bevelled glass doors, bric-à-brac shelves, ornament, brackets, carved fret panels, bevelled plate-glass mirrors, &c.
- 827 ENAMELLED HANGING JARDINIERE, supported on blue tripod stand, draped with rich coloured ribbons
- 828 BEAUTIFUL 3-FOLD SCREEN, in rich black satin, artistically hand-painted in each panel with "Birds, Flowers," &c.
- The paintings on the panels are by John Ford Patterson, and are beautifully drawn and rich in colour*
- 829 VALUABLE ARABIAN STOOL, in WALNUT, of very quaint design, arched panels, square columns, &c., profusely inlaid with ivory, &c., in a number of quaint and artistic devices
- 830 BEAUTIFUL WINDOW CORNICE, "Moorish" style, with decorated canopy and arch, raised side pillars, carved fret panels, ornamental cornices, quaint devices, gold enrichments

- LOT
- 831 ELEGANT JAPANESE PORTIERE, cleverly worked in bamboo and beads—"Birds, Flowers," &c.
- 832 VERY ELEGANT PLATE-GLASS MIRROR, "Moorish" style, in highly ornamental frame, with raised cornices, deep arch, raised side panels, fret carvings, quaint devices, gold enrichments
- 833 LOVELY MANTEL TOP AND DRAPERY, in rich marone figured silk plush, tastefully arranged and trimmed with flowered silk tapestry, silk fringe, cords, &c.
- 834 SPLENDID FENDER OTTOMAN, in EBON and GOLD, upholstered in figured marone silk plush, to match
- 835 VERY QUAIN T OVERDOOR, "Moorish" style, with arched panels, bric-a-brac shelves, turned spindle columns, fret carvings, decorated with quaint devices, gold enrichments, &c.
- 836 MAGNIFICENT VENETIAN MIRROR, with raised centre and borders, most artistically enriched with floral etchings, heavy cut and bevelled edges, scroll pediment, &c., mounted on marone silk plush
- 837 VERY BEAUTIFUL VENETIAN MIRROR, with large raised centre, sloping side panels, artistically enriched with floral etchings, scroll decoration and pediment, &c., mounted on marone silk plush
- Most exquisite examples of Venetian glass mirrors, extremely beautiful in design and decoration. From the Murano Art Glass Works*
- 838 BEAUTIFUL WALL CORNER BRACKET, in EBONY, with enclosed cupboard, bevelled plate-glass doors, open recess, arched panels, turned spindle columns, carved fret borders, &c.
- 839 SPLENDID GOTHIC WALL BRACKET, in dark oak, beautifully carved—"Leafage," &c.
- 840 ELEGANT BEVELLED WALL MIRROR, hand-painted—"Kingfisher, Flowers," &c., in rich marone silk plush frame
- 841 FINEST BORDERED CARPET, real Persian, equal to new, and of most beautiful design of "Flowers," &c., in rich Oriental colours, dark border and edges, &c.; size, 10 ft. 3 in. x 8 ft.
- 842 RICH BORDERED RUG, REAL PERSIAN, finest quality, and rich in design; size, 10 ft. x 3 ft. 6 in.
- 843 do do do do; size, 6 ft. x 3 ft. 3 in.
- 844 RICH BORDERED RUG, PATENT AXMINSTER, beautiful floral centre, deep borders, fringed edges, &c.; size, 6 ft. x 3 ft.
- 845 LARGE DOWN CUSHION, in blue figured silk plush, gold corded edges
- 846 do do do in embroidered tapestry and plush
- 847 do do do in rich peacock-blue and dark brown plush
- 848 do do do in pale pink liberty-silk
- 849 3 Oriental Antimacassars, quaint figured designs
- 850 SPLENDID INKSTAND, REPOUSSE BRASS, embellished with cut "Flowers, Leaves," &c., cut-crystal bottles, &c.

LOT

- 851 Pair PILLAR CANDLESTICKS, REPOUSSE BRASS, with "Figures" at sides, to match
 852 ELEGANT PEN TRAY, and PAPER KNIFE, REPOUSSE BRASS, embellished with cut "Flowers, Leaves," &c., also to match
 853 PAPER RACK, burnished-brass wire panels, oak stand; Envelope Rack, nickel, "Horse" shape, on stand
 854 Agate Paper Weight; Japanese lacquer Writing Pad; Memo. Stand
 855 JAPANESE STATIONERY CABINET, in SHITANWOOD, decorated with bronze "Insects," &c.
 856 INKSTAND, verde bronze—"Owl," on ebon stand
 857 Pen Tray; Writing Materials
 858 2 walnut Stereoscopes; box Photographic Views
 859 PAIR ELEGANT JAPANESE WALL PANELS, in SHITANWOOD, decorated with gold lacquer—"Birds, Fruit," &c., overlaid with carved ivory, pearl, &c.

Art China, Benares Brass, &c.

- 860 VERY ELEGANT WALL PLAQUE, OPAQUE PORCELAIN, hand-painted—"Lake Scene," with figure of "Boy representing Despair," in high relief, in marone silk plush mount
 861 VALUABLE JAPANESE WALL PLAQUE, CLOISONNE ENAMEL, artistically inlaid with "Birds, Flowers," &c., on turquoise-blue ground, bordered with coloured enamel in panels
 862 PAIR VALUABLE INDIAN COVERED VASES, Benares brass, elaborately engraved with "Indian Idols," &c., on stands
 863 Pair ELEGANT AFTERNOON TEA CUPS and SAUCERS, Dresden china, hand-painted *a la* Watteau on coloured panels, chased gold decoration, old-gold plush mounts
 864 Pair ELEGANT WALL PANELS, coloured glass, hand-painted—"Birds, Flowers," &c., on blue plush mounts
 865 BEAUTIFUL WALL PLAQUE, OPAQUE PORCELAIN, cleverly hand-painted—"Pansies," enriched with gold, on peacock-blue plush mount
 866 COSTLY CHINA WALL PLATE, WORCESTER CHINA, hand-painted—"Birds, Flowers," &c., on pale blue ground, burnished-gold edges, &c.
 867 MOST BEAUTIFUL WALL PLATE, WEDGEWOOD CHINA, artistically hand-painted with "Portrait of Gulnare" in centre, surrounded by deep marone border, decorated with burnished gold—"Flowers, Leaves," &c., pierced panels, bright gold edges
A charming example of Ceramic Art
 868 VERY ELEGANT WALL PLATE, IN METAL, hand-painted—"Flowers, Leaves," &c., on silver ground, bright gold border, &c.
 869 BEAUTIFUL 14-DAY TIMEPIECE, DRESDEN CHINA, elaborately decorated with raised "Roses, Leaves," &c., scroll borders, burnished-gold decoration, surmounted by figures of "Courtier and Lady," representing "An Arcadian Love Scene," on stand

- LOT
- 870 PAIR LARGE AND HANDSOME VASES, HUNGARIAN CHINA, decorated with scroll panels, hand-painted—"Flowers, Leaves, and Sprays," tastefully enriched with gold enamel decoration, &c.
- 871 PAIR HANDSOME VASES, DOULTON'S CHINA, with neutral coloured panels, decorated with "Flowers, Leaves," &c., cut scroll decoration and edges
- 872 2 QUAIN T INDIAN COVERED JARS, Benares brass, engraved with "Idols, Flowers," &c., surmounted by figure of "Buddha"
- 873 3 SPLENDID INDIAN COVERED JARS, richly engraved, and decorated with curious "Indian Figures," &c.
- 874 PAIR ELEGANT FLOWER BOWLS, CROWN DERBY CHINA, exquisitely hand-painted—"Flowers, Birds," &c., on cream ground, burnished-gold handles and edges
- 875 PAIR COSTLY FLOWER BOWLS, ROYAL WORCESTER CHINA, hand-painted—"Birds, Flowers," &c., on cream ground, bright gold feet and handles
- 876 ELEGANT FLOWER VASE, HUNGARIAN CHINA, hand-painted—"Flowers Leaves," &c., on cream ground, rich burnished-gold decoration and edges
- 877 BEAUTIFUL WALL PLATE, HUNGARIAN CHINA, pierced panels, hand-painted and enriched with gold, to match
- 878 EXQUISITE FLOWER HOLDER, WORCESTER CHINA, decorated with "Lotus Leaves," &c., overlaid with burnished gold
- 879 FLOWER BOWL, COBALT CHINA, cream ground, raised "Flowers, Leaves," &c., gold enrichments, &c.
- 880 PAIR ELEGANT FLOWER VASES, BOHEMIAN GLASS, ruby ground, decorated with white enamel—"Figures, Flowers," &c.
- 881 PAIR CHINA ORNAMENTS—"Cupids" and "Baskets," raised "Flowers," &c., in relief
- 882 Japanese Tea Pot, Imari porcelain; 2 Japanese Bowls, decorated
- 883 QUAIN T TEA CUP and SAUCER, CROWN DERBY CHINA, hand-painted—"Birds, Flowers," &c., gilt decoration, &c.
- 884 PRETTY FLOWER HOLDER, Davenport's china, "Shell" shape, raised "Flowers" in relief; terra-cotta Bust—"Girl"
- 885 VERY ELEGANT AFTERNOON TEA SERVICE, STAFFORD CHINA, hand-painted—"Flowers, Leaves," &c., on cream ground, bright gold edges, &c.—6 Cups and Saucers, Tea Pot, Sugar Basin, Cream Jug, Tray
- 886 LARGE FLOWER BOWL, BOHEMIAN GLASS, opal and blue ground, amber handle and decoration
- 887 2 SMALL SPECIMEN BOWLS, iridescent glass
- 888 ELEGANT JEWEL CASKET, BOHEMIAN GLASS, decorated with white enamel—"Flowers, Leaves," &c., on blue ground, mounted in burnished bronze
- 889 CHINESE TEA POT, white porcelain, hand-painted—"Peacock, Flowers," &c., in wicker basket
- 890 Japanese Cup and Saucer, Kaga porcelain, hand-painted—"Flowers"; terra-cotta Pilgrim Vase, hand-painted—"Landscape"
- 891 BEAUTIFUL PHOTO FRAME, in GILT ORMOLU, with panel of inlaid mosaic—"Flowers, Leaves," &c., on black marble ground, on ormolu stand

- LOT
 892 CLEVER WOOD CARVING—"Swiss Chalet"
 893 LARGE TRIPLE FLOWER HOLDER, BOHEMIAN GLASS, rustic crystal decoration
 894 Flower Vase, Venetian glass, gold "Flowers," &c., on ruby ground;
 Bohemian glass Vase, blue, gold decoration; Fairy Lamp, coloured glass
 shade
 895 QUAIN MILK JUG, and CREAM BASIN, brown delft, decorated
 896 SPLENDID FLOWER BASKET, BRONZED METAL, raised "Flowers, Leaves," &c.,
 rustic "Spray" stand
 897 BEAUTIFUL GROUP, PARIAN MARBLE—"Venus after the Bath," on stand
 898 Flower Holder, majolica; Flower Holder, on rustic stand
 899 SPLENDID INDIAN COVERED VASE, BENARES BRASS, richly engraved
 and decorated, "Snake" handles
 900 3 Photo Frames, on oxidised stands; glass Photo Frame
 901 2 Photo Frames, in red enamel, reeded decoration, &c.

Decorations.

- 902 GROUP OF SEAWEED, CORAL, &c., in white enamel and plush frame
 903 PAINTING, ON PORCELAIN—"Flowers," in white enamel frame
 904 CRYSTOLEUM PAINTING—"Neapolitan Boy," in marone plush frame
 905 WALL MIRROR, hand-painted—"Birds, Flowers," in peacock-blue plush frame
 906 COLOURED TEXT, in peacock-blue plush and gold frame
 907 do do in peacock-blue plush frame
 908 do do in gilt frame
 909 LARGE PHOTO FRAME, in marone plush

Bathroom.

- 910 SPLENDID DUCHESSE TABLE, in CEDAR, with bevelled plate-glass
 swing mirror, drawers, jewel drawers, turned pillars and columns, incised
 decoration, brass mounts
 911 SUPERIOR TOWEL RAIL, in cedar, turned spindle columns
 912 LARGE CANE LINEN BASKET
 913 SUPERIOR COMMODOE, in American ash, patent china pan, carpet top, &c.
 914 Japanned Foot Bath; enamel Hot-water Can; enamel Bowl
 915 India-rubber Mat, perforated; tapestry Bath Curtain, lined with waterproof
 cloth
 916 China Sponge Bowl; china Soap Tray; 2 wire Brush Racks; Sundries

Bedroom No. 5.

- LOT
- 917 SPLENDID FRENCH BEDSTEAD, in blue enamelled iron, heavy circular tubes and columns, nickel-mounted head and foot rails, embossed decoration, &c.
- 918 PATENT SPRING BED, double-woven wire, roller end
- 919 HAIR MATTRESS, best quality
- 920 Hair Bolster ; 2 feather Pillows
- 921 Marcella Quilt
- 922 SPLENDID FRENCH BEDSTEAD, in blue enamelled iron, heavy circular tubes and columns, nickel-mounted head and foot rails, embossed decoration, &c.
- 923 PATENT SPRING BED, double-woven wire, roller end
- 924 HAIR MATTRESS, best quality
- 925 Hair Bolster ; 2 feather Pillows
- 926 Marcella Quilt
- 927 LARGE CHEST (7) DRAWERS, in cedar, rounded ends
- 928 SPLENDID DUCHESSE TABLE, in mahogany, with oval plate-glass swing mirror, drawers, jewel drawers, heavily-turned pillars and legs
- 929 SUPERIOR OCCASIONAL TABLE, in walnut, on turned pillar and stand
- 930 SPLENDID PEDESTAL CUPBOARD, in mahogany, with open recess, marble tray, turned spindle columns, &c.
- 931 2 SUPERIOR BEDROOM CHAIRS, in mahogany, spindle backs, woven-cane seats
- 932 LARGE PLATE-GLASS MIRROR, in richly-carved gilt ornamental frame, tastefully draped in art-muslin, &c.
- 933 Pair CARVED FRET WALL BRACKETS, on plush mounts
- 934 Pair GILT CORNER BRACKETS, supported by carved "Fern Leaves," &c.
- 935 Suite WINDOW CURTAINS, in rich embroidered lace
- 936 MASSIVE CORNICE POLE, RINGS, &c., carved brackets, turned spiral ends
- 937 JAPANESE CANE MATTING, on floor ; 21 yards
- 938 RICH BORDERED RUG, patent Axminster, floral centre, deep border, fringed edges, &c.
- 939 2 small Wall Brackets, with bevelled mirrors, in blue plush frames; sundry Ornaments

Bedroom No. 6.

- LOT
- 940 **SPLENDID FRENCH BEDSTEAD**, in black enamelled iron, burnished-brass mounted head and foot rails
- 941 **PATENT SPRING BED**, double-woven wire, roller end
- 942 **HAIR MATTRESS**, best quality
- 943 **Hair Bolster; feather Pillow**
- 944 **Marcella Quilt**
- 945 **VERY ELEGANT BEDROOM SUITE**, in **BLACK WALNUT**, splendidly designed, and finished in the very best style, brass mounts, &c.—
- WARDROBE**, with large hanging compartment, drawer, bevelled plate-glass mirror, moulded cornices, turned spindle rails, incised decoration, &c.
- DUCHESS TABLE**, with large bevelled plate-glass swing mirror, drawers, jewel drawers, boot tray, turned spindle pillars and columns, moulded cornices, incised decoration, &c.
- WASHSTAND**, with marble top, tiled back, drawers, turned legs, moulded cornices, incised decoration, &c.
- CHEST DRAWERS**, square ends
- PEDESTAL CUPBOARD**
- TOWEL RAIL**
- 2 **CHAIRS**, cane seats
- A nice example of modern bedroom furnishings*
- 946 **SPLENDID TOILET SERVICE**, **HENLEY CHINA**, marone ground, decorated in panels with "Roman Chariot Races," &c., gilt edges, &c.
- 947 Suite **TASTEFUL WINDOW CURTAINS**, Madras muslin, embroidered—"Flowers, Leaves," &c., curtain bands, tassels, &c.
- 948 **MASSIVE CORNICE POLE, RINGS, &c.**, carved brackets, turned spiral ends, &c.
- 949 **SUPERIOR BORDERED CARPET**, best tapestry, in good order, rich floral design; size, 15 ft. x 8 ft.
- 950 **Wicker Splash Screen; linoleum Mat; carpet Mat**
- 951 **Oil Painting**, on Japanese bamboo easel; Japanese bamboo Bracket
- 952 **ELEGANT 14-DAY TIMEPIECE**, in **GILT ORMOLU**, decorated with "Cupids, Flowers," &c., on stand, under glass shade
- 953 3 **QUAINT FIGURES**, terra-cotta—"Musicians"
- 954 2 **WALL BRACKETS**, with bevelled mirrors, in marone plush
- 955 **ELEGANT TRINKET SET**, Limoges china, black and white bands, gold decoration, &c.
- 956 3 **crystal Scent Bottles; sundry Ornaments**

Pictures.

- LOT
 957 Pair LARGE CHROMO-LITHOGRAPHS—"On the Riviera" and "Swiss Lake Scene"
 958 Pair do do—"Lake Scene" and "Coast Scene"
 959 Photograph—"The Angel of Love"
 960 3 Photographs, in gilt frames

Housemaid's Pantry.

- 961 LARGE AND VERY FINE CHINA CUPBOARD, in POLISHED KAURI PINE, with large enclosed cupboards, drawers, movable shelves, glass doors, moulded cornices, &c.
 962 SPLENDID LARGE MEAT SAFE, in PAINTED KAURI PINE, perforated zinc doors and sides
 963 2 wood Stools ; wood Housemaid's Box
 964 SPLENDID PEMBROKE TABLE, in mahogany, with folding leaves, drawer, turned legs, &c.
 965 CAPITAL LINEN PRESS, in kauri pine, with drawer, wood screw, &c.
 966 PLATE DRAWER, in kauri pine, grooved
 967 SPLENDID FOLDING STEP CHAIR, in English oak, carved fret panels, turned columns, &c.
 968 Strip coir Matting
 969 LARGE GLASS SELTZOGENE, metal top
 969A Papier-maché Crumb Tray, and Brush ; 2 Dust Brushes
 969B Lot nickel Rings, Knobs, &c.

Vestibule.

- 970 MASSIVE COUCH, in CEDAR, carved scroll edges, turned legs, &c., hair stuffed, and upholstered in marone morocco, roller edges, brass nails, &c.
 971 SPLENDID EASY CHAIR, in CEDAR, with scroll seat and back, hair stuffed, and upholstered in marone morocco, edged with brass nails
 972 6 SPLENDID DINING CHAIRS, in CEDAR, with solid frames, turnover backs, spring seats, upholstered in marone morocco, edged with brass nails
 973 2 MASSIVE SETTEES, in DECORATED KAURI PINE, sloping backs, square rails, shaped arms, turned legs, marone morocco cushions, &c.
 974 2 SUPERIOR FOLDING EASY CHAIRS, in BLACK WALNUT, with morocco seats and backs, adjustable leather arms, &c.

- LOT
- 975 LARGE AND MASSIVE 10-FT. TELESCOPE DINING TABLE, in MAHOGANY, with solid sliding beams; 3 movable leaves, rounded ends, moulded edges, turned and fluted legs; &c.
- 976 LARGE TABLE COVER, in FLOWERED TAPESTRY, bordered with old-gold silk plush
- 977 SUPERIOR 4-TIER DINNER WAGGON, in CEDAR, turned columns, square buttresses, moulded edges, knobs, &c.
- 978 2 SPLENDID OCCASIONAL TABLES, in MAHOGANY, with carved edges, &c., supported on folding legs
- 979 MASSIVE ROUND LOO TABLE, in MAHOGANY, moulded edges and border, supported on heavy turned pillar and shaped feet, carved decoration, &c.
- 980 HANDSOME HAT AND UMBRELLA STAND, in enamelled iron, richly-embossed panels, raised pillars, moulded edges, gold decoration, &c.
- 981 BEAUTIFUL WRITING DAVENPORT, in OLD SPANISH MAHOGANY, with sliding writing slope, paper holder, envelope and secret drawers, enclosed trays, large side drawers, enclosed with panelled door, moulded edges and cornices
- 982 LARGE JAPANESE 6-FOLD SCREEN, decorated panels
- 983 Suite PORTIERES, in flowered chenille; nickel Portière, Rod, Rings, &c.; pair corded-silk Curtain Loops
- 984 OCTAGON GIPSY TABLE, on tripod stand
- 985 2 LARGE JAPANESE PICTURE EASELS, bamboo, tortoiseshell decoration
- 986 JARDINIÈRE STAND, on scroll iron legs
- 987 SPLENDID IRON JARDINIÈRE STAND, red enamelled decoration, perforated, embossed—"Rams' Heads," &c., on heavy legs, &c.
- 988 LARGE JAPANESE LAWN SHADE, hand-painted—"Figures, Flowers," &c., bamboo handle
- 989 SPLENDID PATENT BAROMETER, on mahogany stand, scroll side pieces, moulded base
- 990 LARGE CANE PICNIC HAMPER
- 991 2 Japanese bamboo Baskets; Japanese bamboo Paper Basket
- 992 7 cane Baskets, assorted sizes
- 993 6 FANCY JAPANESE FOLDING LANTERNS, perforated and embossed, coloured paper panels
- 994 CARVED MAHOGANY STAND, for fish globe
- 995 SPLENDID OAK PLATE CHEST, lined with blue cloth, brass mounts
- 996 Nickel Spittoon; 2 gilt Picture Frames
- 997 3 coir Mats
- 998 Nickel Timepiece; Pen Rack; Sundries

Corridor.

- LOT
 999 SPLENDID LARGE MEAT SAFE, in PAINTED KAURI PINE, with slate trays, marble slab, perforated sides, doors, &c.
 1000 LARGE DRIPSTONE FILTER, with tap, on pine stand
 1001 2 large cane Clothes Baskets
 1002 3 coir Mats, bordered
 1003 Brass Gas Bracket; Sundries

Servant's Room.

- 1004 SUPERIOR ENAMEL IRON FRENCH BEDSTEAD, gilt decoration
 1005 PATENT WOVE-WIRE SPRING BED
 1006 Kapok Mattress; 2 kapok Pillows
 1007 SUPERIOR ENAMEL IRON FRENCH BEDSTEAD, gilt decoration
 1008 PATENT WOVE-WIRE SPRING BED
 1009 Kapok Mattress; 2 kapok Pillows
 1010 SPLENDID CEDAR CHEST (5) DRAWERS, rounded ends
 1011 MAHOGANY SWING MIRROR, shaped tray and columns
 1012 SUPERIOR CEDAR WASHSTAND, with tray, turned legs
 1013 CHINA TOILET WARE, decorated
 1014 CEDAR TOWEL RAIL, turned columns
 1015 Suite flowered muslin Window Curtains; Cornice Pole, Rings, &c., turned ends
 1016 BORDERED TAPESTRY CARPET, in good order, best quality, floral design; size, —
 1017 Cedar Chair, shaped back, turned legs
 1018 Wood Grating; linoleum Mat; Sundries

Kitchen.

- 1019 SPLENDID LARGE KITCHEN DRESSER, in PAINTED KAURI PINE, with large cupboards, drawers, shelves, moulded cornices, panelled doors, &c.
 1020 CAPITAL KITCHEN DRESSER, in PAINTED KAURI PINE, with cupboards, drawers, shelves, moulded cornices, &c.
 1021 LARGE EXTENSION DINING TABLE, in KAURI PINE, with 3 movable leaves, rounded ends, turned legs

- LOT
 1022 LARGE KITCHEN TABLE, in kauri pine, square legs
 1023 SPLENDID KITCHEN TABLE, with marble top and back, turned legs, &c.
 1024 6 CAPITAL CEDAR CHAIRS, shaped backs, turned legs
 1025 NICOLL'S PATENT 3-ROLLER MANGLE, in good order
 1026 LARGE KITCHEN FENDER, in polished steel; Fire Irons, &c.
 1027 SUPERIOR LEVER TIMEPIECE, in carved wood case; in good order
 1028 SPLENDID CHINA DINNER SET, engraved, floral and scroll borders, blue edges; — pieces
 1029 CHINA DINNER WARE, white and gold; — pieces
 1030 do do do raised scroll edges; — pieces
 1031 do do do hand-painted — "Flowers, Leaves," blue edges; — pieces
 1032 China Breakfast and Tea Ware; — pieces
 1033 6 large china Meat Dishes
 1034 2 china Beef Tea Bowls and Plates, gold lines
 1035 2 majolica Jugs, "Fan" shape panels, decorated with "Birds," &c.
 1036 Set (3) china Jugs, floral decoration
 1037 2 brown earthenware Jugs
 1038 Majolica Jug; 3 china Jugs
 1039 Large blue enamel Jug
 1040 3 stone china Pudding Bowls, round
 1041 3 brown earthenware Tea Pots
 1042 China Egg Dish, fluted edge; 2 china Fruit Dishes, fluted edges
 1043 E.P. Cruet, glass bottles
 1044 Sundry Kitchen Cutlery and Plate
 1045 Glass Sugar Basin; glass Salt Cellar; glass Butter Dish; sundry Glass Ware
 1046 6 china Pudding Bowls (different shapes and sizes)
 1047 Large terra-cotta Mixing Bowl; yellow earthenware Bowl
 1048 3 stone china Pie Dishes, roller edges
 1049 3 china Pudding Bowls, fluted edges
 1050 10 stone china Pudding Bowls, assorted.
 1051 4 stone china Pudding Bowls; yellow earthenware Pudding Bowl
 1052 Pestle and Mortar
 1053 7 china Oyster Plates, "Shell" shape
 1054 6 small china Pudding Moulds; 3 earthenware Funnels
 1055 5 LARGE B.M. DISH COVERS, moulded handles
 1056 4 do do do smaller
 1057 B.M. Hot-water Plate; 2 B.M. Plate Covers, fluted; B.M. Plate Cover

- LOT
1058 2 wire Meat Covers
1059 Avery's Scales and Weights
1060 2 large japanned Canisters; 2 enamel Coffee and Tea Canisters
1061 5 do do do round, assorted sizes
1062 3 large copper Saucepans, brass handles
1063 3 do do do smaller
1064 Large block-tin Steamer
1065 3 agate Saucepans and Lids
1066 Blue enamel Saucepan; block-tin Saucepan
1067 Large agate Kettle
1068 Tin Brawn Mould; tin Tongue Presser
1069 Patent Potato Peeler, on stand
1070 Large stone Bread Crock, and Cover
1071 Stone Cream Crock, and Cover
1072 8 stone Jars, assorted sizes
1073 6 do smaller
1074 — stone Jam Jars
1075 — glass Preserve Bottles
1076 — tin Jam Cans
1077 12 bottles Curry Powder
1078 18 bottles Anchovy Sauce
1079 2 stone Foot Warmers
1080 B.M. Tea Pot; brown majolica Jug, "Figure" decoration
1081 7 wicker Table Mats
1082 10 Picnic Knives and Forks, wood handles
1083 2 patent Box Irons, and Stands
1084 6 Flat Irons, and Stand
1085 3 B.M. Pudding Moulds; 2 block-tin Pudding Bowls
1086 4 B.M. Jelly Moulds
1087 3 copper Jelly Moulds
1088 4 flat Cake Tins; 4 Pudding Moulds; 2 do, small
1089 3 Cake Tins, fluted; 2 do, with handles; 4 Cake Tins, deep rims; 2 do, square
1090 Egg Poacher; 3 B.M. Sponge Cake Tins
1091 Paté Pans; Shapes; Paste Cutters
1092 Sundry Tin Ware
1093 Patent Mincing Machine
1094 Lemon Squeezer; 2 Butter Pats; 2 Moulds; 2 wood Spoons; Potato Masher; iron Spoons; Funnel

- LOT
 1095 Skewers; Potato Peelers; Oyster Knives; Corkscrews, &c.
 1096 3 blue agate Cups and Saucers
 1097 CHERRY'S PATENT CHURN, in order
 1098 2 large tin Milk Dishes
 1099 Sundry Kitchen Utensils, to be allotted

Gullery.

- 1100 SPLENDID IRON SAUCEPAN STAND, perforated and embossed
 1101 7 enamelled iron Saucepans, and Covers
 1102 Large iron Kettle
 1103 SPLENDID COPPER FOUNTAIN, brass tap
 1104 2 large oval iron Boilers
 1105 Iron Stewpan; iron Saucepan; blue enamel Stewpan
 1105A Large copper Preserving Pan
 1105B Large brass Preserving Pan
 1106 4 Baking Dishes; 2 enamel Baking Dishes
 1107 Fryingpans; Gridirons; Vegetable Lifters
 1108 Agate Fryingpan; agate Bucket
 1109 4 large japanned tin Trays
 1110 5 enamel Milk Dishes
 1111 2 tin Milk Dishes; tin Milk Bucket; Skimmer
 1112 Toasting Fork; Meat Forks; Spoons; tin Potato Mashers
 1113 Large galvanised-iron Watering Can
 1114 Colander; tin Dipper; Funnel; 3 Steamers; 2 Flour Dredgers; Pepper
 Castor
 1115 Egg Whisks; Toasting Forks; Vegetable Slices; agate Ladle, &c.
 1116 Paste Board; Rolling Pin; Chopping Board
 1117 Spice Box; wire Sponge Rack; sundry Tin Ware
 1118 Patent Clothes Wringer; Washing Board
 1119 Pair Bellows; Shovels; Tongs
 1120 Sundries
 1121 do

Yard.

- 1122 3 large Demijohns
 1123 Folding Clothes Horse
 1124 CHERRY'S PATENT CHURN, large size
 1125 Kent's Patent Knife Cleaner

- LOT
 1126 2 large oval iron Boilers
 1127 Tin Steamer; iron Saucepan; tin Jug
 1128 Whisky Barrel, with nickel tap
 1129 Roll India-rubber
 1130 2 large leather Travelling Trunks
 1131 Strip coir Matting
 1132 Pair Housemaid's Steps
 1133 2 wire Bird Cages; wicker Bird Cage

Garden.

- 1134 2 large Garden Seats, iron frames and legs
 1135 2 do do do iron frames
 1136 2 do do do small

To be sold on MONDAY 11 o'clock sharp.

Outside Conservatory.

- 1137 HANDSOME AND MASSIVE FLOWER STAND, in ENAMELLED IRON, perforated and heavily embossed
 1138 LARGE FLOWER STAND, in ENAMELLED IRON, perforated and embossed, scroll legs, &c.
 1139 4 RUSTIC FLOWER STANDS, in wire work
 1140 5 LARGE TREE FERNS, in tubs, decorated with virgin cork
 1141 4 Flax Plants, in boxes
 1142 3 Dracænas, in boxes
 1143 4 Plants, assorted, in boxes
 1144 12 do do
 1145 12 do do
 1146 LARGE FIR TREE, in tub
 1147 9 Dracænas, in pots
 1148 12 Cacti, in pots
 1149 Peach Tree, in pot
 1150 2 Hoyas (Wax plants), in pots

Conservatory.

- LOT
 1151 9 Palms, in pots
 1152 4 Dracenas, in pots
 1153 Large Bird's Nest Fern, in pot
 1154 5 wire Hanging Fern Baskets
 1155 6 Pot Plants, round wall
 1156 28 Maiden-Hair Ferns, in pots
 1157 15 Ferns, assorted, in pots
 1158 22 Begonias, in pots
 1159 36 Plants, assorted, in pots
 1160 2 Orchids, in pots
 1161 Brass Syringe
 1162 Small pair Steps; Sundries
 1163 Lot Virgin Cork

Haddock.

- 1164 SPLENDID RED AND WHITE MILCH COW—"Beauty," perfectly quiet,
and a fine milker
 1165 — head Poultry
 1166 Large Fowl Coop
 1167 Quantity malleable iron Fencing
 1168 Carpenter's Bench
 1169 Grindstone, and Stand
 1170 Long Ladder; wood Forcing Frame
 1171 Lot Lumber; wire Netting
 1172 6 LARGE SICILIAN MARBLE SLABS
 1173 Large slate Slab

APPENDIX G

SUPPLEMENTARY LIST

ORCHIDS, FERNS & ETC.

540.	15 Plants
541.	12 Plants
542.	12 Plants
543.	Rot Orchids
544.	Rot Orchids
545.	2 Pots Orchids
546.	2 " "
547.	2 " "
548.	6 Plants
549.	2 Pots Orchids
550.	2 " "
551.	2 " "
552.	2 " "
553.	1 Rot Orchids
554.	2 Pots Orchids
555.	1 Large Pot Orchids
556.	1 Pot Orchids
557.	2 Pots Orchids
558.	MAIDEN HAIR FERN
559.	2 MAIDEN HAIR FERNS
560.	2 Orchids
561.	2 MAIDEN HAIR FERNS
562.	MAIDEN HAIR FERN, 3 YEARS
563.	5 Plants & Pots
564.	6 FERNS
565.	Coil WOSE
566.	LOT POT Plants
567.	

5 GRAMS TOTAL

LAWRENCE FRIPP

LAWRENCE FRIPP

MONDAY, 5th SEPTEMBER, 1949
at 10.15 o'clock



"Villa Alba," 44 WALMER STREET, KEW
Corner Nolan Avenue, a continuation of Studley Park Road

AUCTION

Furnishings

Works of Art. Player Piano
Antique Crystal. Chandeliers, etc.

Under Instructions from Lawrence Fripp, Esq.



On View Saturday from 10 till 5 o'clock

Leonard Joel Pty. Ltd.

Auctioneers & Valuers
362 LITTLE COLLINS STREET MELBOURNE



∴ Catalogue ∴

ORDER OF SALE

Starting at 10.15 o'clock in Kitchen, then to Maid's Room and Vestibule (Lot 336). To be followed by Lot 1 in Drawingroom, and follow through as catalogued, finishing with Yard and Plants.

DRAWING-ROOM

(To be sold at eleven o'clock sharp)

1. BORDERED AXMINSTER CARPET, size 26ft. x 17ft., with Linoleum Surround.
2. Pink Angora Wool Hearth Rug.
3. Pair Floral Bordered Poplin Curtains and Valance.
4. Well Made Occasional Settee upholstered in floral silk brocade.
5. Wing-Back Easy Chair upholstered to match settee, with walnut frame and cabriole legs.
6. Shaped Back Easy Chair, walnut frame, upholstered to match last two lots.
7. Double-Cushion Ottoman in silk brocade.
8. FINE IMPORTED INLAID MAHOGANY ENVELOPE FOLDING CARD TABLE with drawer.
9. Walnut Occasional Lady's Chair in silk.
10. Silk-Covered Cushion.
11. Uncommon Shield-Shape Plate Glass Fire Screen with brass frame.
12. FINE SMALL BOUDOIR GRAND "MELODANT ANGELUS" PLAYER PIANO by Wilcox & White, of brilliant tone. Enclosed in magnificent Mahogany Case. SUCH PIANOS ARE NOW HARD TO OBTAIN.
13. Walnut Duet Piano Seat upholstered in silk damask.
14. BEAUTIFUL VENETIAN CARVED WALNUT SHIELD-BACK ELBOW CHAIR superbly designed, with loose seat cushion.
15. BEAUTIFUL VENETIAN CARVED WALNUT SENATE SEAT of grotesque design, claw feet, and loose seat cushion.
16. Brass Smokers' Stand.
17. The Auctioneers wish to draw special attention to the TRULY MAGNIFICENT ANTIQUE VENETIAN CUT CRYSTAL TWELVE-BRANCH CHANDELLIER, converted to electric light. Undoubtedly the finest genuine old crystal chandelier seen for many years.
18. Circular Inlaid Rosewood Two-Tier Table.

Two Special Lots

(To be sold at 11.45 o'clock)

Lot 17. — A TRULY MAGNIFICENT ANTIQUE VENETIAN CUT CRYSTAL TWELVE-BRANCH CHANDELLIER, converted to electric light. In Drawingroom. Undoubtedly the finest old crystal chandelier seen for many years.

Lot 385. — BEAUTIFUL OLD VENETIAN CUT CRYSTAL FIVE-BRANCH CHANDELLIER, converted to electric light. In Bedroom No. 1.

19. Royal Dux Group, "Setters."
 20. Dragon Designed Cloisonne Bowl on carved rosewood stand.
 21. Brass Ash Trays and Miniature Tortoiseshell Guitar.
 22. VERY HANDSOME COLOSSAL IMPERIAL CLOISONNE COVERED VASE with shaped arms. It stands 38 inches high. Most beautifully ornamented with decorated inlays of birds and blossom.
 23. Finely Carved Rosewood 5-LEGGED PEDESTAL.
 24. Uncommon Zsolnay Large Restored Handled Vase from Budapest. It stands on a Panelled Zsolnay Pedestal.
 25. FINELY CARVED CHINESE ROSEWOOD CORNER CHAIR, designed with cherry blossom, and cushion.
 26. FINELY CARVED CHINESE ROSEWOOD CORNER CHAIR, designed with cherry blossom, and cushion.
 27. MAGNIFICENT LARGE ROSE DU BARRI LIMOGES VASE with hand-painted Venetian scene panel and gold borders. It stands 32 inches high.
 28. Oval Mother of Pearl Inlaid Chinese Pedestal, rouge marble top.
 29. BEAUTIFUL LARGE COVERED ROYAL VIENNA URN-SHAPED VASE standing 31 inches high, with hand-painted panels richly ornamented with gold.
 30. BEAUTIFUL ROYAL VIENNA VASE to match.
 31. Walnut Octagonal Table with under tray.
 32. Bronze Jardiniere.
 33. Carved Toot Wood Table.
 34. FINELY SCULPTURED CARRARA MARBLE BUST of "Girl with Lace Bonnet." It stands on green revolving Verde Marble Pedestal.
 35.—BEAUTIFUL-MAHOGANY-CHINA-DISPLAY CABINET with—plate—glass—shelves.
 36. Moore Bros. China Basket encrusted with water lilies.
 37. Pair Small Cloisonne Vases.
 38. Small Ruby Vase with stamped silver.
 39. Moore Bros. Centrepiece with Cupids.
 40. Small Ivory Carving, "Fisherman with Net," and Burmese Brass Figure.
 41. 2 Small China Dogs, "Violetta."
 42. Bavarian China Vase, "LOVELY KIDNEY-SHAPE FRENCH 2-TIER INLAID TABLE with ornolu mountings."
 44. Old Staffordshire Group.
 45. Small Cloisonne Vase, and Old Agate Vase.
 46. Pearl Iridescent Shell-Shape Jardiniere and Pedestal.
 47. Octagonal Shaped Table with Rail Undercarriage, and Silk Table Cover.

By *Walter Voss & Sons*
 LEONARD JOEL PTY. LTD., 362 Little Collins Street, MELBOURNE

48. Moore Bros. 3-Branch Candlabra.
 49. Brass Temple Lamp.
 50. French Ornolu Letter Rack.
 51. Mosaic Frame, 2 Vases and Bowl.
 52. Sculptured Carrara Marble Bust, "Girl with Butterfly."
 53. BEAUTIFUL TALL LONG-NECK CLOISONNE VASE ornamented with dragons.
 54. Chinese Wood Carving inlaid with silver.
 55. Cloisonne Vase ornamented with iris and wisteria.
 56. Large Sculptured Terra Cotta Figure, "Girl with Pitcher," on sculptured pedestal.
 57. Bronze Jardiniere with embossed border.
 58. Chinese Lacquer Pedestal.
 59. Walnut Octagonal Table with undertray.
 60. Large Amphora Centrepiece.
 61. Chinese Octagonal Plaque.
 62. Amphora Figure, "Boy with Pitcher."
 63. Royal Austrian Jug-shape Vase.
 64. Royal Australian Jug-shape Vase.
 65. BEAUTIFUL LARGE AMPHORA CENTREPIECE, "Dutch Girl and Child in Boat."
 66. Royal Austrian Handled Vase.
 67. Matching Vase, handles damaged.
 68. FINE LARGE AMPHORA FIGURE, "The Captive."
 69. Water Colour by Swinton Diston, "The Hill Road on the Gortz Mountains, India."
 70. Oil Painting by Croxford, "Coast Scene."
 71. Water Colour by A. Sinclair, "Lake."
 72. Oil Painting by Naylor Gill, "Landscape."
 73. 2 Oil Paintings on Opal Glass.
 74. Water Colour by Max Ludby, "By the Lake."
 75. Water Colour, "The Shack."
 76. Pair Japanese Water Colours in Plaited Cane Frames.
 77. Oval Gilt-Frame.
 78. Water Colour, "Mountain River."
 79. Water Colour by W. J. Wadhams, "River Scene."
 80. Water Colour, "The Pool."
 81. Water Colour by William Short, "Landscape."
 82. Oil Painting by R. Norton, "Whist the Billy Boils."
 83. 2 Oil Paintings.
 84. Water Colour by W. Sutherland.
 ENTRANCE HALL
 88. Bordered Axminster Rug, 9ft. x 4ft. 6in.
 89. Bordered Axminster Rug, 9ft. x 4ft. 6in.
 90. MAGNIFICENT LARGE FRENCH BRONZE FIGURE signed by E. Milliot.
 91. Carved Chinese Rosewood Pedestal.

LEONARD JOEL PTY. LTD., 362 Little Collins Street, MELBOURNE

92. Large Solid Brass Jardiniere designed with dragons.
 93. Carved Chinese Rosewood Pedestal.
 94. Solid Walnut Hallstand with large bevelled mirror back and rug box seat.
 95. Solid Walnut Hall Table with 2 drawers.
 96. Large Brass Vase with Eagle.
 97. French Bronze Vase with handles.
 98. FINE LARGE FRENCH BRONZE FIGURE, "Grape Picker."
 99. Fine Shaped Chinese Rosewood 6-Legged Pedestal.
 100. PAIR VERY FINE SCULPTURED ALABASTER MARBLE URN VASES ON PEDESTAL, each standing 8 feet high.
 101. LARGE OLD CHINESE TEMPLE BRONZE, "Kwa min Seated on Sacred Dog-Lion."
 102. Fine Carved Chinese Rosewood Table with rouge marble top.
 103. Pair French Bronze Relief Panels, "La Guerre" and "La Paix," in carved frames.
 104. Large Oil Painting by William Short, "A Summer Evening on the Goulburn."
 105. 2 Frames of each 3 Oil Paintings by T. S. Croxford.
 106. Hand-Painted Picture.
 107. Large Oil Painting by William Short, "Campaspe River."
 108. Oil Painting by Theo Walter, "Landscape," in finely carved frame.
 109. Pair Chenille Portiere Curtains.
 110. Aspidistra in Tub, and Door Mat.
 111. Oak Fuel Box.
 112. Cedar Hall Table.
 113. ANTIQUE MAHOGANY "BANJO" HANGING BAROMETER AND THERMOMETER.
 114. 6 Paintings.
 115. Fine Bronze Dinner Gong on Red Lacquer Stand.
 116. Cedar Butler's Tray on stand.
 117. Iron Hallstand.
 118. Large Toitoisesnell Back.
 119. Single Cross Cut Saw.

SERVERY (OF HALL)

122. Large Ice Chest.
 123. Stool, Piece Carpet, etc.
 124. Lot Glassware.
 125. Sundry Chinaware.
 126. Glassware.
 127. Sundries.
 128. Flower Aids, Piano Sconcers.

129. Lot Carpenter's Tools.
 130. Assorted Tumblers.
 131. Hot Water Jug and Coffee Percolator.
 132. Etched Water Jugs, Caraffe and Decanter.
 133. 3 Glass Bowls, 2 E.P. Cruets and E.P. Jam Dish.

DINING-ROOM

137. Bordered Axminster Carpet, 21ft. 6in. x 16ft. 7in.
 137a. Pair Long Drop Chenille Curtains and Valance.
 138. GRAND SOLID WALNUT SIDEBBOARD with mirrored back, fitted with cupboards and drawers.
 139. Matching Walnut Dinner Wagon.
 140. EXTENSION DINING TABLE with 5 extra leaves, extending to 14 feet.
 141. FINELY MADE AND WELL SPRUNG SETTEE upholstered in buttoned Morocco leather.
 142. WALNUT FRAMED EASY ARM CHAIR in Morocco leather, buttoned back.
 143. WALNUT FRAMED EASY ARM CHAIR in Morocco leather, buttoned back.
 144. WALNUT DINING-ROOM SUITE, of 2 Carver and 10 Upright Chairs upholstered in Morocco leather.
 145. Red Utrecht Velvet Table Cover.
 146. Leather Patchwork Cushion.
 147. Hand-Painted Leather Cushion, and Cushion.
 148. Large Chinese Bronze 2-Handled Jardiniere.
 149. Large Chinese Brass Jardiniere with dragons in relief.
 150. Carved Chinese Rosewood Squat Pedestal.
 151. 2 Oxidised Jardinieres, and Glass Vase.
 152. Carved Toon Wood Occasional Table.
 153. Large Bronze 2-Handled Vase.
 154. Octagonal 2-Tier Occasional Table.
 155. Large Bronze 2-Handled Vase.
 156. Wrought Iron Fire Grate with brass dogs.
 157. Brass Fire Set.
 158. Brass Fire Tidy.
 159. Pair Large Bronze Mounted Faience Ewar-Shaped Vases with cupids in relief.
 160. Tall Gold and Blue Floral China Jug Vase.
 161. Pair Uncommonly Designed Japanese Bronze Vases on stands.
 162. Tall Brass Vase with iris in relief.
 163. Chinese Lacquer Vase, and Crystal Vase.
 164. Fine Bronze and Marble Timepiece, surmounted with figure of a girl.
 165. Pair English China 2-Handled Vases.

PLATED WARE, CHINA AND CRYSTAL

166. VERY HANDSOME OLD PLATED 5-BRANCH CANDELABRA CENTRE EPERCNE with Heavy Cut Crystal Dish and 5 Hanging Baskets with Crystal Bowls. It stands on a plated mirrored base.
167. Large Oval 2-Handled E.P. Salver.
168. E.P. Hot Water Kettle on Spirit Stand.
169. E.P. Asparagus Dish with Tonges and Sauce Boat.
170. E.P. Sandwich Dish, and 3-Section Dish.
171. Small Walker & Hall Card Salver on feet.
172. Old Plated Fruit Comport.
173. Walker & Hall Plated Sauce Boat.
174. Walker & Hall Plated Egg Cruet.
175. Walker & Hall Plated Egg Cruet, complete with 6 Handled Egg Cups and 6 Spoons.
176. E.P. Sugar Bowl with Blue Liner, and Sugar Spoon.
177. E.P. Toast Rack.
178. E.P. Footed Sauce Boat and Tray.
179. 2 Silver-mounted Salt Shakers, 2 Serviette Rings, and 2 Small E.P. Vases.
180. Pair Gold and Blue Floral Vases (one damaged).
181. Carltonware Ash Tray. 4 vases, etc.
182. Pair Blue Pottery Vases.
183. Carltonware Dish.
184. 2 E.P. 4-Bottle Cruets.
185. Case of 4 E.P. Fruit Spoons, and Grape Scissors.
186. E.P. Oval Dish.
187. Round E.P. Salver.
188. E.P. Mounted Engraved Crystal Claret Jug.
189. E.P. Oval Entree Dish.
190. 2 E.P. 4-Bottle Cruets.
191. Ivory-Handled Bread Knife.
192. 6 E.P. Serviette Rings, Souvenir Sugar Spoon, Jam Spoon, Bread, Cake and Pickle Forks.
193. 2 Souvenir Spoons, and Strainer.
194. 4 Assorted Foreign Silver Tablespoons.
195. 11 Foreign Silver Tablespoons.
196. 8 Silver Teaspoons.
197. Carving Set in case.
198. Pair Silver-handled Salad Servers in case.
199. 6 E.P. Cake Forks in case.
200. 6 E.P. Table Knives.
201. 6 E.P. Table Knives.
202. 8 E.P. Dessert Knives.
203. 6 E.P. Dessert Knives.
204. 6 E.P. Dessert Knives.
205. Pair E.P. Poultry Carvers.

206. 12 E.P. Tablespoons.
207. 9 E.P. Tablespoons.
208. 12 E.P. Dessertspoons.
209. 12 E.P. Table Forks.
210. 12 E.P. Dessert Forks.
211. 6 E.P. Table Forks.
212. 6 E.P. Dessert Forks.
213. E.P. Crumb Scoop.
214. E.P. Soup Ladle.
215. 2 E.P. Sauce Lades.
216. 12 E.P. Teaspoons.
217. 12 E.P. Teaspoons.
218. 6 E.P. Asparagus Tonges.
219. 12 E.P. Teaspoons.
220. 6 E.P. Dessertspoons.
221. E.P. Cigarette Stand.
222. Plated Hot Water Urn.
223. Pair Sterling Silver Salt Cellars and Spoons in case.
224. Beautiful Mixed Pure White Dinner Service in Minton and Worcester China, with gilt crest. Total of 147 pieces.
225. 12 Matching Royal Worcester Tea Cups and Saucers.
226. 9 Matching Royal Worcester Coffee Cups and Saucers.
227. 6 Crown China Tea Cups and Saucers.
228. 6 Royal Albert China Tea Cups and Saucers.
229. 19 China Cake Plates.
230. 19 Aynsley China Fruit Dishes.
231. China Float Bowl and Flower Aide.
232. 6 Crystal Key Pattern Champagne Glasses.
233. 6 Crystal Key Pattern Champagne Glasses.
234. 5 6 Crystal Key Pattern Champagne Glasses.
235. 5 Crystal Key Pattern Claret Glasses.
236. 6 Crystal Key Pattern Port Glasses.
237. 6 Crystal Key Pattern Sherry Glasses.
238. 6 Crystal Key Pattern Sherry Glasses.
239. 6 Crystal Key Pattern Sherry Glasses.
240. 6 Crystal Key Pattern Sherry Glasses.
241. 8 Crystal Key Pattern Liqueur Glasses.
242. 6 Crystal Key Pattern Tumblers.
243. 6 Crystal Key Pattern Tumblers.
244. 6 Crystal Key Pattern Tumblers.
245. 4 Crystal Key Pattern Tumblers.
246. 8 Crystal Key Pattern Jelly Glasses.
247. 10 Crystal Key Pattern Custard Glasses.
248. 7 Crystal Key Pattern Finger Bowls.
249. 2 Crystal Key Pattern Finger Bowls.
250. 5 6 Crystal Key Pattern Finger Bowls.
251. 2 Crystal Key Pattern Decanters.
252. 2 Crystal Key Pattern Water Jugs.

- 253. 4 Crystal Butter Dishes.
- 254. 5 Crystal Violet Bowls.
- 255. 5 Crystal Butter Dishes.
- 256. 5 Crystal Liqueur Glasses.
- 257. 6 Crystal Champagne Glasses.
- 258. 8 Crystal Champagne Glasses.
- 259. 9 Tumblers.
- 260. 2 Crystal Decanters.
- 261. Crystal Caraffe and Tumbler.
- 262. Crystal Celery Vase.
- 263. Crystal Claret Jug.
- 264. 3-Bottle Spirit Tantalus.
- 265. Linen Tablecloth.
- 266. 14 Silk D'Oyleys.
- 267. Lot Assorted D'Oyleys and Mats.
- 268. Table Runners, etc.
- 269. 2 Tea Cosies.
- 270. Assorted Packs of Playing Cards.
- 271. Box of Bridge Scorers and Pencils.

PICTURES

- 272. 2 Oil Paintings by William Short, "Bush Track" and "Sun-light and Shadow."
- 277. Oil Painting by William Short, "Evening."
- 278. Oil Painting, "River Scene."
- 279. Oil Painting by F. Lindegg, "Moonlight."
- 280. 2 Oil Paintings by William Short, "Musk Creek" and "Rocks."
- 281. 2 Oil Paintings by William Short, "After a Snow Storm" and "Showery Weather."
- 282. Large Oil Painting by William Short, "Country Track."
- 283. 2 Oil Paintings by William Short, "Evening Glow" and "Graceburn River."
- 284. Large Oil Painting by William Short, "Winter's Evening."
- 285. 2 Oil Paintings by William Short, "Campaspie River" and "The Watts River."
- 286. Oil Painting by William Short, "Moonlight."
- 287. Oil Painting by William Short, "Trout Fishing."
- 288. Oil Painting, "Cattle in Stream."

LIBRARY

- 292. Axminster Carpet, 13ft. x 11ft., and Underfelt.
- 293. 2 Pairs Poplin Curtains.
- 294. Wing-Back Easy Arm Chair.
- 295. Wing-Back Easy Arm Chair.
- 296. SET OF 6 ANTIQUE MAHOGANY DINING CHAIRS and Mahogany Easy Arm Chair to match.

LEONARD JOEL PTY. LTD., 362 Little Collins Street, MELBOURNE

- 297. "His Master's Voice" Cabinet Gramophone with Electric Pick-up Arm.
- 298. UPRIGHT PIANO by Collard & Collard, in Burr Walnut case.
- 299. Burr Walnut Music Cabinet.
- 300. 2 Brass Vases, Ash Trays and Elephant.
- 301. FINE ANTIQUE CEDAR BOOKCASE with centre drawer and base cupboard.
- 302. Pair of Splendid Japanese Bronze Vases.
- 303. Shelf of Books.
- 304. Shelf of Books.
- 305. Shelf of Books.
- 306. 2 Royal Doulton Decanters.
- 307. 3 Royal Doulton Decanters.
- 308. 4 Pottery Dogs.
- 309. FINE ANTIQUE CEDAR SECRETAIRE BOOKCASE with cupboard.
- 310. 25 Vols. "The Encyclopaedia Britannica."
- 311. 10 Vols. "The European War, 1914-1917."
- 312. Shelf of Books.
- 313. Shelf of Books.
- 314. 4 Cushions.
- 315. Set of Fire Irons.
- 316. Octagonal Table.
- 317. ANTIQUE CEDAR BOOKCASE with drawer and cupboard.
- 318. "A.W.A." Cabinet Wireless.
- 319. Photogravure, "The Landing of the Anzacs."
- 320. Old Engraving, "For He's a Jolly Good Fellow."
- 321. 2 H. C. Christy Pictures, and Oil Painting.
- 322. Oil Painting by T. S. Croxford, "Seascape."
- 323. 2 Sets of 3 Oil Paintings by T. S. Croxford.
- 324. Oil Painting, "Dog," and 2 Prints.

BILLIARD ROOM

- 326. ALCOCK FULL-SIZE BILLIARD TABLE mounted on solid Blackwood Frame. Blackwood Billiard Cabinet with scoring board, ball compartments, cupboards and drawers. Revolving Cue Rack with 14 Cues, 3 Long Butts and 2 Rests. Wall Cue Rack with 10 cues, 2 butts and 2 rests, 2 baskets, pool pin balls, marbles, brush and 2 half circles.
- 327. Set Ivorite Billiard Balls.
- 328. Set 23 Snooker Balls in case.

LEONARD JOEL PTY. LTD., 362 Little Collins Street, MELBOURNE

- 329. Linoleum, Billiard Table Surround.
- 330. Couch in Leather.
- 331. 4 Vienna Chairs and Table.
- 332. Wall Clock.
- 333. 2 Electric Radiators.
- 333a. Pictures.

BIRD AVIARIES

(To be sold about 3.15 p.m.)

- 334. Wire Metal-Framed Bird Aviary, 15ft. x 8ft. x 8ft.
- 335. Wire Metal-Framed Bird Aviary, 15ft. x 8ft. x 8ft.

VESTIBULE

Richard Ward (To be sold at 10.45 o'clock)

- 336. Bordered Axminster Carpet, 12ft. x 9ft.
- 337. Vienna Bentwood Rocker Chair.
- 338. Large Majolica Jardiniere on Figured Pedestal.
- 339. Cane Lounge Chair.
- 340. Cedar 4-Drawer Office Table.
- 341. Revolving Top Piano Stool.
- 342. Cedar Side Table.
- 343. SET 4 ANTIQUE CEDAR BALLOON-BACK DINING CHAIRS.
- 344. Worn Axminster Carpet and 2 Bordering Rugs.
- 345. Japanese Raphis Palm.
- 346. Begonia on Metal Stand.
- 347. Mahogany Palm Stand.
- 348. 2 Japanese Raphis Palms.
- 349. 7 Assorted Pot Plants. *Unlabeled*
- 350. Pine Table.
- 351. Set 5 Vienna Chairs.
- 352. Cedar Mirrored-Back Sideboard with cupboards and drawers.
- 353. Cedar Dining Table.
- 354. Small Cedar Octagonal Table.
- 355. Marble Garden Table and Pedestal.
- 356. E.P. Cruet and Tea Pot.
- 357. E.P. Fruit Dish.
- 359. *Decorative Travertine*
- 359. *in Sandstone* STAIRS AND LANDING

- 360. Stair Carpet and Brass Rods.
- 361. Large Oil Painting.
- 362. 2 Runners Blue Bordered Axminster Carpet.
- 363. Lino on Upstairs Landing.
- 364. Oak Serving Table.

LEONARD JOEL PTY. LTD., 362 Little Collins Street, MELBOURNE

- 365. Oil Painting by J. F. Norton, "Bush Scene."
- 366. Coloured Print.
- 367. 4 Pictures.
- 368. 4 Water Colours and 2 Pictures.
- 369. Old Oil Painting.
- 370. Terra Cotta Figure on Pedestal.
- 371. Odd Toiletware and Gipsy Table. *Unlabeled*
- 372. *Pair Steps*. *Unlabeled*
- 373. 58 Pairs Net Curtains.
- 374. "Vampire" Electric Vacuum Cleaner.
- 375. "Bissells" Carpet Sweeper and Broom.
- 376. Australian Flag.

BEDROOM No. 1

- 379. Bordered Axminster Carpet, 16ft. 9in. x 12ft. 10in.
- 380. Well made BIRD'S EYE MAPLE BEDROOM SUITE, comprising Lady's Wardrobe, Large Gent's Wardrobe, Chest of Drawers, Dressing Table and Washstand.
- 381. Bird's Eye Maple Matching Wardrobe.
- 382. 2 Cane-Seated Chairs.
- 383. Shaped Table with Undertray.
- 384. Small Stool with drawer.
- 385. MAGNIFICENT OLD VENETIAN CUT CRYSTAL 5-BRANCH CHANDELLIER converted to electric light. This Chandelier will be sold at 11.45 o'clock.

- 386. Sterling Silver Dressing Table Set and Alarm Clock.
- 387. 4 Sterling Silver Photo Frames. *Unlabeled*
- 389. Shaped Pine Table.
- 390. Invalid's Bedside Table.
- 391. Brass 4ft. 6in. Bed and Wire.
- 392. 4 Cushions.
- 393. 2 Eiderdown Quilts.
- 394. 3 Bedspreads.
- 395. 3 Bedspreads.
- 396. Sundry Pieces of Linen & 2 Quilts
- 397. Upholstered Box Couch.
- 398. 2 Easy Arm Chairs.
- 399. Toiletware.
- 400. Limogue Toilet Pieces, etc.
- 401. 2 Axminster Mats, and Cushions.

BATHROOM

- 403. Towel Rail, Chair and Lino.
- 404. Cedar Shaving Stand.
- 405. Mahogany Commode.
- 407. Bordered Axminster Carpet, 16ft. 4in. x 14ft. 4in., with Underfelt and Lino Surround.

BEDROOM No. 2

LEONARD JOEL PTY. LTD., 362 Little Collins Street, MELBOURNE

v. 108

- 408. 3 Canse-Seated Chairs.
- 409. Walnut Washstand and Pedestal Table.
- 410. 4ft. 6in. Brass and Enamel Bed with Wire and Horseshair Mattresses.

- 411. Bedspread, Pillows and 2 Bolsters.
- 412. Pair Net Curtains.
- 413. Toiletware.

414. ^{Decorative Iron} ~~Decorative Iron~~ ^{Bedroom, Pictures etc.} ~~Bedroom, Pictures etc.~~ **BEDROOM No. 3**

- 415. Bordered Axminster Carpet and Lino Surround.
- 416. **PINE BEDROOM SUITE** of Wardrobe, Dressing Table, Washstand and Chair.
- 417. Pair Brass and Enamel 3ft. Bedstead, Wires and Horsehair Mattresses.

- 418. Toiletware.
- 419. ^{2 Wood Cases, Ironing Box, Pictures} ~~2 Wood Cases, Ironing Box, Pictures~~ **SEWING ROOM**

- 420. Carpet and Lino.
- 421. "Wertheim" Drop-Head Sewing Machine.
- 422. Framed Couch.
- 424. Mirrored-Door Wardrobe.
- 425. Pine Table.
- 426. Stool, Ironing Board.
- 427. ~~Canses-Frank~~ ^{2 Gas Rines, Iron Box & Case} ~~Canses-Frank~~

UPSTAIRS SITTING ROOM

- 429. Bordered Axminster Carpet, 15ft. 3in. x 12ft. 3in.
- 430. Upholstered 2-Sectional Conversational Settee.
- 431. 2 Cushions.
- 432. Toon Wood Table.
- 433. Inverted Floor Lamp.
- 434. 4-Fold Silk Screen.
- 435. Pair Satsuma Vases.
- 436. Small Coffee Table with Undertray.
- 437. Lacquered Centre Table.
- 438. Leadglass Door Music Cabinet.
- 439. Pair Austrian Jug-shaped Vases.
- 440. 5 Pictures and Painted Mirror.
- 441. Pewter Smoker's Stand.
- 442. 2 Vols. "The International Gallery" and 2 Vols. "Selected Pictures."

443. Toilet Cupboard, Chair and Mirror in Bathroom.
^{2 Seats, 2 Glass Vase, Rectangular Box etc.} ~~2 Seats, 2 Glass Vase, Rectangular Box etc.~~ **BEDROOM No. 4**

- 445. 2 3/4 Piece Modern Oak Bedroom Suite.
- 446. Bedstead and Mattress.
- 447. Carpet and Lino.

v. 108

- 418. Bedroom Chair.
- 419. Marble Top Washstand.
- 450. Lot of Vols. "Punch."
- 451. 2 Bridge Tables.
- 452. 2 Bridge Tables.
- 453. 2 Trouser Presses.

454. ^{Small Green Table} ~~Small Green Table~~ **KITCHEN AND SCULLERY**
^{Old Ironing Box, Washstand etc.} ~~Old Ironing Box, Washstand etc.~~ (To be sold at 10.15 o'clock)

- 455. Marble-Top Iron-Frame Kitchen Table.
- 457. Lot Kitchen Chinaware.
- 458. Lot Glassware.
- 459. Kitchen Utensils.
- 460. Set of Scales and Weights.
- 462. 2 Hanging Scales.
- 463. Earthenware-Casserole.
- 464. 2-Door Kitchen Safe.
- 465. Kitchen Safe.
- 466. Old Iron Fender.
- 467. Iron Kettle and 2 Iron Boilers.
- 468. Large Brass Preserving Pan.
- 469. Pine Cupboard.
- 470. 2 Old Kitchen Chairs.
- 471. Pine Kitchen Table.
- 472. 2 Electric Irons.
- 473. Electric Toaster.
- 474. Enamelware.
- 475. 2 Minceers.
- 476. Silver Bell Alarm Clock.
- 477. Kitchen Cutlery.
- 478. E.P. Sauce Boat on Stand, and Small Tray.
- 479. 4 Aluminium Saucepans.
- 480. Colander, Jugs, Saucepan, etc.
- 481. 2 Stools & ^{Upholstered} ~~Upholstered~~
- 482. METROPOLITAN GAS CO. GAS STOVE.
- 483. Bucket, Dipper, etc.
- 484. 4 Iron Saucepans.
- 485. E.P. "Robin" Teapot.
- 486. Chair, Clothes Basket, etc.
- 487. Mangle.
- 488. ^{Rectangular Gas Stove} ~~Rectangular Gas Stove~~

PASSAGE

- 490. 2 Large Bins.
- 491. 3 Small Bins.
- 492. Large Wood Box.
- 493. Pine Kitchen Table.
- 494. Tall Step Ladder.

- 495. Lot of Screw-Top Jars.
- 496. Earthenware Jars.
- 497. Croquet Set.
- 498. Lot of Picture-Frames-

MAID'S ROOM
(To be sold at 10.35 o'clock)

- 502. Worn Axminster Carpet.
- 503. Cedar Chest of 5-Drawers.
- 504. 2 Antique Pine Chairs.
- 505. Bedside Table and Kitchen Table.
- 506. 2 3ft. x 4ft. 6in. Bed and Wire Mattresses.
- 507. Antique Pine Duchesse Chest.
- 508. Pine Wardrobe with Centre Mirror and Base Drawer.
- 509. Enamel Duchesse Chest.

YARD
(To be sold at end of sale)

- 512. "REXMOW" LAWNMOWER.
 - 513. Iron Wheelbarrow.
 - 514. Iron Wheelbarrow.
 - 515. "Qualeast" Lawnmower.
 - 516. Garden Hose.
 - 517. 2 Pairs Steps.
 - 518. Garden Tools.
 - 519. Garden Hose.
 - 520. Scythe, Lawn Edger.
 - 521. Garden Hose.
 - 522. Crowbar, etc.
 - 523. Jarrah Garden Stakes.
 - 524. 2 Grindstones.
 - 525. Lot Tools.
 - 526. 3 Wire Seeding Frames.
 - 527. Scythe.
 - 528. Timber.
 - 529. Watering Can, Hose Reel.
 - 530. Iron-Frame Garden Seat.
 - 531. Iron-Frame Garden Seat.
 - 532. Iron-Frame Garden Seat.
 - 533. 2 Large Clam Shells.
 - 534. 2 Door Scrapers.
 - 535. Carpenter's Tools, 2 Small Shells
- Salv. Bricks & Pottery Also
Salv. Scrap Ramp

IN GLASSHOUSE

To be sold per Supplementary List at end of Sale
ORCHIDS, FERNS, ETC.

VALUATION

Made by

LEONARD JOEL PTY. LTD.

Valuers, Auctioneers, Real Estate

362 LITTLE COLLINS STREET
MELBOURNE

Phone MU 2893
of

FURNITURE ETC.

at

44 Walmer Street, Kew

in the

Estate of Esther Fripp

under instructions
from

L. FRIPP

DRAWINGROOM

Bordered Axminster Carpet 26' x 17'
Pink Wool Hearth Rug
Pr. Poplin Curtains & Valance
Settee & 2 Easy Chairs in Silk Brocade
Set 6 Cedar Occasional Balloon Back Chairs
Carved Walnut Italian Chair with Silk Seat Cushion
Carved Chinese Rosewood Carver Chair and Cushion
Carved Walnut Italian Senate Chair
Upholstered Scooped Seat in Hand Woven Tapestry
Double Cushion Ottoman
Carved Chinese Rosewood Carver Chair with Cushion
Walnut Lady's Occasional Chair in Silk Tapestry
High Back Carved Walnut Occasional Chair in Silk Tapestry
5 Cushions
* Japanese 2 Fold Lacquer Screen overlaid Carved Ivory &
Mother Pearl Rosewood Frame
Kidney Shape French Inlaid Two Tier Table
Inlaid Chinese Rosewood Jardiniere Table
* Carved Chinese Rosewood Cabinet
Walnut Octagonal Table
Maltese Silk Lace Table Cover
Nest 3 Fit-in Tea Tables
Inlaid Rosewood Circular 2 Tier Table
Chinese Black Lacquer Pedestal
Pearl Inlaid Chinese Pedestal, Marble Top
Inlaid Mahogany Envelope Folding Card Table
2 Pearl Inlaid Chinese Floor Tea Tables
Brass Smokers Stand
Glass Brass Framed Fire Shield
Mahogany Small Boudoir Grand Melodent Angelus Player
Piano in Mahogany Case, 132920

Walnut Rust Music Stool
 Painted Solway Large Vase on Matching Pedestal
 Carved Chinese Wooden Silver Inlaid Figure
 Damaged Moore Bros. Basket Bowl
 Pr. Small Japanese Vases
 Pr. Long Neck Grey Cloisonne Vases
 Royal Vienna Plaque, painted Girl Centre
 Wooden Covered Centre Vase encrusted with Flowers & Cup-
 ids
 Royal Doulton Vase "Cawdor Castle"
 Pr. Satsuma Vases
 Brass Metal Letter Rack
 Bavarian China Vase "Girl Panel"
 Chinese Brass Temple Lamp
 Staffordshire Group "Boy & Girl"
 Small Cloisonne Vase, Floral Encrusted Vase, Flower Vase
 Doulton Bewars Jug & 3 Ornaments
 Amphora Centrepiece of Boy carrying Basket
 Chinese Octagonal Plaque
 Pearl Shell & Gouze
 Cloisonne Bowl on Rosewood Stand
 2 China Dogs, Miniature Mandolin & Ashtray
 Bronze Jardiniere
 Pridescent Shell Shaped Jardiniere & Pedestal
 Brass Jardiniere
 Sculptured Terra Cotta Figure on Pedestal
 Pr. Pr. Covered Royal Vienna Urn Shaped Vases
 Imperial Satsuma Basket of 7 Pieces on Indian Brass Tray
 Sculptured Carrara Marble Bust on Verde Marble Pedestal
 Large Fine Amoges Vase with Hand Painted Venetian Scene
 Panel
 Venetian Glass Jug Shape Vase
 3 Early Venetian Glass Vases
 Hand Painted Austrian China Vase with Gilt Arms
 Amphora Centrepiece, Dutch Girl in Boat
 Carved Ivory Pitcher & Shell Brass Figure
 Ruby & Silver Glass Vase
 Bohemian Gold & Clear Glass Vase
 Austrian Jug Shaped Vase
 Doulton Vase "Strancally Castle"
 Austrian Jug Shape, Damaged Austrian Vase
 Amphora Figure "Boy with Pitcher"
 Amphora Figure "Man in Chains"
 Carrara Marble Bust "Girl with Bonnet" & Green Verde
 Marble Pedestal
 Amphora Group "Setters"
 3 Ornaments
 Carrara Marble Bust "Boy with Butterfly"
 Very Large Japanese Cloisonne Covered Vase with Handles
 decorated with Cherry Blossom & Birds on a Carved
 Cherrywood Pedestal
 Water Colour by Swinton Diston "A Hill Road on Gotz
 Mountain, India"
 Oil Painting "Coast Scene"
 Water Colour by A. C. Claire "Lake Scene"
 Oil Painting by Maylor Gill "Landscape"
 2 Oil Paintings on Opal Glass in Carved Frames
 Water Colour by Max Ludby "By the Lake"
 Water Colour "Snack"
 Pr. Japanese Water Colours in Plaited Cane Frames
 Water Colour "River & Mountain Scene"
 Water Colour by W. J. Radham "River Scene"
 Water Colour "The Pool"
 Water Colour by William Short "Landscape"
 Oil Painting by Naughton "While the Billy Boils"

Water Colour "The Rapids"
Oil painting "The Grose River"

ENTRANCE HALL

2 Blue Axminster Rugs
Walnut 2 Drawer Hall Table
Chiming Modern Grandfathers Clock
Walnut Hall Stand
Cast Bronze Figure of Boy on Carved Chinese Rosewood
Pedestal
Chinese Brass Vase with Birds
Brass & Metal Vase
Large Chinese Temple Dog Lion with Figure of Kwannin
Carved Chinese Circular Table with Rouge Marble Top
Pr. Very Tall Alabaster Marble Pedestal Vases
Cast Bronze Figure "Boy on Carved Rosewood Pedestal
Large Brass Jardiniere
Carved Chinese Rosewood Pedestal
Plant Stand
Jacobean Oak Fuel Box
Cedar hall Table
Damaged Banjo Shape Old Barometer & Thermometer
Bronze Gong on Red Lacquer Stand
Iron Hall Stand
Cedar Butlers Tray on Stand
Pr. Chenille Portier Curtains
Pr. Bronze Cast Framed Wall Panels
Large Oil Painting by William Short "Compaspie River"
Large Oil Painting by Short "A Summers Evening"
2 Framed 3 Panelled Pictures by Croxford
Coloured Print "Cupid"
Oil Painting by T. H. Walter "Landscape"
6 Framed Pictures
Tortoiseshell

DININGROOM

Bordered Axminster Carpet 21' 6" x 16' 7"
Walnut Sideboard
Walnut Dinner Waggon
Kauri & Blackwood Extension Dining Table
Blackwood & Walnut Dining Suite of Settee, 2 Carver, 2
Easy & 10 Upright Chairs upholstered in Leather
Brass Fire set of Fender, Brasses, 2 Dogs, Standard Set
Fire Grate with Supporting Dogs
5 Cushions
Pr. Chenille Curtains
Red Chenille Table Cover
Octagonal Table
Large Brass Jardiniere with Carved Rosewood Pedestal &
Palm
Large Bronze Jardiniere
Large Japanese Bronze Vase with Elephant & Eagle etc
Tall Carved Chinese Rosewood Pedestal
Pr. Bronze & Faience Ewer Shape Vases
Bronze Figure Timepiece
Cloisonne Vase, Wisteria & Iris
Blue & Gold Jug Shape Vase
Pr. Blue Cloisonnes, Westeria
Pr. Japanese Bronze Vases
Covered Royal Worcester Vase with Stem, Powder Blue
Covered Royal Worcester Vase with Arms
Pr. Small Cloisonne Vases
Tall Slender Neck Cloisonne Vase (Dragons)
Pr. Japanese Vase, Crystal Vase

2 Copper Jardinieres
 2 Blue & Gold Decorated handled Vases
 2 Blue Pottery Bowls
 Large Japanese Bronze Vase with Tusk Arms
 Large Bronze Vase with Dragon Arms
 Fr. English Floral decorated Vases
 S.P. Candelabra pergne with Mirror Base, 6 Crystal
 Dishes, one restored
 S.P. Hot water Kettle on Spirit Stand
 S.P. Fruit Compot
 S.P. Asparagus Dish with Monograms
 S.P. 3 Branch biscuit, Cheese & Butter Dish
 S.P. Carved Silver on Claw Feet
 S.P. Biscuit Trough
 S.P. Oblong Bread Tray
 S.P. Cake Dish with 2 Hammerly China Plates
 S.P. 6 Egg Cup Cruet & Spoons
 2 S.S. Sauce Boats
 2 Sterling Silver Salt Cellars
 S.P. Toast Rack
 S.P. Sauce Boat on Dish
 S.P. Milk Jar, Sugar Basin, 2 Salts, 2 Serviette Rings
 Case 2 pr. Nut Crackers
 Bread knife, 3 Fish knives & Forks etc
 6 S.P. Cake Forks in Case
 S.P. 1 pr. Spoons & Sugar Tongs
 Laundry Table Linen
 18 Crystal Ray Pattern Champagne Glasses
 20 Assorted Wine Glasses
 2 Decanters, 2 Water Jugs
 16 Assorted Wine Glasses
 13 Finger Bowls
 22 Assorted Tumbler's
 8 Licteurs, 3 Early Glasses, & 9 Custard Glasses
 2 pr. Lenses, Violet Vases
 Doulton elegant set of 18 Pieces
 6 Shelley China Tea Cups, Saucers & Plates
 18 Royal Worcester Coffee Cups & Saucers with Crest
 Cut Crystal Basket & Cut Crystal Bowl
 3 Cut Crystal Bowls
 Small Bowl, Laundry Crystal
 S.P. Trophy Cup, Monogrammed
 S.P. Mounted Crystal Claret Jug
 2 Breakfast Cruets, 2 Specimen Vases
 S.P. Oval Antree Dish
 Doulton Dewars Whiskey Jug
 S.P. Oval Afternoon Tea Silver
 2 Breakfast Cruets & Sugar Basket
 Coffee Urn
 Marlton Ware Bowl & Ashtray

Oil Painting by William Short "Musk Creek" & "After the
 Snow Storm"
 Large Oil Painting by William Short "Country Track"
 Oil Painting by William Short "Showery Weather"
 4 Oil Paintings by William Short "Compaspie River", "Even-
 ing Glow", "Grac burn River", "Walls River"
 Large Oil Painting by William Short "Winters Evening"
 2 Oil Paintings by William Short "Moonlight" & "Trout
 Fishing"
 Oil Painting "Cattle in Stream"
 3 Oil Paintings "Bush Track", "Sunlight", "Rocks"
 Oil Painting by William Short "Evening"
 Oil Painting "River Scene"

Oil Painting by Lindegg "Moonlight"

LIVING ROOM

Wminster Carpet 13' x 11'
Parogany set of 1 Easy & 6 Upright Chairs
2 Wing Back Saddlebag Easy Chairs
Canegrass Easy Chair
Revolving Top Circular Card Table
Cedar Secretary Bookcase
Cedar Bookcase with Drawer
Old Upright Grand Piano by Collard & Collard in Walnut Case
Inlaid Walnut Music Cabinet
Octagonal Table
H.M.V. Cabinet Gramophone
Radiola Cabinet Wireless
Cedar Bookcase
Marble Timepiece
Pr. Japanese Bronze Vases
4 Boulton Dewars Whiskey Jugs
4 Jugs etc
Chests & Bookend
15 Pictures

KITCHEN

Large Ice Chest
4 Trays
White Royal Worcester Monogrammed Dinner Set
Mundry Glass
P. Pie Dish, P. Mounted Salad Bowl & Cruet
13 Tumblers
Assorted Glass & Crystal
Golden Glass Water Set
Improved Glass Wine Jug, Cellery Vase, Goblet
Assorted Glass Tumblers & Wines
4 Hollow Stem Champagne Glasses
Assorted Glassware
P. Wine Salver
Pudding Bowls, 3 Teapots
China Jam Dishes, Cake Plates etc
6 Crown China Tea Cups & Saucers & 6 Royal Albert Cups
& Saucers, 1 Cake Plate, Cup & Saucer
Copper Coffee Urn on Stand
Assorted Royal Souvenir Pieces
French Coffee Percolater, Brass Kettle
Glass Fruit Cup Jar, Sundry China Ware

BALL ROOM

Borderd Wminster Carpet
Chair Matting & 2 Rugs, worn
Much Worn Wminster Carpet
4 Cedar Balloon Back Chairs
Cedar Toilet Table
2 Carved Teon Wood Tables
Antwood Rocker Chair
Cane Lounge Chair
Ejolica Jardiniere & Pedestal
Cedar 4 Drawer Office Table
Revolving Piano Stool
Pine Table
6 Vienna Chairs
Cedar Sideboard
Cedar Dining Table

2 Chinese Raphus Palms
Begonia etc
W.P. teapot, Cake Dish, Cutlery, Cruet

STAIRS & LANDING

Worn Stair Carpet, Damaged Oil Painting
Landing Runner
Hall Table, Gypsy Table & Pedestal
Lot Pictures

BEDROOM NO. 1.

Bordered Axminster Carpet 16'9" x 12'10"
Birds Eye Maple Bedroom Suite of 3 Wardrobes, Dressing
Table, Washstand, Chest & Drawers & 2 Chairs
2 Prs. Net Window Curtains
Brass 4'6" Bed & Wire & Hair Mattresses
Flisk Radiola Mantle Wireless
Alarm Clock
Fox Bedroom Couch
Shaped Pine Table, Invalids Bedside Table
Pearline Toilet Set
2 Easy Chairs
Shaped Oak Table & Dressing Table Stool
Stone Artan Fur Cape
Silver Fox Fur Choker
Moore Bros. China Candlestick
Silver Framed Mirror & 8 Photo Frames
Silver Toilet Dressing Table Pieces & Clock
2 Limoges Scent Bottle & Candlestick

BATHROOM

Sewing Stand, Towel Rail, Chair & Commode
Laundry Linen

BEDROOM NO. 2

Bordered Axminster Carpet 16'4" x 14'4", Much worn
Walnut Bedroom Suite of Wardrobe, Dressing Table, Wash-
stand, Pedestal Cupboard & 3 Chairs
Toilet Ware
Blackwood Octagonal Table
Blackwood Dressing Table Stool, Seagrass Chair
3 Prs. Curtains
4'6" Brass & Enamel Bed, Wire & Horse Hair Mattresses &
Pillows

BEDROOM NO. 3

Bordered Axminster Carpet 14' x 8'
Pine Bedroom Suite of Wardrobe, Dressing Table, Washstand
& Chair
Pr. Enamel & Brass 3' Beds with Wires & Hair Mattresses
Toilet Ware

DRESSING ROOM

Worn Carpet
Pine Mirrored Door Wardrobe
Teal Table, Curtains & Cane Panelled Couch
Bertheim Drop Head Sewing Machine
4 Fold Japanese Screen

Conventional Settee
2 Upholstered Shell Shape Back Easy Chairs
Inlaid Walnut Lady's Writing Davenport
Round Lacquer Table
Blackwood Music Cabinet
Floor Lamp & Shade
Carved Teon Wood Table, Octagonal Table & Indian Cover
Ebony Table, 4 Volumes Gallery Pictures
4 Pictures, 3 Plaques
Rosewood Clock
Pr. Painted Japanese Vase.
Pr. Jug Shaped Vases
Moore Bros. China Centrepiece of Cupids
Bathroom Chair, Mirror, Cupboard

BEDROOM NO. 4

Worn Out Carpet
Oak Gents. wardrobe
Oak Dressing Table
Washstand & Chair

SET ROOM

4 Folding Bridge Tables
Carving set in Case
300 Carvers
Pr. Meat Carvers
12 Table Spoons
12 Table Forks
12 Dessert Forks
L.S. Crumb Scoop
Pr. Salad Servers with Crystal Handles
2 L.S. Sauce Ladles
1 Lead Fork etc
8 Red Pearl handled Fruit Knives & Forks
12 Teaspoons
9 Teaspoons
6 Old Georgian Silver Teaspoons & 1 Odd Spoon
6 Asparagus Tongs
6 Dessert Forks
12 Teaspoons
12 Dessert Spoons
6 Table Forks
12 Assorted Foreign Silver Table Spoons & Spoon
12 Monogrammed Large Table Spoons
12 Dessert Spoons
Soup Ladle
6 Dessert Spoons
2 Sugar Sifter Spoons, 2 Odd Table Spoons
Case Fruit Servers

KITCHEN

Steel Framed Marble Top Table
Pine Top Table, cracked
Bender, Chair & 2 Safes
Cups & Saucers
2 Iron Boilers
Lundry Crockery Ware etc.
Enamel Preserve Pan
Stensils
5 Aluminium Saucepans, Colander

Electric Griller
Buckets etc.
Long Ladder, Brooms, Brushes, Bins

MAID'S ROOM

Pine Wardrobe
Pine Duchesse Chest
Green Painted Duchesse Chest
Cedar Chest of 5 Drawers
Iron Bed, Bedding, Table, Chair, Carpet & Table

YARD

Garden Tools etc
Assorted Plants

APPENDIX I

VILLA ALBA

Walmer Street, Kew

An investigation of the interior decoration
including essential emergency conservation.

Prepared for: The Chairman and Members of
The Villa Alba Preservation Committee

Prepared by : KOSINOVA THORN

Aug.-Sept. 1986