

THE ROYAL HISTORICAL SOCIETY OF QUEENSLAND SIGNIFICANCE ASSESSMENT OF THE MUSEUM COLLECTION



**Judith McKay
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Cover: Pollock furniture carved ornament, c.1870s

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Commissariat Store, Brisbane

PART 1

1 EXECUTIVE SUMMARY

The Royal Historical Society of Queensland (RHSQ),¹ founded in 1913, is Queensland's oldest historical society and has its headquarters in Queensland's oldest occupied building, the Commissariat Store, Brisbane, built initially by convicts. The RHSQ is an active organisation with a full program of activities. It publishes a monthly *Bulletin*, a quarterly *Queensland History Journal* and other occasional publications; maintains three websites,² a monthly lecture program and a shop; provides research services; presents various medals and awards; mounts several exhibitions a year; and hosts history conferences, of which there will be four this year, including one in Cooktown, far north Queensland. The Society also hosts an annual Queensland Day Dinner on 6 June to celebrate Queensland's separation from New South Wales, and an annual Separation Day cocktail event on 10 December to mark the day on which separation actually occurred. Since 1964 the RHSQ has been trustee of the Dig Tree Reserve on the bank of Cooper Creek, far western Queensland, a site associated with the Burke and Wills expedition.

A not-for-profit voluntary organisation, the RHSQ seeks government grants for specific projects, but relies mostly on its membership, donations, and museum admissions for its income. It is governed by an elected council and has committees overseeing its various activities. Apart from a paid Manager, all its activities are run on a voluntary basis.

The RHSQ has outstandingly significant library and museum collections, almost all of which have been acquired by donations and bequests. Of these collections, the Welsby Library is best known, being accessible to members and visitors and featured on the Society's website and in publications. The museum collection, the subject of this report, is not so well known, being



Commissariat Store, middle floor displays

¹ The RHSQ received the royal prefix in 1959.

² The RHSQ's three websites are: www.queenslandhistory.org.au which is the Society's main website; www.commissariatstore.org.au which is the Commissariat Store Museum website; and www.thedigtree.com.au which is the Dig Tree website.

mostly inaccessible and poorly documented. It comprises about 10,000 artefacts recording the political, economic and, to a lesser extent, social and cultural aspects of Queensland's history since European settlement. The collection is encyclopaedic in scope and includes explorers' trees (sections of trees blazed by explorers), models, commemorative items, weapons, ship relics, mining relics, items from buildings and places, tools, instruments, prison items, medals and badges, Indigenous artefacts, artworks, portrait busts, furniture, silver, clocks, costume, kitchen and laundry equipment, toys, and personal items.

When the RHSQ began collecting historical artefacts it had little competition in Queensland, for it was not until 1966 that the Queensland Museum established a history section and specialist museums were yet to emerge. Hence it was able to secure material of outstanding significance that would normally have gone to state collections, and without its efforts much of this material would have been lost. Over the years the RHSQ museum collection has expanded fairly indiscriminately and its documentation has been sporadic and inconsistent. Though there have been some attempts to deaccession unwanted material from the collection, largely prompted by its many moves, it remains unmanageable and significant material is being swamped by a volume of lesser material. While other aspects of the RHSQ's operations have become increasingly professional and well managed in recent years, the museum collection has been relatively neglected.

This report makes various recommendations relating to the future management of the museum collection. However, some would be beyond the RHSQ's ability to implement as a self-funded organisation without external support. Other recommendations could be achieved by the Society redirecting its priorities to give the collection more attention and adopt professional museum practices. It should encourage some of its historian volunteers to turn their skills to addressing the deficiencies in the collection's documentation.

In short, the RHSQ should recognise that three-dimensional artefacts are more difficult and costly to maintain than library materials and will need better care if they are to survive. It should be realistic about the costs and responsibilities involved in managing museum collections to professional standards, and note that most of the peak historical societies in other states do not attempt to maintain museum collections, the only comparable one being smaller and less diverse.

2 METHODOLOGY

This Significance Assessment of the RHSQ museum collection was undertaken under the guidelines of the National Library of Australia's Community Heritage Grants program, which are accepted as a benchmark for assessing cultural material. As recommended, the assessment is based on the guide *Significance 2.0: A Guide to Assessing the Significance of Collections*, 2009.

The project involved consultant Dr Judith McKay making a series of visits to the RHSQ's Commissariat Store headquarters and its remote store at Stafford between April and June 2021 to study the museum collection and related documentation, and to consult RHSQ members. To gain an overview of the RHSQ and its history, the consultant read relevant articles by Peter Biskup and Dr Ruth Kerr. To study the museum collection and its management over time, she searched the old RHSQ accessions register, the museum database and photographs; consulted policy documents; and made inspections of material on display and in storage, though some stored material was inaccessible. She also searched museum correspondence to establish what material had been deaccessioned or loaned to other museums and historical societies.



Lunch-time lecture at the Commissariat Store



Bisque figurine of Queen Victoria



In dealing with the most significant items, she undertook research using Trove and other sources, and, with the assistance of RHSQ members Elizabeth Nunn, Dr Kay Cohen and Dr Ruth Kerr, consulted material in the RHSQ's Welsby Library. In assessing comparative collections, she searched websites of historical societies in other states and drew on her knowledge of museum collections in Queensland.

Finally, throughout the project the consultant drew on her own wide experience as a museum curator and historian, including as a senior curator at the Queensland Museum, and as consultant for many Significance Assessments of heritage collections in Queensland, including of the related Newstead House and Queensland Women's Historical Association collections.

3 OVERVIEW OF THE RHSQ AND ITS COLLECTIONS

The RHSQ, founded in 1913, is Queensland's oldest historical society, with members drawn from across the state and some interstate and overseas members. An incorporated body, its objectives are to:

- promote interest in and advance the study of Queensland history;
- broaden opportunities for the practice and writing of history;
- preserve documents and manuscripts relating to Queensland history;
- preserve and display artefacts illustrating Queensland colonial history; and
- study the history of the Commonwealth of Australia and the adjacent islands of the Pacific.

The RHSQ is an active organisation with a full program of activities. It publishes a monthly *Bulletin*, a quarterly *Queensland History Journal* and other occasional publications; maintains three websites, a monthly lecture program and a shop; provides research services; presents various medals and awards; and mounts several exhibitions a year. In addition, the RHSQ hosts history conferences, of which there will be four this year, including one in Cooktown, far north Queensland. It also hosts an annual Queensland Day Dinner on 6 June to celebrate Queensland's separation from New South Wales, and an annual Separation Day cocktail event on 10 December to mark the day on which separation actually occurred. Next year the Society plans to hold at least four major conferences and several exhibitions.

Since 1964 the RHSQ has been trustee of the Dig Tree Reserve at Cooper Creek, far western Queensland, previously known as Depot Camp 65 for



Welsby Library



Commissariat Store, middle floor displays

the Burke and Wills expedition of 1860–61. The Reserve is listed on both Queensland and Commonwealth Heritage Registers. Last year the Society completed a major conservation and interpretation upgrade on the Reserve costing about \$500,000 with grant funding and support from all three levels of government. The work included a new boardwalk and pathway, remedial work to prevent soil erosion around the Dig Tree, interpretative signage, and replica blazes able to be touched by visitors. To complete the project a Dig Tree website and a Dig Tree Blazes exhibition were launched.

The RHSQ has outstandingly significant library and museum collections, almost all of which have been acquired by donations and bequests. Of these collections, the Welsby Library is best known, being accessible to members and visitors and featured on the Society's website,³ including its series of diaries of Brisbane pioneer William Pettigrew which are being progressively digitised and added. The library's extensive collection of photographs has also been highlighted in two books on *Lost Brisbane*, published by the RHSQ in association with QBD Bookshop in 2014–16. The museum collection, by contrast, is not so well known, being mostly inaccessible and poorly documented. It comprises about 10,000 artefacts recording the political, economic and, to a lesser extent, social and cultural aspects of Queensland's history since European settlement.

The RHSQ's headquarters is a convict-era building, the Commissariat Store, at 115 William St, Brisbane, Queensland's oldest occupied building. Its lower two floors, built by convicts in 1828–29, are presented as a museum showcasing Queensland history, with a permanent convict exhibition on the ground floor. The museum is accessible to visitors from Tuesday to Friday and guided tours are offered, including a pre-visit audio tour. The building's top floor, added in 1913, houses the RHSQ's library and administration. Only a fraction of the museum collection is on display at the Commissariat Store; other material is held in a temporary storage facility at Stafford or on loan to other museums and historical societies.

A not-for-profit voluntary organisation, the RHSQ seeks government grants for specific projects, but relies mostly on its membership, donations, and museum admissions for its income. It is governed by an elected council and has committees overseeing its various activities. Apart from a paid Manager, all its activities are run on a voluntary basis, including care of the museum and library collections. The current Manager, appointed in 2020, is also designated Museum Collection Curator as she has museum training and experience, the first RHSQ employee to do so; however, her administrative duties leave little time for collection management.

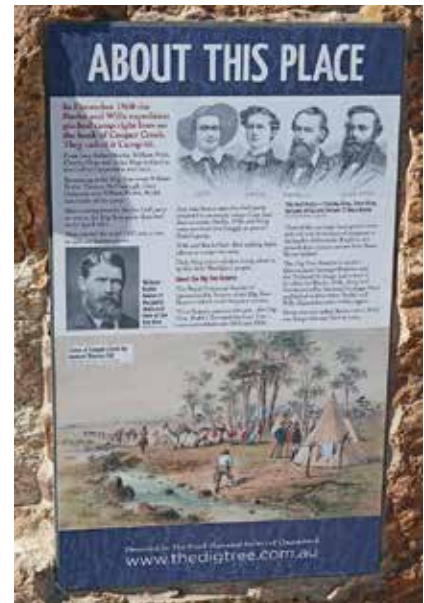
4 BRIEF HISTORY OF THE RHSQ MUSEUM COLLECTION

From its inception in 1913, the RHSQ began collecting 'all types' of historical material, this being one of the objectives defined in its constitution.⁴ After the first recorded artefact was received in 1915, a small collection of 'historic relics' was assembled and stored at the University of Queensland (then in Brisbane's Old Government House) by the RHSQ's President Francis W.S. Cumbrae-Stewart, who was also the University's Registrar. In 1932 the collection made the first of its many moves when the RHSQ was offered partial use of Newstead House,⁵ Brisbane's oldest surviving residence, for its

³ See <https://queenslandhistory.org/welsby-library/>.

⁴ Peter Biskup, 'The politics of preserving the past: the early years of the Historical Society of Queensland', *Journal of The Royal Historical Society of Queensland*, vol. 13, no. 8, 1988, p. 290.

⁵ Newstead House was purchased by the Brisbane City Council in 1917. Until 1939 it was used partly as a residence for the Council's Superintendent of Parks. With the passing of the Newstead House Trust Act of 1939 it has been owned and operated by a Board of Trustees representing the Queensland Government, the RHSQ and the Brisbane City Council.



Dig Tree Reserve interpretation panel



Launch of the Dig Tree Blazes exhibition at the Commissariat Store, February 2021



Newstead House, 1948
(State Library of Queensland, negative number 108408)

headquarters: three rooms in the western wing and some of the verandas. This gave the Society a home, making it possible to develop a museum.

In 1936 the RHSQ sought government support to establish a historical museum at Newstead House, arguing that 'Queensland alone of the states possessed no official institution to preserve important historical material which is daily diminishing'.⁶ Though support was not forthcoming, the collection continued to expand. At the time the RHSQ had few competitors in Queensland collecting historical artefacts, for it was not until 1966 that the Queensland Museum established a history section and specialist museums were yet to emerge.⁷ Hence the Society was able to secure material of outstanding significance that would normally have gone to state collections. Much of this came from its predominantly male members, many of whom were descendants of notable pioneers, or notable themselves.

As the collection grew, the 'Main Room' at Newstead House, formerly the drawing room, began to resemble a museum of curiosities, displaying, among other things, the mummified fingers of 'convicts'. The house's former dining room became the Welsby Library, named in honour of a bequest from a recent RHSQ President, Thomas Welsby, who was an inveterate collector of historical material and gave the Society many artefacts as well as his library.⁸ His gifts included a chair from the former Queensland Government steam yacht *Lucinda*, the first entry in the RHSQ gift book begun in 1935. Other material was stored in the Newstead House bathroom and cellars, while the verandahs housed large items, such as explorers' trees and four horse-drawn vehicles donated by member Donald Gunn of Goondiwindi.

From 1939 the RHSQ occupied the whole of Newstead House, apart from the war years 1942–45 when it was used by the American Army Signal Section, though the Society retained two rooms for collection storage. With the establishment of the Queensland Women's Historical Association in 1950 as a branch of the RHSQ, the breakfast room also became a store, housing material collected by the women independently of the main Society. Initially the two groups got on amicably, but by 1966 relations between them had deteriorated to the degree that 'the women' were asked to leave on the



Thomas Welsby (1858–1941), a foundation member, was RHSQ President in 1936–37. (RHSQ photographic collection, P52583J)

⁶ Biskup, *op. cit.*, p. 305.

⁷ Though the Queensland Museum was founded in 1862, it was, and still is, essentially a natural history museum.

⁸ Ian Hadwen, 'Thomas Welsby', *Journal of The Royal Historical Society of Queensland*, vol. 19, no. 7, 2006, pp. 907–22.

Besides bequeathing his library on his death in 1941, Welsby purchased historical material for the RHSQ.

pretext that their room was to be refurbished.⁹ Following a state-wide appeal to purchase 'Miegunyah', a colonial house in Bowen Hills, the women moved their collection to their new home in 1967 and began furnishing this as a house museum.

The RHSQ then pressed for a major renovation of Newstead House so that it too could become a house museum. The project was spurred on by the Society honorary secretary, Louise Harris, who proposed furnishing some rooms in period style and creating better storage for the museum collection.¹⁰ For the drawing room she was thrilled to secure a fine suite of furniture from the Pollock estate from Gympie. After major work was undertaken in 1969–70 by the State Works Department, the house was finally opened to the public in February 1971. With Louise Harris' death soon afterwards the project lost impetus; however, her vision to recreate a gracious period home led the Newstead House trustees to decide to restore the place as a 19th-century residence.

With the appointment in 1974 of David Gibson as Newstead House's first curator, the place was developed as a house museum, bringing donations of furnishings and costume¹¹ and requiring the RHSQ to start vacating to allow for refurbishment, though it continued to occupy part of the western wing until 1981. At this stage many large items in the museum collection, such as wagons, explorers' trees and agricultural implements, were sent on 'permanent' or long-term loan to the Queensland Museum, the National Trust, and local museums and historical societies. Other material was put into storage at several locations, including government stores at Zillmere and under the Story Bridge. Some material was damaged in Brisbane's major flood of 1974 when water entered the Newstead House cellars.



Newstead House Trustees with a tree stump blazed by Landsborough (State Library of Queensland, negative number 198861)



RHSQ float on Australia Day, Brisbane, 1950 (State Library of Queensland, negative number 201311)

9 Jean Stewart, 'Background to the birth of *Miegunyah*: The (Royal) Historical Society of Queensland and the (Queensland) Women's Historical Association, 1950–1968', *Journal of The Royal Historical Society of Queensland*, vol. 22, no. 8, 2015, pp. 618–19.

10 Ballard and Roessler, *Newstead House Conservation Study*, 1993, prepared for the Board of Trustees of Newstead House, p. 115.

11 Carolyn Nolan, 'Women of Newstead', *Queensland History Journal*, vol. 22, no. 3, 2013, p. 197.



Auto buggy, 1909, on loan to the Cobb & Co. Museum, Toowoomba



Dr Charles Drury Clarke OBE (1910–1990) was RHSQ President in 1983–86 and honorary curator of the museum collection from 1987 until his death. A retired anaesthetist and former Army medical director, he was also a keen historian and a Commissioner of the St John Ambulance Brigade. (RHSQ photographic collection, P12862)

From September 1981 the RHSQ moved its headquarters to the Commissariat Store in the city, after the building was renovated for the purpose. Though the Society took with it the Welsby Library, it left many museum items at Newstead House, including artworks and most of the kitchen and laundry equipment. Unfortunately, the material left behind was never fully listed, leading to disputed ownership ever since. To help resolve this, RHSQ councillor Dr Drury Clarke compiled an accessions register in 1981–82, using the old gift book of 1935–73, receipt books begun in 1957, *Bulletins* and correspondence to identify all library and museum donations. His register remains the most definitive record of the RHSQ museum collection; however, its use in identifying items is limited by the lack of descriptive data and other basic information in the old records. Although by the 1930s the RHSQ had an honorary librarian with well defined duties, the recording of museum artefacts was left to its honorary secretary and had many shortcomings.

In 1983 a first attempt at cataloguing the museum collection was made when the RHSQ received a Small Museums grant from the Queensland Museum to engage an experienced museum curator, Judith McKay, for a short time. She introduced a separate museum accessions register and object catalogue cards (which were specially printed), and then demonstrated the cataloguing process by registering some of the art collection using an annual single number system. About this time an honorary curator was appointed but no further cataloguing was undertaken until Marie Holland took up the post in 1992. She also introduced object and general subject files, and compiled an inventory of museum items removed from the Commissariat Store in 1993 while the building was being fumigated to control a West Indian termite outbreak in the vicinity.

This upheaval highlighted the need to refine what had become an unmanageable collection. In 1995 a policy was introduced to limit future collecting to only 19th-century material and it was recognised that the RHSQ lacked the resources to care for costume and textiles. By then, many of these items had deteriorated or become insect-infested and had to be disposed of. Those in salvageable condition were given to the Queensland Museum's Education Section and other collections. In 2001, in response to Australia's new gun control laws, all firearms that could not be certified as antique were removed. Since then, excess sewing machines and pianos have also been deaccessioned and more such action is planned.

In 1999, after the RHSQ received a Centenary of Federation grant for conserving the Commissariat Store and upgrading its displays, the collection was again moved, this time to the adjacent Federation House where much remained after the refurbishment opened in April 2001. The Commissariat Store was again evacuated at the time of the 2011 Brisbane flood when a burst water main in William St caused water to enter the building. More recently, due to the Queens Wharf Brisbane project, the material previously stored at Federation House had to be relocated to a temporary store at Woolloongabba and then to Stafford. With so many moves over the collection's 106-year history, it is not surprising that some material has gone astray, including such significant items as the compass of explorer-surveyor A.C. Gregory and a portrait medallion of explorer W.J. Wills by the sculptor Charles Summers.

Presently most of the museum collection has been recorded on an Inmagic database, introduced in 1999. This work has been undertaken sporadically by volunteers with little consistency or, it seems, reference to previous attempts at documenting the collection. It incorporates at least three registration systems, but generally lacks information on donors and provenance (history of ownership and use), or even information available in display captions. Consequently, old hand-written notes on provenance are still to be found attached to artefacts, as is the case with the 'Illidge goblet' now on display. Moreover, current locations are not recorded on the database, making collection items difficult to find.



The 'Illidge goblet' with attached note

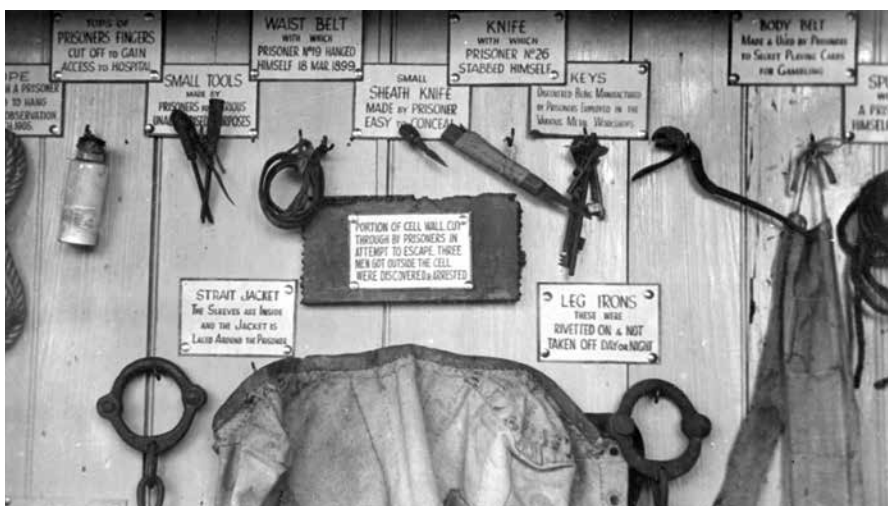
A RHSQ Collection Management Policy written by museum professional Dr Melanie Piddocke, a RHSQ member,¹² was approved by the Society's Council in 2015 (see Appendix), but its provisions are yet to be implemented.

5 DESCRIPTION OF THE MUSEUM COLLECTION

The RHSQ museum collection is large and encyclopaedic, comprising about 10,000 artefacts covering a diversity of categories and historical themes. It was collected fairly indiscriminately, mostly by donations and bequests, and until relatively recently without a guiding policy. While the current policy is to collect only 19th-century material, some of the collection's most significant items date from the 20th century.

The collection records the political, economic and, to a lesser extent, social and cultural aspects of Queensland's history from European settlement to the mid-20th century. Originally intended to document the experience of pioneer settlers, it reflects the background and interests of the RHSQ's early members, mostly men of British descent prominent in public life. It includes little material relating to other groups of early settlers, such as Germans or Chinese, or material relating specifically to women, though some of the latter has been deaccessioned. Material relating to Queensland's Indigenous population was collected more for its curiosity value than to record Indigenous life.

While the RHSQ collection includes items of outstanding significance, some are of local rather than state significance, such as items relating to the municipality of Brisbane. Other items have no relevance to Queensland but would have significance elsewhere, such as a collection of 18th-century costume worn by the notable Hinckley family of Lichfield, Staffordshire, England;¹³ a mantel clock owned by the famous Swiss theologian François Samuel Robert Louis Gaussen (1790–1863);¹⁴ and a sketchbook of the English-Australian artist and diarist Georgiana McCrae (1804–1890), remembered by a National Trust property, the McCrae Homestead, on Victoria's Mornington Peninsula.¹⁵



Old display of prison items



Prosthetic foot made at St Helena

¹² Dr Melanie Piddocke later joined the Queensland Museum network as Museum Development Officer for Central Queensland.

¹³ See https://en.wikipedia.org/wiki/Christ_Church,_Lichfield – this church was funded by the Hinckley family and the churchyard contains the heritage-listed family tombs .

¹⁴ See https://en.wikipedia.org/wiki/Fran%C3%A7ois_Gaussen.

¹⁵ See https://en.wikipedia.org/wiki/Georgiana_McCrae and <https://www.nationaltrust.org.au/places/mccrae-homestead/>.



Convict leg irons found during excavations at Brisbane's GPO in 1965

However, many items in the RHSQ collection have little or no relevance to Queensland history and are unworthy of retention, being either commonplace, without provenance, poor examples of their type, duplicates, or of little research or interpretative value.

The following outline is presented by category; however, it should be noted that some categories overlap hence many items are equally applicable to more than one category. Significant provenance has been noted where known. Items known to be on loan to Newstead House are labelled 'N/H'.

5.1 CONVICT/PRISON ITEMS

These are a collection of 'convict articles' mostly from St Helena Island Prison Establishment, donated by the Queensland Prisons Department in 1937, as well as other items found locally. They include leg irons, hand cuffs, locks and keys, and a straitjacket, but few would date from the convict era—i.e. Moreton Bay Penal Settlement of 1824–42.

Notable examples include:

- a specimen jar reportedly containing the mummified fingers of St Helena prisoners;
- a prosthetic foot made in the St Helena workshop; and
- the gallows beam from Division One, Boggo Road Gaol, Brisbane, used in 1883–1913.



Tree slabs on loan to the Queensland Museum

5.2 EXPLORERS' TREES

These tree stumps/slabs have been blazed by explorers from Sir Thomas Mitchell to William Landsborough. Many are on loan to the Queensland Museum and local museums. The RHSQ has always had a strong interest in exploration, acknowledged in its trusteeship of the Dig Tree Reserve at Cooper Creek.

5.3 SHIP RELICS

These comprise items relating to ships used in Queensland waters, including ships used in transport of immigrants, as well as relics from local shipwrecks.

Notable examples include:

- a cheese press from the *Fortitude* immigrant ship, 1840s;
- part of a tree marked *Queen of the Colonies*, a relic of the immigrant ship's ill-fated burial party, 1863;
- a fretwork box made by a St Helena prisoner using timber from the Cambus Wallace shipwreck of 1894;
- breakfast items and a soap dish from the *Scottish Lassie* immigrant ship, 1880s;
- a binnacle reportedly from the RMS *Quetta* shipwreck of 1890;
- various items from the Queensland Government's paddle steamer QGSY *Lucinda*, used in 1885–1921: four saloon chairs, one on loan to N/H, the maker's plate, the ship's bell, the signal cannon, and a box made from fittings; it was onboard the *Lucinda* in 27–29 March 1891 that delegates from the First Australasian Convention, including Queensland's Premier Sir Samuel Griffith, drafted the federal constitution while cruising on the Hawkesbury River over Easter;
- a binnacle from the paddle steamer *Francis Cadell*, built in South Australia in 1866 and operated in the Gulf of Carpentaria in 1888–98;
- a barrel and cribbage board from SS *Yongala*, sunk off Townsville in 1911; and
- the wheel from SS *Louisa*, built by R.R. Smellie & Co., Brisbane in 1872, the first locally built iron-hulled steamer, donated in 1941 by John Burke Ltd, Queensland's major coastal shipping firm of the early 20th century.



Queen of the Colonies tree



Lucinda chair at Newstead House



Fretwork box made from *Cambus Wallace* timber

5.4 BRISBANE MUNICIPAL ITEMS

These include:

- a leaded marble foundation stone for a proposed new Brisbane Town Hall, laid by the Queensland Governor Sir Hamilton Goold-Adams on 3 February 1917; the building, designed by Corrie, Atkinson and McLay, failed to proceed;¹⁶
- an old drinking fountain from the corner of Upper Edward St and Wickham Tce, donated by Brisbane City Council in 1969;
- a marble mantel clock presented by Valley Ratepayers in 1887 to Brisbane contractor and businessman John Daniel Heal in recognition of his services as an alderman;
- a silver trowel and settling maul presented to Thomas Heaslop, the Mayor of South Brisbane, on completion of the South Brisbane Town Hall in 1892, donated by his daughter in 1952;
- a medal commemorating the incorporation of the City of Brisbane; and
- souvenir ribbons used at the opening of the William Jolly Bridge, the Story Bridge and the Hornibrook Highway, donated by engineering contractor Sir Manuel Hornibrook in 1965.



Lucinda signal cannon

¹⁶ Denver Beanland, *Brisbane – Australia's New World City: A History of the old Town Hall, City Hall, and the Brisbane City Council 1985–2013*, Brisbane City Council, 2016, pp. 26–29.



Stone from 'Stonehenge', Brisbane, built in 1859



RHSQ President Norman Pixley takes delivery of the post box in 1977— this has been relocated to the Commissariat Store (National Archives of Australia, item barcode 31990615)

5.5 OTHER ITEMS FROM BUILDINGS OR PLACES

These are nails, bricks, shingles, tiles, door handles, door knockers, locks and bolts, and keys, all mostly from demolished buildings. Some bricks are reportedly convict made.

Notable examples include:

- a clock from Baynes Bros' shop, Brisbane, 1856;
- the mechanism for raising the time ball from the Observatory (formerly Windmill) on Wickham Tce, Brisbane, 1860s;
- a meat dish with the crest of the North Australian Club, Ipswich, the first gentlemen's club to be established in Queensland, 1860s;
- a cast iron plaque from the gates of Queen's Park (later Botanic Gardens), Brisbane, 1865;
- a clock from the old Normal School, Brisbane;
- a liquid sugar ladle from the old sugar mill at Burpengary;
- a cast iron post box manufactured by engineers Anderson, Phelan & Co. of Brisbane after 1883, donated by Australia Post in 1977; and
- artefacts found during restoration of the Commissariat Store retaining walls following the Brisbane flood of 2011.



Door knob and knocker from 'Stromness', Kangaroo Point

5.6 MINING RELICS

These include:

- a miner's lamp used in the first coal mine at Ipswich, 1850s;
- specimens of tin from the first load taken out of Stanthorpe, 1872;
- Chinese relics from the Gympie and Palmer goldfields, 1860s–70s;
- gold scales;
- a blowpipe set;
- a cedar box used to transport gold ingots from Croydon to London; and
- a signal hammer from No. 8 Mine at Croydon's Golden Gate goldfield.

5.7 TOOLS, INSTRUMENTS AND TECHNOLOGY

These comprise woodworking, coachmaking and shipwright's tools; farming implements; historic electrical equipment; and valuable instruments.

Notable examples include:

- the compass and sextant used by pastoralist Frank Jardine on his overland expedition to Somerset in 1864–65, donated by his son Bootle Jardine in 1965;
- the telescope of early Queensland artist and naturalist Sylvester Diggles, donated by descendant George Diggles in 2013;
- a theodolite, manufactured by Flavelle Bros, used by William L'Estrange in the 1880s when he worked with the surveyor Charles Daniel Dunne surveying land near the Queensland–New South Wales border; L'Estrange later became a well-known Brisbane electrical engineer;
- electrical cables, known as Edison lighting tubes, installed in 1884 by the Edison Electric Company in William St, Brisbane to supply electricity to Parliament House, linking this to plant housed at the old Government Printing Office; these were the first underground mains to be installed in the Southern Hemisphere; some were excavated in 2018 for the Queen's Wharf Brisbane project;
- a mower, 1870 patent, used by curator William Soutter at the Queensland Acclimatisation Society's Gardens in Bowen Park;
- a combination clock, thermometer and barometer presented to harbor master Captain H.W. Wyborn on his retirement from the Ports and Harbours Department, Brisbane in 1889;
- the barometer of the pioneer Brisbane sawmiller William Pettigrew, 1890, donated by Pettigrew's granddaughter Mrs S. Smith in 1967; and
- the Pelton water wheel used to generate electricity at Thargomindah in the early 1890s, donated by the State Electricity Commission in 1961; in 1893 Thargomindah became the first town in Australia to have street lighting generated by hydro power (using artesian bore water).



William L'Estrange's theodolite



Frank Jardine's sextant



Workers removing Edison lighting tubes from William St, February 2018 (ABC News)



King Andy of Petries Creek breastplate

5.8 INDIGENOUS ARTEFACTS

These are mostly Australian Aboriginal artefacts, with some from New Guinea and Borneo. They include stone axes, boomerangs, message sticks, bags, a woomera, a fishing net and about 10 breast plates.

Notable examples include:

- the breastplate of 'Woodu of Amity Point', awarded in 1847 for help in rescuing survivors of the SS *Sovereign* shipwreck, donated by Thomas Welsby in 1940; and
- the breastplate of 'Captain, King of Barolin', donated by pastoralist Nugent Wade Brown.

5.9 WEAPONS

These comprise swords, various types of guns, bayonets, cartridges and powder flasks.

Notable examples include:

- a sword used by 'Professor' Andrew Seal, Brisbane's first bandmaster;
- a gun presented to Sub-Inspector Elliott by Condamine district residents after his arrest of the bushranger Henry Hunter in 1866;
- a rifle brought to Queensland in 1874 by civil engineer Owen Jones, donated by his son, the meteorologist Inigo Jones in 1955;
- a firearm and leather holster carried by Adolphus Feez in 1879–80 when he joined Alexander Salmond's survey party to Haddon Corner in far western Queensland to determine the boundaries of local cattle stations; Feez later became a well-known Brisbane solicitor;
- the sword and medal of Henry Marjoribanks Chester, the police magistrate at Thursday Island, who in 1883 was sent by the Queensland Government to annex eastern New Guinea, donated by his son Charles L. Chester in 1950—see Part 2; and
- a police baton issued to a special constable during Brisbane's General Strike of 1912.

5.10 MILITARY ITEMS

Notable examples include:

- an epaulette from the uniform of Lieutenant Owen Gorman, the last Commandant of the Moreton Bay Penal Settlement, 1839–42;
- two next-of-kin bronze memorial plaques, called Dead Man's Pennies, issued after World War I by King George V to relatives of members of the AIF (and other British forces) who died on active service;
- four vases made from artillery by Australian soldiers serving in Egypt in World War I;
- the bell from HMAS *Australia*, a World War I battle cruiser which saw service at Rabaul in 1914 and then in North Sea in 1915–18;
- a cloth embroidered with the signatures of Queenslanders who departed Brisbane on HMAHS *Kyarra* in November 1914 to serve in World War I—see Part 2; and
- two pieces of railway sleeper with rail spikes from the Burma railway, 1943.



Dead Man's Penny, obverse

5.11 MODELS

Notable examples include:

- a diorama model of the sailing ship *James*, made in 1870 by David Thomas Stewart who had emigrated to Australia onboard in 1834, mounted in a case with modelled sea and painted background; donated by the maker's family;
- a model of the sailing ship *Fiery Star*;
- a miniature sailing ship in a bottle;
- a model of a single-seated Concorde buggy made by the coachbuilders T. Grice & Co. of Fortitude Valley for the Brisbane National Association Exhibition of 1878, donated by Mr S.T. Grice;
- a ship half model of the iron brig *SS Quirang*, built in 1881 in Glasgow for the AUSN Co.;
- a model of the St Helena sugar mill, donated by the Australian Sugar Industry in 1965; and
- a doll's house made over 50 years, 1970–2020, by Marjorie and Jim Fainges, proprietors of the former Panaroos Playthings, Dolls & Toy Museum in Windsor, Brisbane; Marjorie is an authority on dolls and toys while Jim was a professional model maker.



Diorama model of the sailing ship *James*



T. Grice & Co.'s buggy model



Bi-unial magic lantern manufactured by Newton & Co., London, late 19th century



Victor Drury (right) handing over A.V. Drury's riding crop to RHSQ Hon. Secretary A.G. Davies
(*Courier-Mail*, 22 January 1941)



3A Autographic Kodak Special camera in its original leather case, c.1918

5.12 HORSE RIDING EQUIPMENT

This comprises horseshoes, spurs, riding crops, whips and saddles.

Notable examples include:

- a riding crop presented by Sir George Bowen, Queensland's first Governor, to public servant Albert Victor Drury (1837–1907) in 1864, donated by his son Victor Drury in 1941;
- a lady's side saddle used by Phoebe Ann Thurlow, 1890s; and
- a lady's side saddle, donated by Miss K.M. McConnel of Cressbrook, Toogoolawah in 1942.

5.13 PHOTOGRAPHIC EQUIPMENT

This comprises cameras and lantern slide projectors.

5.14 OFFICE EQUIPMENT

This comprises pens, inkstands, inkwells, adding machines and typewriters.

Notable examples include:

- the typewriter of Sir James Garrick (1836–1907), Queensland solicitor, politician, Minister of the Crown, and Agent-General in London;
- a tortoiseshell paper knife, inkwell and seals of Sir Samuel Griffith, donated by his granddaughter, Miss Margaret P. Doyle of Sydney, N/H; and
- a leather satchel of Sir Samuel Griffith, inscribed 'S. W. Griffith Brisbane'.



Ink well reportedly owned by Sir Samuel Griffith



Model wheelbarrow commemorating the Maryborough–Gayndah railway



Painted pearlshell depicting the royal yacht H.M.S. *Ophir*

5.15 COMMEMORATIVE ITEMS

Notable examples include:

- a commemorative plate presented to Sir Thomas Brisbane c.1804 when he was Colonel in Chief of the 34th Border Regiment, from his estate at Largs, Ayrshire, Scotland;
- a sterling silver model wheelbarrow manufactured by the Brisbane jeweller Charles Allen Brown, presented to Sir Samuel Griffith in 1887 when he turned the first sod for the Maryborough–Gayndah railway;
- a silver trowel manufactured by the Brisbane jewellers Snow Bros, presented to C.M. Foster at the laying of the foundation stone of the Wesleyan Church, Albert St, Brisbane in 1888;
- a bowl commemorating Queen Victoria's Golden Jubilee, 1887;
- kerchiefs commemorating Queen Victoria's reign, 1901;



Model wheelbarrow inscription



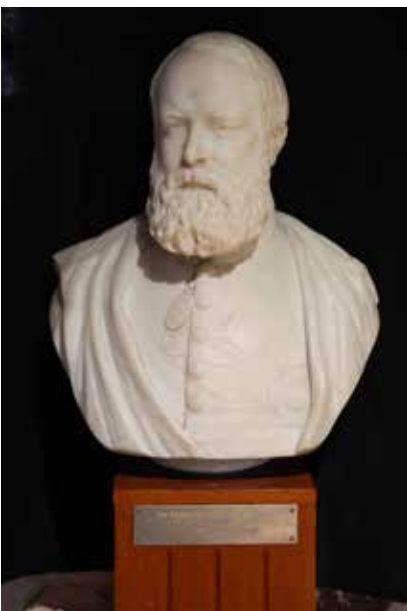
RHSQ Centenary box



Joseph Backler, portrait of Robert Pollock, 1870



William Austin, *Newstead Point from Toorak Road*, 1874



Edward Geflowski, bust of Sir Robert Herbert, 1884

- a Doulton beaker commemorating the Federation of Australia, 1901;
- a pair of painted pearlshells by unknown artist 'MG', depicting scenes of the royal visit to Brisbane on 20–24 May 1901, the Royal Arch (at the intersection of Queen and George Sts) and the royal yacht H.M.S. *Ophir*; these were originally from the 'Pearl King' James Clark, owner of Queensland's largest pearling fleet, donated in 1956;
- a cup commemorating the anticipated coronation of King Edward VIII;
- a kerchief commemorating the coronation of King George VI and Queen Elizabeth, 1937; and
- the 'RHSQ Centenary box 1913–2013', an inlaid timber box made by RHSQ member David Rex from recycled timbers to mark the Society's centenary.

5.16 ARTWORKS

This is the largest category of the collection. The mostly Australian works date from the mid-19th century to the mid-20th century. They include scenes of Brisbane and environs, ship portraits, and works by early Queensland artists, including the best representation of the work of William S. Austin, Oscar Friström and A.J. Hingston in public hands. Likewise, the collection of art pottery by local artist Muriel MacDiarmid is outstanding. Some works are on loan to Newstead House.

Notable examples include:

- a watercolour painting of *Kangaroo Point from St John's Parsonage*, Brisbane, dated 1858, by the visiting New Zealand artist Thomas Biddulph Hutton (1824–1886);
- a series of paintings by the early Queensland artist William S. Austin, donated by the trustees of J.S. Cameron in 1948, N/H;
- a sketchbook of the noted English-Australian artist and diarist Georgiana McCrae (1804–1890), with pencil and watercolour sketches, some dating from her time in Edinburgh;
- hand-coloured lithographs of birds by the early Queensland artist and naturalist Sylvester Diggles (1817–1880), donated by George Diggles in 2013;
- oil portraits of John and Mary Petrie of Brisbane, by the early Queensland artist Oscar Friström (1856–1918), donated by Mrs Jane Petrie Coutts in 1960;
- oil portraits of Robert and Alice Pollock of Gympie, dated 1870, by the



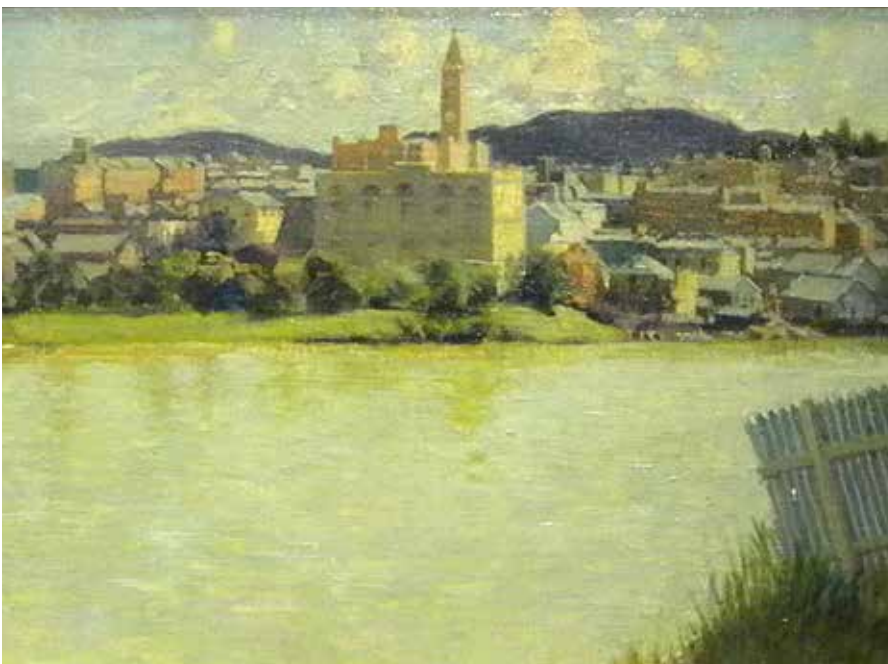
A.J. Hingston, *Buildings in Adelaide Street, Brisbane*

itinerant Australian artist Joseph Backler (c.1813–1895), from the Pollock estate, 1969;

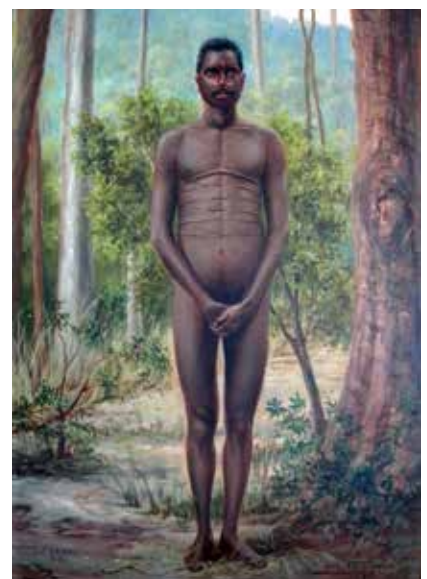
- a marble portrait bust of Sir Robert Herbert, Queensland's first Premier and later Under-Secretary of the British Colonial Office, by the British sculptor Edward Geflowski (1834–1898), dated 1884; sent in 1951 via Queensland's Agent-General from Herbert's home, Caldrees Manor, in Ickleton, Cambridgeshire;
- a print of *Four Generations of Royalty*, dated c.1897, in a tramp art frame, donated by Mr R.O.N. Strathdee of Bundaberg in 1952, N/H;
- a pastel portrait of Aboriginal bushranger *Jimmy Governor*, dated 1898, by Oscar Friström, donated by the Gough family;
- a series of paintings by the Queensland artist Arthur James Hingston (1875–1912), donated by Mrs P.S. Hobday in 1941;
- an oil painting of *Merthyr*, Brisbane, Sir Samuel Griffith's residence, dated c.1899, by the itinerant Australian artist John Campbell (1855–1924);
- a photo engraving of Charles Nuttall's painting of the opening of the first Commonwealth Parliament in 1901, dated 1902;
- an oil painting of the *Embarkation of the first Queensland Contingent leaving Pinkenba, Brisbane, for South Africa, Nov. 1st 1899*, dated 1900, by Oscar Friström, donated by Lieutenant-Colonel Charles and Miss Enid Fortescue in 1960, N/H—see Part 2;
- a painting of a residence on the corner of George and Charlotte Sts, Brisbane by the Queensland artist Anthony Alder (1838–1915);
- a plaster portrait bust of Hon. John Saunders Huxham (1861–1949), Home Secretary in Queensland's Ryan Labor Government, 1916–18, unsigned;
- two pastel portraits of *Natives of Cairns, N.Q.*, dated 1915–16, by Oscar Friström, donated by Charles Hopkins in 1940;
- a watercolour painting of Newstead House, dated 1920, by the Queensland artist Edward Colclough (1866–1950), donated by Thomas Welsby in 1939, N/H;
- paintings of SS *Waronga* and HMAS *Platypus* by the Queensland marine artist Fred Elliott (1864–1949);
- a drawing of the *Men's Prison, Queen Street* by the Brisbane architect Eric Percival Trewern (1895–1959);
- a watercolour painting of H.M. Cutter *Mermaid 2nd Dec 1823* by the Queensland artist Percy Stanhope Hobday (1879–1951), donated by Mrs P.S. Hobday in 1957;



Oscar Friström, *Jimmy Governor*, 1898



Vida Lahey, *View of Brisbane*



Oscar Friström, *Native of Cairns, N.Q.*, 1916



Oscar Friström, *Native of Cairns, N.Q.*, 1915

- two stone carvings by part-Aboriginal artist Norah Nathan of Dajarra, western Queensland, c.1940s;
- a collection of art pottery by the Queensland potter Muriel MacDiarmid (1879–1941), dated 1930s, from her estate, 1951—see Part 2;
- an oil painting of a *View of Brisbane* by the Queensland artist Vida Lahey (1882–1968), donated by Gordon Lahey in 1969;
- a watercolour painting of *Brisbane from the Canberra Hotel*, dated 1969, by the Queensland artist Peter Templeton (1875–1971); and
- an undated pen and ink wash sketch of Chardon's Hotel, Annerley by the Queensland artist Margaret Cilento (1923–2006).

5.17 FURNITURE

These are mostly Queensland made pieces dating from the 19th century to the mid-20th century. They include tables, chairs, wash stands, hall stands, cabinets, towel airers, stools, cots, a what-not and sideboard. Some are on loan to Newstead House.

Notable examples include:

- the hardwood workbench of Andrew Petrie, Brisbane's first free settler and pioneer builder, c.1840;
- a mahogany cradle with caned sides and hood, used by the family of the pioneer Brisbane sawmiller William Pettigrew, c.1840, donated in 1967 by his granddaughter Mrs S. Smith, N/H;
- an inlaid table made in the Petrie workshop for George Barney Petrie, c.1860s, from the estate of Arthur Argyle (Guy) Petrie, 1956—see Part 2;
- a pit-sawn cedar table made for the pioneer Brisbane surveyor James Warner, 1850s;
- a cedar prie dieu used by pioneer settler Mrs Mary McConnel at Cressbrook, Toogoolawah, 1850s;
- a table made in the Logan River district by Alexander Macpherson, an experimental gardener and later Queensland Museum attendant;
- a yellow-wood drawing room suite, elaborately carved, with deep button upholstery, made for the Pollock family, wealthy proprietors of Gympie's Lady Mary mine; eleven pieces comprising a table and six chairs with cameo backs, Grandfather and Grandmother chairs, a 'state chair' and a chaise longue, c.1870s, possibly carved by Matthew Fern of Brisbane,¹⁷ from the Pollock estate, 1969;



Pettigrew family cradle



Pollock Grandfather chair, carved ornament

¹⁷ Glenn Cooke, entry for Matthew Fern, Art & Design Australia Online, <https://www.daao.org.au/bio/matthew-fern/biography/>.



Pollock chaise longue

- a carved writing desk and chair presented to Ipswich sawmill owner Thomas Hancock by his employees, c.1880;
- an oval Australian cedar loo table with a tripod pedestal base, c.1880, N/H;
- a settee made by the Toowoomba furniture-makers Rosenstengel and Kleimeyer;
- a child's cot with ends carved by the Queensland artist Lewis Jarvis Harvey (1871–1949); and
- the RHSQ President's chair, a silky oak state chair, donated in 1963, the RHSQ's jubilee year, by the then President, Sir Raphael Cilento.

5.18 SILVER

This is an assortment of both sterling silver and silver-plated items, dating from the 19th century to the mid-20th century. They include candelabra, serving implements, cutlery, serviette rings, mounted emu eggs and sporting trophies. Some items are on loan to Newstead House.

Notable examples include:

- an ornate EPNS platter presented to John McDonald, Inspector of Water Police, by the masters and agents of the Black Ball Line in recognition of his recovery of the lost boat's crew from the ship *Queen of the Colonies*, 1863;
- a pair of Sheffield plate three-light candelabrum, 1830s, donated by Mrs Irene Stable of Brisbane in 1967, N/H;
- a soup ladle with an ivory handle, also donated by Mrs Stable, N/H;
- a silver-plated and crystal butter pail attributed to Elkington & Co. London, c.1841, N/H;
- a pair of EPNS candlesticks, originally with storm glasses, c.1870, owned by Queensland Premier and Chief Justice Sir Samuel Griffith, donated by his granddaughter, Miss Margaret P. Doyle of Sydney, in 1968, N/H;
- a Sheffield plate tea urn, late 19th-century, also owned by Sir Samuel Griffith, possibly also donated by Miss Doyle, N/H;
- an EPNS trophy cup awarded for Tivoli Ipswich sports, 1887, donated by Thomas Welsby, N/H; and
- various polo trophies from the Feez family.

The donor of two of the above items, Mrs Irene Stable, was a collector of silver. She was the wife of RHSQ foundation member J.J. Stable, the University of Queensland's Professor of English Literature and a wartime military censor. The Stables were leaders of intellectual and cultural life in Queensland and over the years gave the Society other valuable items, including a silver and



L.J. Harvey cot detail



The Governor's Cup polo trophy



Candelabrum donated by Mrs Irene Stable



Roasting spit

crystal biscuit barrel, a pair of silver hair brushes, and, finally in 1967, a silver tea and coffee service then valued at \$1500 from Mrs Stable's estate – sadly, none of these items can be found presently.

5.19 KITCHEN AND LAUNDRY EQUIPMENT

This comprises an assortment of cooking implements, cutlery, crockery, serving dishes and platters, tureens, teapots, jugs, kettles, trays, butter coolers and moulds, butter churns, a wheat grinder, a tea caddy, storage jars, bottles, water filters, glasses, demijohns, biscuit barrels, kitchen scales, a cheese cover, Mrs Potts irons, a trouser press, baskets, wash boards, wash dollies, mangles, and early washing machines. Many of these items are on loan to Newstead House, displayed on its lower level to demonstrate housekeeping practices of the past.

Notable examples include:

- a Sèvres porcelain tureen, brought from France by the donor's step-grandfather, donated by Professor J.J. Stable;
- a stoneware water filter with applied ornament made by W.M. Jowlett & Co. Manchester, c.1866;
- a pair of cups and saucers marked 'John Randall, Queen St, Brisbane', late 19th-century, N/H; and
- a carving knife used at New Farm Private School, which operated from 1902 to 1939.



Mangle



Wash dolly



Longcase clock manufactured by English clockmaker John Pattison

5.20 OTHER DOMESTIC ITEMS

These items include a Condamine bell, gong, fireplace implements, candlesticks and lamps, lamp shades, ornaments, vases, clocks, sewing machines, a hat box, fly traps, wash sets, bed warmers, and 19th-century arrangements of birds and flowers in glass domes. Many of these are on loan to Newstead House.

Notable examples are:

- a Swiss glass dome mantel clock once owned by Swiss theologian François Samuel Robert Louis Gausson (1790–1863), donated in 1952 by Professor J.J. Stable who had inherited it;
- a longcase 8-day clock with a painted moon face dial, manufactured by clockmaker John Pattison at Halifax, near Leeds, England, c.1810, donated by Mrs Dorothy Potts in 1968;
- a fiddlebase handcrank sewing machine, Home Companion model, manufactured by Johnson, Clarke & Co., USA, c.1877–80;
- a bisque figurine of Queen Victoria, c.1880, N/H; and
- an umbrella stand with inlaid broken china pieces, late 19th-century, N/H.



Umbrella stand with inlaid broken china pieces

5.21 PERSONAL ITEMS

These items include spectacles, toiletry accessories, shaving equipment, vanity cases, powder compacts, curling tongs, snuff boxes, hatpins, smoking accessories, watches, jewellery, perfume jars, medicine bottles, buttonhooks, glove stretchers and walking sticks. Many of these are on loan to Newstead House.

Notable examples include:

- personal items brought to Australia by colonists on immigrant ships in the 19th century; and
- the wig worn by Sir Samuel Griffith as first Chief Justice of Australia in 1903–19, together with the wig stand and travel tin, donated by Mr Justice Ralph T. Gore in 1962—see Part 2.

5.22 MUSICAL INSTRUMENTS

These include polyphon music boxes, a trumpet, gramophones and records, pianos, a piano accordion, flutes and a violin.



Huswife brought to Australia in 1839, with note on provenance attached



'The Balking Mule' toy, c.1900



Mirror brought on the ship *Fortitude*, 1848

5.23 TOYS AND GAMES

These include playing cards, children's tea-sets, dolls, dolls' prams and miniature furniture.

Notable examples include:

- a child's wicker chair reportedly once owned by Dr Lillian Cooper, Brisbane's pioneer woman medical practitioner; and
- a late 19th-century tea-set once owned by Miss Edris Marks, donated by Dr Elizabeth Marks.

5.24 MEDALS, COINS AND BADGES

These include British imperial honours; military service medals for conflicts ranging from the Indian Mutiny of 1857–58 to World War II, Queensland Colonial Defence Force medals, peace medals, medals awarded at international exhibitions and local agricultural shows, Australian Federation medals, patriotic medals and badges, sporting medals, medals awarded for bravery, medals relating to royalty, Brisbane Tramways and National Association badges, and old Australian and British coins.

Notable examples include:

- medals awarded at the London International Exhibition of 1862 for Queensland products, donated by the Government Botanist in 1955;
- medals awarded to William Cairncross at the London International Exhibition of 1862 for cotton grown at Colmslie;
- star and badge of the Order of Knight Commander of St Michael and St George presented to Sir Horace Tozer (1844–1916) in 1897; Tozer was a former Colonial Secretary and later Agent-General in London;
- the medals of Brigadier J.F. Flewell Smith, VD, Commanding Officer of the 5th Queensland Mounted Infantry, South African War;
- the medals of Captain R.B. Echlin, VD, 3rd Battalion, Queensland Mounted Infantry, South African War;
- the medals of Colonel C.D.W. Rankin, Commanding Officer of the Wide Bay Regiment, World War I;
- the medals of Company Sergeant-Major F.J. Fleet, DCM, World Wars I and II; and
- the medals of Commander E.A. Feldt OBE, RAN, Head of Coastwatchers in New Guinea in World War II, author of the book *The Coast Watchers* (1946).



Sir Horace Tozer's KCMG star and badge



Captain R.B. Echlin's medals



Queensland African War Veterans Association badge



Commander E.A. Feldt's medals



Robe à l'Anglaise, brocade silk, c.1780, from the Hinckley collection—the lace trim has disintegrated

5.25 COSTUME AND ACCESSORIES

As most of this material has been deaccessioned, the only remaining items are the Hinckley collection presently on loan to Newstead House; this was donated in 1979 by Dr Beryl Hinckley of Brisbane. The collection, dating mostly from the 18th and 19th centuries, represents the remarkable heritage of the Hinckley family of Lichfield, Staffordshire, England where they were leading citizens, being major landowners, holders of public office and philanthropists. Thomas Hinckley, the donor's great-grandfather, emigrated to Australia in 1849, becoming a pioneer settler of Naracoorte, Western Australia; however, the collection is thought to have come to Queensland relatively recently, via Thomas's niece, Harriet May Hinckley, who remained in England but had contact with the donor's aunt and father. The collection comprises twenty-five items, including seven women's dresses, four men's waistcoats, garment pieces, a shawl and a bedspread.¹⁸

¹⁸ Catriona Fisk, *Connecting Threads, Tracing Fashion, Fabric and Everyday Life at Newstead House*, Board of Trustees of Newstead House, 2016.



Waistcoat, embroidered silk, c.1775, from the Hinckley collection



Beaded embroidery originally made as a chair seat, now at Newstead House



Lucinda signature cloth on display at Newstead House

5.26 NEEDLEWORK AND HANDICRAFT ITEMS

As most of this material has also been deaccessioned, some of few remaining items are at Newstead House.

Notable examples include:

- a framed cross-stitch sampler worked by Ann Tilt in 1840, N/H;
- an inlaid workbox made in the workshop of pioneer Brisbane builder Andrew Petrie for his daughter Isabella Petrie in 1859—see Part 2;
- the Lucinda signature cloth, a linen tea cloth bordered by lace, with the Queensland Government's paddle steamer QGSY *Lucinda* and the Moreton Bay pile light embroidered in the centre, surrounded by the embroidered signatures of leading citizens and politicians and the date '30 Nov. 1895'; probably recording an excursion onboard hosted by Mrs Tozer, the wife of Queensland's Colonial Secretary; the cloth was donated by the Griffith granddaughter, Miss Margaret P. Doyle, in 1965; and
- the Fernberg signature cloth, a linen tea cloth embroidered with signatures of leading citizens by Mrs Elizabeth Australia Stevenson of 'Fernberg', Paddington, Brisbane in 1904, with some signatures added as late as 1941.



Lucinda signature cloth detail showing the ship



Lucinda signature cloth border

6 CONDITION OF THE MUSEUM COLLECTION

Generally, the RHSQ museum collection is not in good condition. The entire collection should be assessed by a professional conservator; hence the recommendation that the RHSQ apply to the Community Heritage Grants program for a Preservation Needs Assessment.

Some light-sensitive items have been on display for decades, resulting in fading and other deterioration. This is particularly the case at Newstead House where watercolour paintings have been exposed to sunlight for decades. Lighting levels are also an issue at the Commissariat Store where some items are placed near windows.

The labelling, handling, cleaning and storage of the various classes of artefacts does not meet museum standards. At Newstead, for instance, valuable silver has been damaged by being cleaned inappropriately. Generally, there is a paucity of specialised storage materials, as observed during recent inspection of medals.

Some outstandingly significant items are in obvious need of conservation, such as Henry Marjoribanks Chester's naval sword which has a torn leather scabbard; Sir Samuel Griffith's wig which is collapsing from its net support under its weight; and the cloth embroidered with the signatures of Queenslanders who served in World War I which has been stained by inappropriate mounting.

The material in temporary storage at Stafford is particularly vulnerable to damage or loss, being in an industrial building lacking any environmental and dust control, and offering minimal security and fire protection.

All these issues should be addressed if the collection is to be preserved for future generations.

See Chapter 9.5 for specific recommendations for future care.



William Austin's painting of Newstead exposed to sun and now badly faded

7 COMPARATIVE COLLECTIONS

Of other collections in Queensland comparable to the RHSQ collection, the nearest equivalent is that of the Queensland Women's Historical Association which is, as noted earlier, an offshoot of the RHSQ collection. Both collections have outstandingly significant material which in normal circumstances would have gone to state collections. However, the women's collection is larger due to their more active collecting, even extending to the UK, and has particular strengths in domestic furnishings and costume, whereas the RHSQ collection is more diverse and particularly strong in early Queensland art.

The large and significant museum collections held by Queensland's two leading historical societies are not matched by their counterparts in other states where state museums have been actively collecting historical material for over a century. The Royal Western Australian Historical Society, founded in 1926, is the only counterpart to maintain both library and museum collections, though its museum collection focuses on Western Australia's social history and is not as diverse as the RHSQ collection.

The Royal Australian Historical Society (NSW), Australia's oldest surviving historical society, founded in 1901, has a library but not a museum collection which was sold many years ago. Likewise, the Royal Historical Society of Victoria, founded in 1909, and has only a library though its library collection includes artworks. The Historical Society of South Australia, founded in 1974, and the Tasmanian Historical Research Association, founded in 1951, have neither library nor museum collections. However, South Australia has another historical collection with parallels to the RHSQ collection: that of the Royal Geographical Society of SA which has a collection of relics relating to Australian explorers.

8 STATEMENT OF SIGNIFICANCE FOR THE MUSEUM COLLECTION

The Royal Historical Society of Queensland, founded in 1913, is Queensland's oldest historical society and has its headquarters in Queensland's oldest occupied building, the convict-era Commissariat Store, Brisbane. Its mission is to collect, preserve, interpret, publish and promote Queensland history. It maintains outstandingly significant museum and library collections, and since 1964 has been trustee of the Dig Tree Reserve at Cooper Creek, far western Queensland, a site associated with the Burke and Wills expedition.

The RHSQ museum collection is large, comprising about 10,000 artefacts, almost all of which have been acquired by donations and bequests. The



Pollock chaise longue, carved ornament



Tea urn once owned by Sir Samuel Griffith

collection is encyclopaedic in scope and includes explorers' trees (sections of trees blazed by explorers), models, commemorative items, weapons, ship relics, mining relics, items from buildings and places, tools, instruments, prison items, medals and badges, Indigenous artefacts, artworks, portrait busts, furniture, silver, clocks, costume, kitchen and laundry equipment, toys, and personal items. Artworks form the collection's greatest strength, with works by Oscar Friström and other early Queensland artists, and a large collection of art pottery by local artist Muriel MacDiarmid.

The collection records the political, economic and, to a lesser extent, social and cultural aspects of Queensland's history from European settlement to the mid-20th century. Originally intended to document the experience of pioneer settlers, it reflects the background and interests of the RHSQ's early members, mostly men of British descent who were either related to notable pioneers or notable themselves. It includes little material relating to other groups of early settlers or material relating specifically to women. When the RHSQ began collecting historical artefacts it had little competition in Queensland, hence it was able to secure material of outstanding significance that would normally have gone to state collections. Some material came via Queensland's Agent-General in London.

The collection covers themes such as exploration; immigration; law and order; imprisonment; agricultural industries; mining; railways and sea transport; shipwrecks; the development of towns and cities, in particular Brisbane; involvement in world wars; technology; recreation; and domestic life. Many items have associations with notable Queenslanders or significant events in Queensland or Australian history. Much of the collection has provenance while some items, especially those associated with notable pioneers, complement manuscript material held in the RHSQ's Welsby Library.

Items of state historical significance include: the compass and sextant used by pastoralist Frank Jardine on his overland expedition to Somerset in 1864–65; the gallows beam from Brisbane's Boggo Road Gaol, used in 1883–1913; a portrait bust of Queensland's first Premier Sir Robert Herbert by the British sculptor Edward Geflowski, 1884; the KCMG star and badge presented to Colonial Secretary Horace Tozer in 1897; and a cloth embroidered with the signatures of Queenslanders who departed in November 1914 for active service in World War I.

Items of national historical significance include: the sword and medal of Thursday Island police magistrate Henry Marjoribanks Chester who was sent by the Queensland Government to annex eastern New Guinea in 1883; the wig worn by former Queensland Premier Sir Samuel Griffith as first Chief Justice of Australia in 1903–19; various items from the Queensland Government's paddle steamer QGSY *Lucinda*, on which delegates from the First Australasian Convention of 1891 drafted the federal constitution; a painting by Oscar Friström of the departure of Queensland's First Contingent for the South African War (Queensland was the first British dependency to offer troops); and the medals of Commander E.A. Feldt OBE, RAN, Head of Coastwatchers in New Guinea in World War II.

Items of scientific significance include: the Pelton water wheel used in the 1890s to generate electricity at Thargomindah, the first town in Australia to have street lighting generated by hydro power; and electrical cables installed in 1884 by the Edison Electric Company in William St, Brisbane to supply electricity to Parliament House, the first underground mains to be installed in the Southern Hemisphere.

Items of aesthetic significance include: an inlaid timber workbox, 1859 and table, c.1860s made in the workshop of Andrew Petrie of Brisbane; a yellow-wood drawing room suite made c.1870s for the Pollock family of Gympie,



Pollock table leg

with elaborate carving by Matthew Fern of Brisbane; and a silver model wheelbarrow manufactured by the Brisbane jeweller Charles Allen Brown to commemorate turning the first sod for the Maryborough–Gayndah railway in 1887.

As the collection has been relatively inaccessible, its potential for research is yet to be exploited.

9 RECOMMENDATIONS

9.1 COLLECTION MANAGEMENT

Recommendation 1

Procedures outlined in the RHSQ Collection Management Policy, approved in 2015, should be implemented.

Recommendation 2

The RHSQ Manager and Museum Collection Curator should be relieved of some of her administrative duties so she can devote more time to collection management.

9.2 COLLECTION DEVELOPMENT

Recommendation 3

The RHSQ Collection Management Policy's collecting criteria should be revised to better reflect RHSQ priorities and resources, and to make the distinction between material of state significance and material of local significance.

9.3 DEACCESSIONING

Recommendation 4

Material on loan to Newstead House and appropriate to its interpretation as a 19th-century residence should be officially handed over as gifts. Much of this material, such as early artworks depicting Newstead, was donated to the RHSQ on the understanding that it would be used to furnish the house.

Recommendation 5

Other material on loan to Newstead House but inappropriate to its interpretation as a 19th-century residence, such as Oscar Friström's South African War painting, or of too great historical value to be used as furnishings, such as Sir Samuel Griffith material, should be recalled as soon as practicable.

Recommendation 6

Commonplace 19th-century domestic material of little relevance to Queensland history should be offered to Newstead House to replace more recent material that is anachronistic in a 19th-century setting.

Recommendation 7

Other material on 'permanent' or long-term loan to more appropriate and/or specialist public collections, such as the Queensland Museum, should be officially handed over as gifts on condition that the RHSQ be acknowledged as donor and consulted if ever proposed for disposal.

Recommendation 8

Other material more appropriate to other public collections, both in Queensland and beyond, should be offered as gifts. This includes the Georgiana McCrae sketchbook and the Hinckley costume collection, which have no relevance to Queensland and are inaccessible to interested scholars while held by the RHSQ.



Irons in storage



Medicine bottles



19th-century arrangement in glass dome

Recommendation 9

Excess artworks should be offered to public collections in Queensland better able to care for them.

Recommendation 10

Other material beyond the RHSQ's collecting interests (i.e. of no relevance to Queensland history) and of no value to other public collections should be disposed of as outlined in the RHSQ Collection Management Policy.

9.4 DOCUMENTATION

There should be more emphasis on documentation as the stories associated with collection items are just as important as the items themselves. Documentation underpins the management of museum collections, being vital for their accountability, accessibility, security, research and use.

Recommendation 11

A new museum-type database should be obtained to record the collection properly; only then will the database become an effective collection management system. This will involve recording for each item: collection category (vital for searching), dimensions, materials, inscriptions, physical description, maker or manufacturer, date, acquisition details, provenance, physical condition, research information, location, etc. As this work will take years of effort, it should follow proposed deaccessioning so that valuable resources are not wasted.

Recommendation 12

Meanwhile, previous collection documentation—accessions register, object catalogue cards, gift receipt books, donor card index, object files, display captions, loans correspondence, etc.—should be gathered together and relevant information transferred to the existing database.

Recommendation 13

All future documentation should be consistent and follow agreed guidelines.

Recommendation 14

Some of the RHSQ's skilled honorary research officers and other volunteers should be diverted to assist with museum collection documentation, including researching provenance of particular items.

Recommendation 15

The object files begun by honorary curator Marie Holland in the 1990s should be maintained and added to. These should contain all hard-copy material available on significant collection items, to complement the electronic database. The files would contain material such as photographs, condition reports, letters from donors, references from publications, valuations, display captions, etc. Summaries of all this information should then be transferred to the collection database.

Recommendation 16

Likewise, the general subject files begun by Marie Holland should be maintained and added to. These should contain reference material on various classes of artefacts, such as furniture, to assist in cataloguing.

Recommendation 17

The new database should include digital images of collection items. Meanwhile, images should be kept in a logical sequence, preferably by registration number.

9.5 HANDLING, CONSERVATION AND STORAGE

The following recommendations result from observations made in Chapter 6 of this report.

Recommendation 18

The RHSQ should apply to the Community Heritage Grants program for a Preservation Needs Assessment of the entire collection by a professional conservator.

Recommendation 19

The labelling, handling, cleaning and storage of the various classes of artefacts requires specialist knowledge. Volunteers should undertake any collections care training offered by the National Library; attend training offered periodically by Museums & Galleries Queensland <http://www.magsq.com.au/>; and should consult the manual *reCollections: Caring for Collections Across Australia* (published by the Collections Council of Australia, 1998).

Recommendation 20

A program should be established for the periodic cleaning of artefacts by trusted volunteers, following the advice in the *reCollections* manual.

Recommendation 21

Guidelines should be established for the rotational display of paper-based items and textiles that have been on display for years.

Recommendation 22

Lighting levels in display areas of the Commissariat Store should be checked and susceptible items removed from direct sunlight.

Recommendation 23

Specialised storage materials should be obtained, such as Mylar sleeves for medals, acid-free boxes for textiles, etc.

Recommendation 24

All artworks should be assessed by an art conservator, including works on paper that have been poorly mounted and oil paintings with cracked paint—all these are in need of treatment.

Recommendation 25

Likewise, Sir Samuel Griffith's wig should be assessed by a textiles conservator and supported to arrest further damage.

9.6 INTERPRETATION/PRESENTATION

Recommendation 26

Furniture should not be reupholstered or artworks reframed without research into 19th-century practices. For instance, chairs have been reupholstered inappropriately using present-day fabrics and some artworks are in modern frames.

Recommendation 27

The outstandingly significant Pollock suite of furniture should be brought together (some from storage) and displayed and interpreted as a group at the Commissariat Store.

9.7 PROMOTION AND ACCESSIBILITY

Recommendation 28

Information on key collection items, and possibly this report, should be provided on the RHSQ website.



Joseph Backler's portrait of Alice Pollock showing cracked paint

PART 2

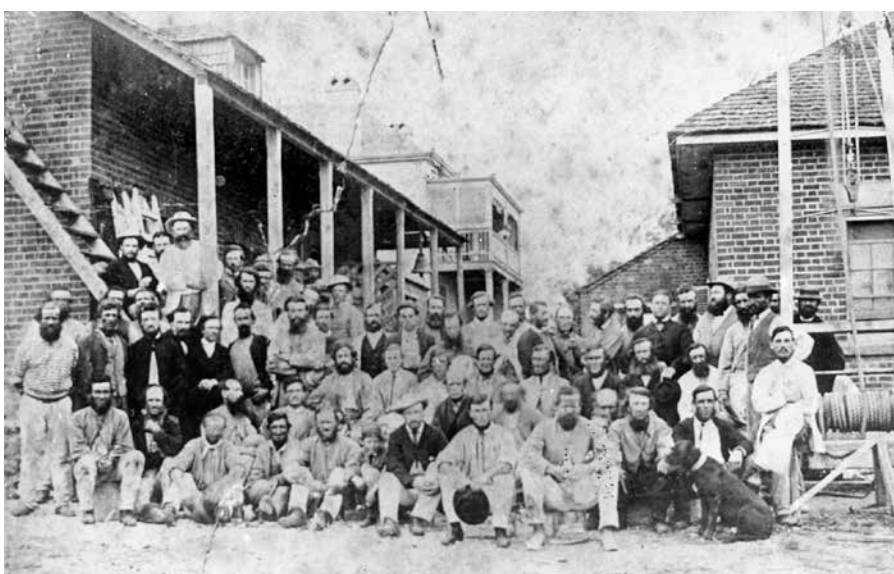
10 ASSESSMENT OF THE COLLECTION'S MOST SIGNIFICANT ITEMS

The following items have been chosen in consultation with RHSQ members and are but a sampling of the collection's riches. They are presented in chronological sequence.

10.1 INLAID WORKBOX MADE IN THE WORKSHOP OF ANDREW PETRIE FOR HIS DAUGHTER ISABELLA PETRIE, 1859

This handsome cedar box is ornamented both inside and out with inlaid Queensland timbers in various geometric patterns. Shaped like a sarcophagus, it has a lockable hinged lid and measures 22.8cm high x 41cm wide x 31.7cm deep. Inside is a tray with six lidded and seven open compartments separated by a groove. The box, designed for storing needlework materials and equipment, was made in the workshop of pioneer Brisbane builder Andrew Petrie for his only daughter Isabella Cuthbertson Petrie (1833–1910).

Andrew Petrie (1798–1872) had been Superintendent of Works at the Moreton Bay Penal Settlement and at its closure opted to stay on to commence business as a contractor. He continued to occupy the house built for him on what was to become the corner of Queen and Wharf Sts; this became the headquarters of the Petrie firm which was to span three generations as builders. By 1859, when the workbox was made, the firm was being managed by Andrew Petrie's eldest son John who became his business partner in 1843 and took over five years later when he lost his sight. The firm's output included cabinetmaking, with its joinery works managed by John's brother-in-law, the Scottish carpenter and joiner Daniel McNaught. By the 1860s the firm was a major supplier of furniture for Queensland Government buildings, being responsible for furnishing Government House (1862) and Parliament House (1869–71). Later its furniture was shown at the Melbourne International Exhibition of 1880.



Petrie employees, Brisbane, c.1867
(RHSQ photographic collection, P56486J)



Inlaid work box

Isabella Petrie's workbox is one of two similar boxes made for the occasion of the reception of Queensland's first Governor, Sir George Bowen, and Lady Bowen in December 1859. One of the boxes was presented to Lady Bowen and the other to Isabella when she accompanied her father to meet the Governor. The box later passed to Isabella's brother Tom Petrie of 'Murrumba' homestead, Petrie, and eventually to Tom's unmarried daughter Ida Petrie who remained living there following her parents' passing. It was donated to the RHSQ by Ida and her brother Arthur Argyle (Guy) Petrie in 1951, after being on loan from 1949.

The workbox is of outstanding historical significance for its association with Brisbane's pioneering Petrie family and as an early example of the work of the Petrie building firm which spanned three generations. The box is also of aesthetic significance for its beautiful design and craftsmanship. Moreover, it is significant for its rarity: along with the following table, it is one of only two examples of Petrie's inlaid cabinetry to survive in public collections.

REFERENCES:

Dimity Dornan and Denis Cryle, *The Petrie Family: Building Colonial Brisbane* (University of Queensland Press, St Lucia, 1992); Don Watson, 'John Petrie: builder to the Queensland Government', *Queensland History Journal*, vol. 24, no. 2, pp. 166–83; Bessie Palmer, 'Tom Petrie's home. Murrumba and its memories', *Brisbane Courier*, 25 January 1930, p. 27; 'A house with a history. Relic of pioneering days' by A.G. L., *Telegraph*, Brisbane, 6 May 1933, p. 9; RHSQ *Bulletin*, 74, October 1949, p. 2.

10.2 INLAID TABLE MADE IN THE PETRIE WORKSHOP, BRISBANE FOR GEORGE BARNEY PETRIE, c.1860s

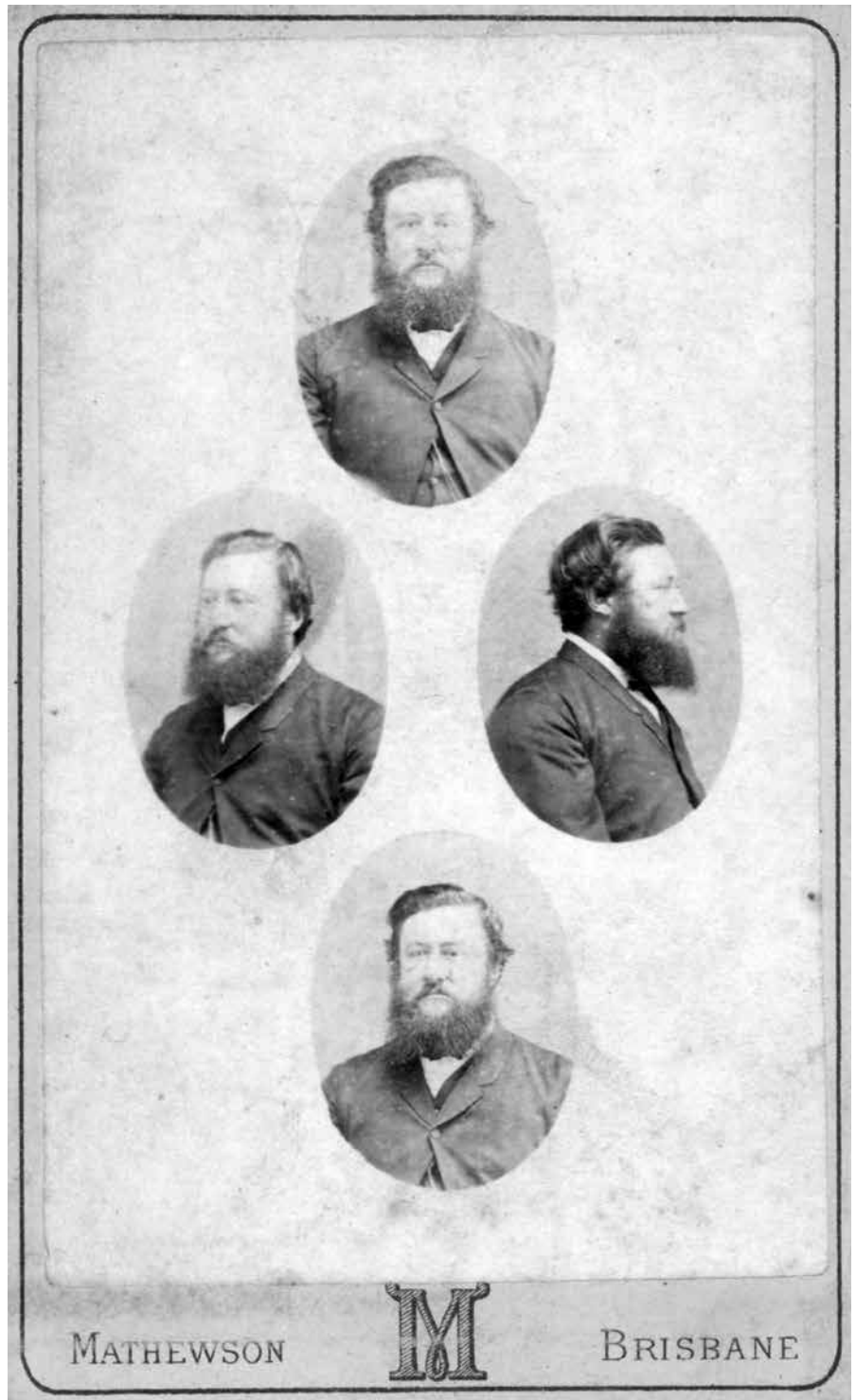
This is a cedar table with a spectacular inlaid top featuring various Queensland timbers in a geometric pattern. It was made in the workshop of pioneer Brisbane builder Andrew Petrie for his youngest son George Barney Petrie (1839–1878) whose name 'G.B. PETRIE.' is recorded in the central panel. The table is rectangular, measuring 72.5cm high x 120cm wide x 79cm deep, with turned legs. Superbly crafted, it is possibly the work of George Barney Petrie himself, as he is known to have had an aptitude for carpentry and to have worked in the cabinetmaking branch of the family firm before his untimely death on 21 June 1878, aged 39.



Tray



Under the lid



George Barney Petrie
(RHSQ photographic collection, P51930J)

Andrew Petrie (1798–1872) had been Superintendent of Works at the Moreton Bay Penal Settlement and at its closure opted to stay on to commence business as a contractor. He continued to occupy the house built for him on what was to become the corner of Queen and Wharf Sts; this became the headquarters of the Petrie firm which was to span three generations as builders. By the 1860s, when the table was made, the firm was being managed by Andrew Petrie's eldest son John who became his business partner in 1843 and took over five years later when he lost his



Inlaid table top



Detail

sight. The firm's joinery works was managed by John's brother-in-law, the Scottish carpenter and joiner Daniel McNaught. Already the firm was a major supplier of furniture for Queensland Government buildings, being responsible for furnishing Government House (1862) and Parliament House (1869–71). Later its furniture was shown at the Melbourne International Exhibition of 1880.

Following George Barney Petrie's death the table was given to his brother Tom, as it was in Tom's home, 'Murrumba' at Petrie by the 1930s. It was acquired by the RHSQ from the estate of Tom's son Arthur Argyle (Guy) Petrie in 1956.

The table is of outstanding historical significance for its association with Brisbane's pioneering Petrie family and as an early example of the work of the Petrie building firm which spanned three generations. The table is also of aesthetic significance for its beautiful design and craftsmanship. Moreover, it is significant for its rarity: along with the above workbox, it is one of only two examples of Petrie's inlaid cabinetry to survive in public collections, and predates the remaining Petrie furniture at Parliament House (the Government House furniture was disposed of during redecorations of 1895–96).

REFERENCES:

Dimity Dornan and Denis Cryle, *The Petrie Family: Building Colonial Brisbane* (University of Queensland Press, St Lucia, 1992), p. 150; Don Watson, 'John Petrie: builder to the Queensland Government', *Queensland History Journal*, vol. 24, no. 2, pp. 166–83; 'A house with a history. Relic of pioneering days' by A.G. L. *Telegraph*, Brisbane, 6 May 1933, p. 9.

10.3 MEDAL AND SWORD OF HENRY MARJORIBANKS CHESTER, POSSIBLY WORN ON 4 APRIL 1883 WHEN HE ANNEXED EASTERN NEW GUINEA



Persia medal, obverse, together with a miniature

The medal and sword of Henry Marjoribanks Chester (1832–1914), a well-known public servant in colonial Queensland, date from his early career as a naval officer. Following his education in London, Chester served in the Indian Navy from 1849 until its abolition in 1862. During this time he saw active service in the Anglo-Persian War of 1856–57, taking part in the bombardment and capture of Mohammerah in the Persian Gulf in March 1857, and later became British Agent at the court of Oman and Muscat. He was awarded the India General Service medal with the Persia clasp. Chester's British Naval Officer's sword, manufactured by Henry Wilkinson, gun and sword maker of Pall Mall, London, is the design adopted by the Royal Navy in 1827: with a brass hilt bearing the Royal Navy badge, an elaborate lion's head pommel and back piece, a shagreen grip, a steel blade etched with the maker's mark, and a leather scabbard with brass mounts. The medal (including a miniature) and sword were donated to the RHSQ by Chester's son, Charles L. Chester, in 1950.

Henry Marjoribanks Chester migrated to Queensland in 1862, working as a bank clerk before joining the public service in 1866. He served as a surveyor and land agent before being appointed police magistrate at Somerset, on the northern tip of Cape York Peninsula, in January 1869. He resigned soon afterwards, in August 1870, leaving the public service for five years. In September 1875 he returned to Somerset, and on his advice the Queensland Government transferred his headquarters in 1877 to a more central position at Thursday Island. From 1875 until his retirement in 1903 he served continuously as a police magistrate in various country towns.



Persia medal, reverse



Sword



Sword hilt



The annexation party at Port Moresby, 4 April 1883. Chester is the stocky figure, labelled 7, second from the right. The flag has been handed to a Motu chief. (RHSQ photographic collection, P10063)



Henry Marjoribanks Chester in later life (RHSQ photographic collection, PD-No.25)

Chester's moment of glory came late in March 1883 when the Queensland Premier Sir Thomas McIlwraith, disturbed by Britain's reluctance to annex eastern New Guinea despite German interest in the area, instructed Chester to proceed immediately to the infant settlement of Port Moresby and take possession of New Guinea's 'unoccupied' eastern half. On 4 April 1883, after sailing north in the government schooner the Pearl, Chester, in the presence of about 200 Motu people and a few Europeans, read a proclamation in the Queen's name and hoisted the Union Jack, after which the Pearl fired a royal salute. As befitted an old naval officer, before leaving at Port Moresby he took the opportunity of turning the Pearl's guns on a warlike party of Motu. This act of occupation was later repudiated by the British Government, who delayed claiming any part of New Guinea until 6 November 1884. Ten days later Queensland's fears were realised when Germany proclaimed a protectorate over the north-east.

Chester, with his previous experience at imperial outposts and pompous bearing, was an ideal candidate to carry out Queensland's bold attempt to annex another colony. Though his imperial decoration and sword would have added to the pomp of the occasion, it is uncertain whether he wore them. Full naval uniform was certainly evident in 1884 when Britain sent its own official party to New Guinea supported by a squadron of vessels.

Chester's medal and sword have outstanding historical significance for their association with Henry Marjoribanks Chester, a well-known public servant in colonial Queensland, and with a colourful episode in Queensland and Australian history.

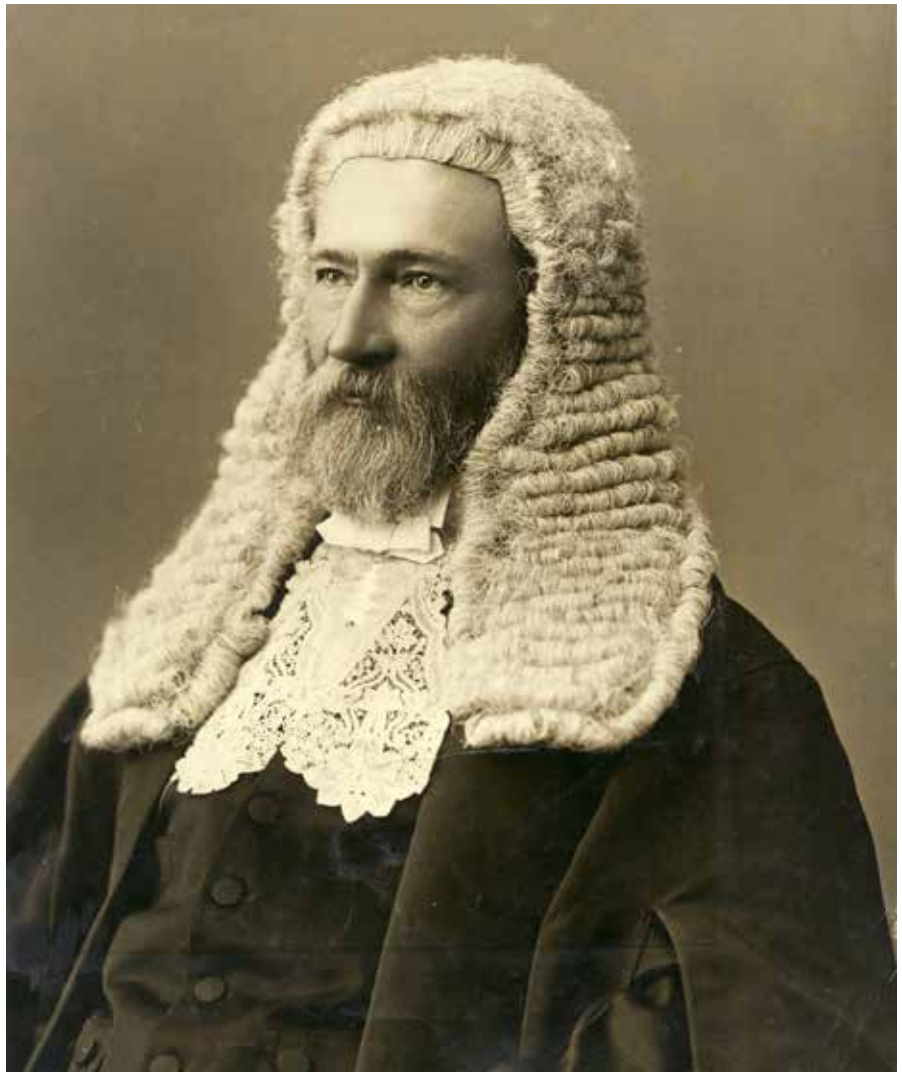
REFERENCES:

G. C. Bolton, 'Chester, Henry Marjoribanks (1832–1914)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <https://adb.anu.edu.au/biography/chester-henry-marjoribanks-3199/text4805>, published first in hardcopy 1969, accessed online 23 April 2021; Votes and Proceedings (Legislative Assembly, Queensland), session of

1883, pp. 773–88; ‘Mr Chester’s report’, *Sydney Mail and New South Wales Advertiser*, 28 April 1883, p. 70; obituary, *Brisbane Courier*, 4 October 1914, p. 6; papers of Henry Marjoribanks Chester, RHSQ Welsby Library, archive box 6, folder 3; Clive Moore, ‘Queensland’s annexation of New Guinea in 1883’, *Journal of The Royal Historical Society of Queensland*, vol. 12, no. 1, 1984, pp. 26–54.

10.4 WIG WORN BY SIR SAMUEL GRIFFITH AS FIRST CHIEF JUSTICE OF AUSTRALIA, 1903–19

This is a traditional full-bottomed judge’s wig handcrafted from white horsehair. It was worn by Sir Samuel Griffith as the first Chief Justice of Australia in 1903–19, though it could also have been used earlier in his career when he was Chief Justice of Queensland in 1893–1903. Its maker was probably Ravenscroft/later Ede & Ravenscroft of London, which supplied much of the legal dress worn in Australia at the time, including Griffith’s judicial robes.¹⁹ The wig is accompanied by a timber stand manufactured by mannequin suppliers Wilken & Jones Pty Ltd of Sydney, whose brass plaque is fixed to the base, and a travel tin with the painted lettering ‘Sir SAMMUEL (sic) GRIFFITH / CHIEF JUSTICE of AUSTRALIA’.

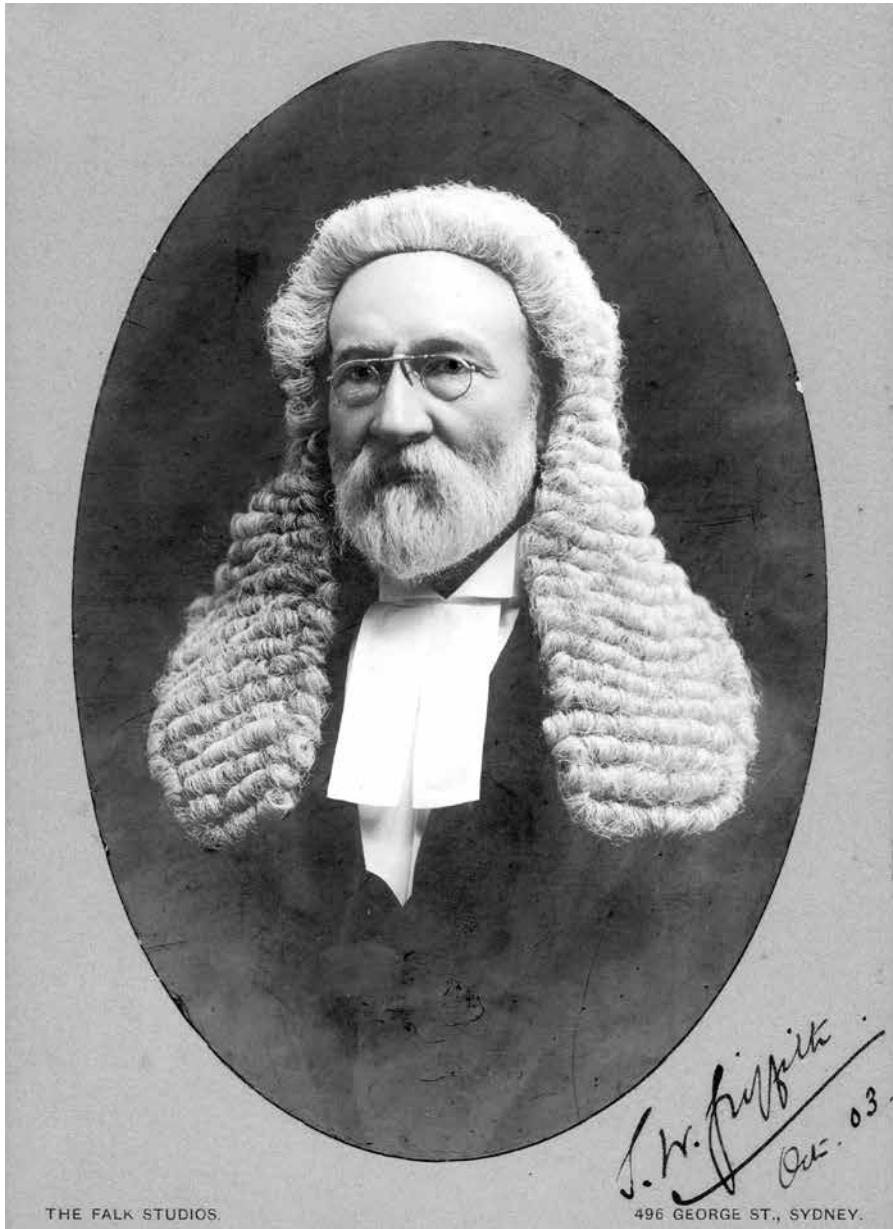


Sir Samuel Griffith, Chief Justice of Queensland
(RHSQ photographic collection, P52957J)



The wig in present condition

¹⁹ Unfortunately, the wig is in too fragile condition to be examined for a maker’s label.



Sir Samuel Griffith, Chief Justice of Australia, October 1903
(RHSQ photographic collection, P52956J)

Samuel Walker Griffith (1845–1920) is remembered not only as a jurist but also as an Australian founding father and co-author of the federal constitution. Born in Wales, Griffith came to Queensland with his family as a child. After attending the University of Sydney he became a barrister in 1867, but soon entered politics. As leader of Queensland Parliament's liberal faction he served as Premier on two occasions: in 1883–88 and 1890–93. Griffith was an ardent federationist and with Andrew Inglis Clarke of Tasmania wrote the draft constitution that was presented to the First Australasian Convention in 1891. Many of his contributions were preserved in the final constitution enacted in 1900. In 1893 Griffith retired from politics to become Queensland's Chief Justice. During his term he drafted the Queensland Criminal Code, a codification of the entire English criminal law, a massive task taking years. This, the first in Australia, was adopted in 1899 and later became a model for other jurisdictions. It remains largely unchanged.

From 1903, as Chief Justice of Australia, Griffith presided over a number of constitutional cases and was several times consulted by Governors-General

during periods of political instability. He established the practice of extensive circuits of the High Court, with regular sittings in every capital city. During his 16 years on the bench Griffith sat on some 950 reported cases. In 1913 he visited England and sat on the Privy Council. At this stage his health began to decline; after suffering a stroke in 1917 he reduced his workload. He retired to Brisbane in 1919 and died a year later.

Griffith's wig, stand and travel tin were donated to the RHSQ in 1962 by Mr Justice Ralph Thomas Gore, formerly a Judge of the Supreme Court of Papua and New Guinea in the period of Australian administration. The circumstances of his acquiring these items are unknown.

They are of outstanding historical significance for their association with Sir Samuel Griffith, a leading player in Queensland and Australian history, distinguished for his contributions to law and politics. His intellectual brilliance and achievements especially in law are indisputable. He is commemorated in the naming of Brisbane's Griffith University, a Canberra suburb and a federal electoral division.

REFERENCES:

R. B. Joyce, 'Griffith, Sir Samuel Walker (1845–1920)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <https://adb.anu.edu.au/biography/griffith-sir-samuel-walker-445/text11119>, published first in hardcopy 1983, accessed online 21 June 2021; *Griffith, the Law, and the Australian Constitution*, The Royal Historical Society of Queensland, Brisbane, 1998.

10.5 OSCAR FRISTÖM'S PAINTING OF THE DEPARTURE OF QUEENSLAND'S FIRST CONTINGENT FOR THE SOUTH AFRICAN WAR, 1900

The painting, titled Embarkation of the first Queensland Contingent leaving Pinkenba, Brisbane, for South Africa, Nov. 1st 1899, is the work of the well-known Queensland artist Oscar Friström (1856–1918). It is painted in oils on canvas, measures 63cm high x 110cm wide, and is signed and dated on the lower left 'Oscar Fristrom / Brisbane / 1900' and titled on the lower right. It has its original gilt frame. The painting depicts the troops marching up the gangway to board SS *Cornwall*, which was to take them to South Africa, while crowds of well-wishers stand on the wharf and riverbank below. The steamer, belching smoke as she prepares for her journey, is surrounded



Detail



Oscar Friström's painting



Fred Elliott's painting of the same event
(John Oxley Library, State Library of Queensland)

by a flotilla of smaller boats, including the Queensland Government steam yacht *Lucinda* and the gunboat *Gayundah*, ready to accompany her down the Brisbane River. The *Cornwell*, carrying 260 men along with 285 horses, arrived in Capetown, South Africa on 11 December 1899.

The embarkation was a momentous event for Queensland, as this was the first time local troops were being sent abroad to fight, even more poignant as Queensland was the first British dependency to offer the Mother Country troops for South Africa. To farewell the men, some 25,000 people converged on Pinkenba, so many that special trains had to be run from the city, and military bands attended to provide suitably patriotic music. Given the event's significance, it is not surprising that Friström's painting is but one of three works by local artists depicting the same event and now in public collections: one by Fred Elliott in the John Oxley Library, painted in 1899, and the other



Photograph of the same event by
Brisbane photographer Alfred Elliott (a
relative of Fred's)
(Museum of Brisbane)



Anne Midgely's similar but smaller painting of the same event
(Australian War Memorial, Canberra)

by Anne Midgely in the Australian War Memorial, Canberra, also painted in 1899. While Elliott's work, appropriately enough for a marine artist, focuses on the *Cornwall's* passage down the river, Midgely's work is remarkably similar to Friström's and includes people; possibly both paintings derived from the same photograph. By the time the South African War ended in 1902, Queensland had sent six contingents overseas, comprising some 3000 men; however, the departures of the later contingents did not attract as much interest.

The artist Carl Magnus Oscar (Oscar) Friström (1856–1918) was Queensland's leading portraitist of his day, best known for his compassionate portraits of Aboriginal people. Swedish-born, Friström was self taught as an artist and began his career as a photographer. After arriving in Brisbane by 1884, he worked with E.T.B. Hutchison in Hutchison, Friström and Co.'s photographic studio. Soon afterwards he established his own studio and increasingly concentrated on paintings, often based on photographic images, which he showed (alongside his photographs) in local exhibitions. He remained in Brisbane for the rest of his life apart from a brief period in Adelaide in 1893–95.

Friström's painting, which has been on long-term loan to Newstead House, was donated to the RHSQ in 1960 by Lieutenant-Colonel Charles Fortescue, a former Toowoomba jeweller and decorated war veteran, and his sister Miss Enid Fortescue. Their father, Charles Fortescue senior, was also a Toowoomba jeweller and possibly he had commissioned the painting as it is unique in Friström's oeuvre, being his only known foray into history (or narrative) painting, and was not shown in local exhibitions.

The painting has outstanding historical significance for its depiction of a momentous event in Queensland history and as a unique example of the work of the important Queensland artist Oscar Friström.

REFERENCES:

Glenn Cooke, 'Memorials of the Boer War: paintings of the departure of the first Queensland Contingent to South Africa', *World of Antiques and Art*, July–December 2001, pp. 28–31; 'Queensland Soldiers - Departure for Africa', *Telegraph* (Brisbane), 2 November 1899, p. 6; Charles Fortescue senior obituary, *Brisbane Courier*, 8 October 1928, p. 15; Julie K. Brown, 'Friström, Carl Magnus Oscar (1856–1918)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/fristrom-carl-magnus-oscar-6249/text10761>, accessed online 24 July 2018; W. Ross Johnston, 'Reviving Oscar Friström: his Aboriginal paintings', *Queensland History Journal*, vol. 22, no. 4, 2014, pp. 271–86.



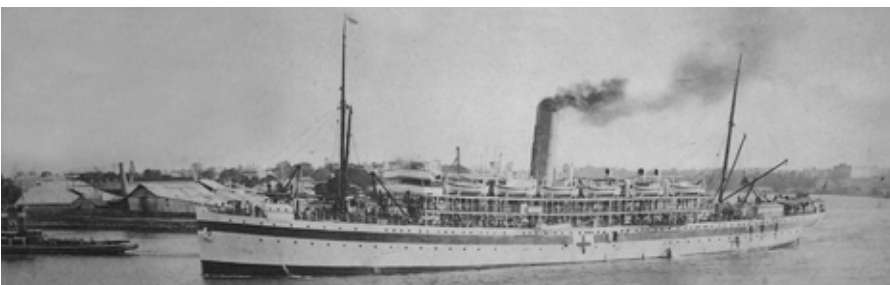
The full cloth



Major Jackson's signature

10.6 CLOTH EMBROIDERED WITH THE SIGNATURES OF QUEENSLANDERS WHO DEPARTED IN NOVEMBER 1914 FOR ACTIVE SERVICE IN WORLD WAR I

The cream linen cloth, measuring about 41 x 48.5 cm,²⁰ is embroidered in red thread with the signatures of some of the Queensland staff of No. 1 Australian General Hospital who departed Brisbane on 21 November 1914 on the hospital ship *Kyarra*²¹ bound for the Middle East. After calling at southern ports to pick up more personnel, stores and equipment, the ship left Fremantle on 4 December as part of Australia's second war convoy. The cloth, presumably some of the all-purpose linen carried aboard, was signed on 1 January 1915 during the ship's voyage across the Indian Ocean. It bears the signatures of nine Sisters and fourteen Staff Nurses of the Australian Army Nursing Service and Major Ernest Sandford Jackson of the Australian Army Medical Corps. The nurses included Winifred Croll whose uniform is now preserved in the Queensland Women's Historical Association collection, and Christense Sorensen who was later to distinguish herself in operations at Salonika and become matron of the Brisbane General Hospital.²²



HMAHS *Kyarra* departing from Brisbane, November 1914
(RHSQ photographic collection, P53939J)

²⁰ This is only a sight measurement because the cloth has been mounted and framed.

²¹ SS *Kyarra* served as an AUSN Co. passenger liner from 1904 before being taken over as a hospital ship in 1914 to bring Gallipoli casualties back to Australia. Later converted to a troop transport, she was torpedoed and sunk in May 1918 in the English Channel.

²² Janice McCarthy, 'Sorensen, Christense (1885–1958)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <https://adb.anu.edu.au/biography/sorensen-christense-8583/text14985>, published first in hardcopy 1990, accessed online 12 May 2021.



Dr Ernest Sandford Jackson
(State Library of Queensland, negative number 34553)



Cloth detail

After the voyage ended at Alexandria, Egypt, the signatories travelled to Cairo where they were to help set up No. 1 Australian General Hospital in the Heliopolis Palace Hotel. In following months the hospital received the sick and wounded from Gallipoli, including casualties from the landing of 25 April 1915. Later some of the nurses were posted elsewhere, including to hospital ships carrying men back to Australia, before serving on the Western Front. In April 1915 Major Jackson was transferred as senior surgeon to No. 2 Australian General Hospital, Cairo where he was kept busy operating on wounded Anzacs. After becoming seriously ill with pneumonia he was invalided back to Brisbane in November 1915, probably bringing the signed cloth with him. Some years later the signatures were embroidered by Mary Jackson, his youngest child, who was then a pupil of the Brisbane High School for Girls (later Somerville House).

Upon his return to Brisbane Dr Ernest Sandford Jackson (1860–1938) became a visiting surgeon at the 6th Australian General Hospital at Kangaroo Point before leaving the Army in 1919. He resumed his career as one of Queensland's leading medical practitioners, becoming president of the Queensland branch of the British Medical Association in 1926, a founder of



Matron Christense Sorensen
(Australian War Memorial, accession number P10097.009.001)



Nursing staff, No. 1 Australian General Hospital, Heliopolis, c.1915
(Australian War Memorial, accession number H16959)



Australian chaplains Rev. G. Robertson and Rev. A.C. Plane with Major Jackson at No. 2 Australian General Hospital, Cairo
Australian War Memorial Photograph Collection, image number C02606)

the (Royal) Australasian College of Surgeons in Queensland, and a founder of the University of Queensland's medical school. Also an amateur historian, he was an active member of the RHSQ and its vice-president in 1930–1935, during which time he donated the signed cloth to the museum collection.

The cloth has outstanding historical significance for the evidence it provides of Queensland's involvement in World War I and for its association with notable Queenslanders, including Dr Ernest Sandford Jackson and Matron Christense Sorensen.

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10.7 MURIEL MACDIARMID COLLECTION OF ART POTTERY, 1930s



Puzzle jug, 1939

This collection comprises 25 pieces of hand-built earthenware of various shapes, sizes and glazes by the Brisbane potter Muriel MacDiarmid. They are drinking and storage vessels—jugs, bottles, ewers and flasks—inspired by ancient and traditional pottery from across the globe. Not only hand-built using 'slab' and 'coiling' techniques, the pieces are individually decorated with painted, relief or incised ornament, and, in some cases, verse or folksy quotations. Almost all the pieces are signed and dated by the potter.

Muriel Mary MacDiarmid (1879–1941) was born in Brisbane, the eldest daughter of Duncan MacDiarmid, a banker of Scottish descent, and his wife Jane, née Mackergow. Following her education at the Brisbane Girls Grammar School where she excelled in art and music, Muriel (and her sisters) had lessons with the local artist Isaac Walter Jenner. Later, in the 1920s, when she was in her forties, Muriel attended classes by well-known craftsman L.J. Harvey at the Brisbane Central Technical College.²³ She set up a studio at her family home in Park Rd, Milton, where she taught small groups of students.



From left: Face jug, 1932; Bulgarian bottle, 1933; Sicilian wine jug, 1932; Chinese ewer, 1934; Potato flask, 1934

²³ Bettina MacAulay, 'Harvey, Lewis Jarvis (1871–1949)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <https://adb.anu.edu.au/biography/harvey-lewis-jarvis-6595/text11353>, published first in hardcopy 1983, accessed online 23 June 2021.

From the early 1930s Muriel MacDiarmid exhibited her pottery in Brisbane, mostly in exhibitions of the Arts and Crafts Society of Queensland and the Royal Queensland Art Society. She developed a distinct style within the Harvey School's output, gaining a reputation for her reproductions of ancient and traditional vessels from Greece, Persia, Germany, England, the Balkans, Asia, America, etc. These she produced partly for educational purposes, as Queenslanders had little access to original examples in local collections. She copied works in overseas museums and sought the assistance of Heber Longman, the Director of the Queensland Museum. Her research made her something of an authority on ancient ceramics and she gave talks on the subject in Brisbane.

After years of failing health, Muriel MacDiarmid died in Brisbane in 1941. Her collection came to the RHSQ from her estate a decade later, in 1951; in the previous year her younger sisters Agnes and Jeanie MacDiarmid had given the Society Oscar Friström's painting of *King Sandy*. Over the years Muriel MacDiarmid's work has been included in two major exhibitions of Harvey School pottery: 'L.J. Harvey and his School', shown at the Queensland Art Gallery in 1983; and 'With Heart & Hand', shown at the Griffith University Art Museum in 2018. She is also represented in the collections of these museums, each by only one example.

The Muriel MacDiarmid collection has outstanding historical significance as a fine representation of Harvey School pottery, the dominant style of art pottery produced in Brisbane during the early 20th century. It is the best representation of MacDiarmid's work in public hands. The collection also has aesthetic significance for the quality of its design and craftsmanship.

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Corinthian jug, 1934



Swiss jug, 1936

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Dr Judith McKay, June 2021

Images: Lee Beanland, Judith McKay and the RHSQ photographic collection unless otherwise credited

13 THE CONSULTANT

Dr Judith McKay, MA, PhD, Grad. Dip. Museum Studies, is a museum curator and historian with wide experience in museums, initially at the Australian War Memorial and later (until 2008) as a senior curator at the Queensland Museum. In recent years Judith has undertaken Significance Assessments of some of Queensland's major heritage collections, including those of the Australian Stockman's Hall of Fame (2010); the Queensland Country Women's Association (2011); the Anglican Diocese of Brisbane (2013); the Queensland Maritime Museum (2015); the Queensland Women's Historical Association (2016); the Royal Geographical Society of Queensland (2017); and Newstead House (2018). Her awards include a Queensland-Smithsonian Fellowship (2001), the John Douglas Kerr Medal of the RHSQ and the Professional Historians Association (Qld) (2008) and a John Oxley Library Fellowship (2009). She is a former member of the Queensland Heritage Council (2011–16).

APPENDIX: RHSQ MUSEUM COLLECTION MANAGEMENT POLICY, 2015

Royal Historical Society of Queensland – Museum Collection Management Policy

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RHSQ

Royal Historical Society of Queensland PO Box 12057, Brisbane George Street, Queensland 4003, Australia

1. Introduction

The Royal Historical Society of Queensland (RHSQ) Museum Collection Management Policy covers the Commissariat Store Museum collection, which includes historical objects and art.

1.1 Museum Mission Statement:

Educate the public by promoting the history of Queensland, ultimately preserving its history for current and future generations.

1.2 Statement of Significance:

The RHSQ was founded in 1913 as a historical and cultural organisation, operating as a voluntary organisation, not for profit. It exists for the benefit of its members and the community. It promotes interest in history and advances the study of the history of Queensland, the former Colony of Queensland, and the adjacent islands of the Pacific and New Guinea. As well as, broadening opportunities for the practice and writing of history, and to preserve objects, art, books, documents, manuscripts, photographs, charts, and maps relating to the history of Queensland. The RHSQ's library collection predates the John Oxley Library. Its establishment of the Society's museum collection of items relating to Queenslanders' and Pacific Islanders' and New Guinean people's daily and public life was a very significant step and fulfilled a cultural need in Queensland, as the Queensland Museum's collection policy and charter was principally concerned with the natural environment.

In 1977, the Queensland government granted RHSQ occupancy of the Commissariat Store for its headquarters from 1977. The Society had previously occupied Newstead House from 1935. From 1913 to 1935 the Society was closely associated with the University of Queensland. The Commissariat Store is the oldest habitable building in Queensland, having been completed in 1829 under the supervision of Captain Logan. The Windmill on Wickham Terrace was completed in 1828. The Commissariat Store is located at the birthplace of Queensland – at 115 William Street, facing the Brisbane River. It was used as a Commissariat Store from 1829 until..., then State Stores 19.. to 191..., Queensland Law Reform Commission ... to ..., Queensland State Archives 1959 to 1968. It was then disused. It said to be the most important building remaining of the Moreton Bay Penal Colony. Extensive renovations occurred between 1978 and 1981, when the RHSQ began operating the Commissariat Store as a museum and research centre. It also serves as a venue for the RHSQ's activities, such as conferences, functions, and meetings.

The Commissariat Store is home to the RHSQ's Welsby Library and museum collection. It welcomes both international and local visitors, including primary and secondary school groups, senior groups, and community groups, providing them with an insight into the history of Queensland through permanent displays and temporary exhibitions. The RHSQ aims to study and promote the history of Queensland through registration, preservation, research, and exhibition of its collection at the Commissariat Store Museum. Its collection includes material relating to the history of Queensland, including Brisbane, since the days of the Moreton Bay Settlement from 1824 to 1842. The RHSQ is therefore



Queensland's peak history body whose collection is comprised of objects and art dating from 1824 to the 1950's.

1.3 Royal Historical Society of Queensland (RHSQ):

The Constitution of the Royal Historical Society of Queensland sets out the Society's aims and objectives:

- (a) The study of the Society, Queensland's peak history body are:
 - (i) The state and the former colony of Queensland;
 - (ii) The Commonwealth of Australia;
 - (iii) The adjacent islands of the Pacific;
 - (iv) Other matters of general interest related to the above
- (b) The collection, preservation, restoration, registration, organisation, presentation, exhibition, management, exchange, sale, or other appropriate handling of material for such study, including but not limited to:
 - (i) Letters, manuscripts, recordings, diaries and documents of any kind;
 - (ii) Personal narratives of explorers, early settlers and other appropriate persons;
 - (iii) Maps, charts, drawings, photographs, films, plans, digital and other electronic records;
 - (iv) Genealogical and biographical particulars, autographs and portraits;
 - (v) Other objects of historical interest including those of cultural, social, technological and architectural nature either as individual items or as one or more collections.

To this end the Society holds historical lectures, conferences; publishes the *Queensland History Journal* four times per year; operates a convict museum in the Commissariat Store; installs major exhibitions illustrating Queensland history and telling our stories; and preserving a major collection of our museum artifacts.

The RHSQ's headquarters, the Commissariat Store Museum, situated at 115 William Street, Brisbane, in the City's centre and the Windmill on Wickham Terrace share the distinction of being the oldest building in Brisbane. The Commissariat Store Museum is located at the birthplace of Queensland – on William Street, facing the Brisbane River. It was used as a government store from 1829 until 1960. The Commissariat Store is the most important habitable building remaining of the Moreton Bay Penal Colony and Brisbane's oldest occupied building. In 1977, the Government of Queensland decided that the RHSQ should occupy the building. Extensive renovations occurred from 1978 to 1981. Since the RHSQ occupied the Commissariat Store in September 1981, it has been used as a museum and research centre, and as a venue for the RHSQ's activities, such as history conferences, functions, and meetings.

The Commissariat Store is home to the RHSQ's extensive Welsby Library and the Society's museum collection. The RHSQ appreciates opportunities to show the building and the displays to members, visitors, school children, and tourists; welcoming both international and local visitors, including primary and secondary school groups, seniors groups, and community groups. The Commissariat Store



RHSQ

Royal Historical Society of Queensland PO Box 12057, Brisbane George Street, Queensland 4003, Australia

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06/06/2012

Museum provides visitors with an insight into the history of Queensland through permanent displays and temporary exhibitions. The Commissariat Store Museum is open for visitors between the hours of 10:00am and 4:00pm Tuesday to Friday. During these hours trained volunteer guides are available to conduct tours throughout the day.

The RHSQ studies and promotes the history of Queensland through historical research, lectures, and publications of the *Queensland History Journal* which is refereed; and through its museum collection involving registration, preservation, exhibition, and research of its collection held at the Commissariat Store Museum and in National Trust House. Its collection includes material relating to the history of Queensland, and the Pacific Islands and New Guinea, since the days of the Moreton Bay Settlement from 1824 to 1842. A historical research service is provided by a team of Hon Research Officers on Thursdays. The RHSQ is therefore Queensland's peak history body whose collection is comprised of photographs and objects dating from 1824 to the 1950's.

1.3.1 Authority and Roles:

The Commissariat Store Museum operates under the authority and general management of the RHSQ under its Constitution and Rules. The RHSQ is an organisation that depends largely on volunteers for its operation and a part time manager is currently employed. The RHSQ's governing body is the Council.

2. Registration

Museum registration is concerned with the policies and procedure by which collections are acquired and formally entered into the register of the holding of the museum, and how they are managed, tracked, and sometimes even disposed of after that point.

2.1 Acquisitions and Accessioning:

2.1.1 Standards:

- i. The RHSQ may acquire objects by gift, bequest, purchase, exchange, field collection, and any other means by which title is transferred to the RHSQ.
- ii. All acquisition must have good title, comply with the Objects of the RHSQ, and be free from conditions or restrictions on their use.
- iii. The RHSQ must be able to provide for the object's long term care and preservation.

2.1.2 Criteria:

- i. Objects acquired must be relevant to the history of Queensland, the former Colony of Queensland, and the adjacent islands of the Pacific; reflect the strengths and broaden the base of the existing collection; and assist the public understanding of the collection through interpretative means;
- ii. Objects acquired that do not support 2.1.2.i. should be justified in exceptional circumstances, where the Council should consider the significance of the object, the professional opinions available to them, and the views of all interested parties;



- iii. Objects must be acquired with supporting documentation justifying the object's significance; relevance to the history of Queensland, the former Colony of Queensland, and the adjacent islands of the Pacific; and valid title;
- iv. Objects must be dated pre 1901 or demonstrative of the way of life in 19th century Queensland, however objects dated post 1901 must be associated with a significant person or event of Queensland history;
- v. Consideration must be taken with textiles, as the RHSQ does not have the ability to properly preserve them; and
- vi. Before recommending any acquisition, the RHSQ must conduct condition reporting of the objects, as the RHSQ does not possess the resources or facilities to accommodate unsalvageable, deteriorated, or pest infested objects.

2.1.3 Ethics:

- i. Acquisitions should only be made based on informed and mutual consent without exploitation of the owner or informant in regard to contemporary communities.
- ii. Members of the Museum Committee, Council, and RHSQ should not be in a conflict of interest with the museum, and in the event that that occurs, should divulge their conflict of interest and not vote in any decision making process.

2.1.4 Procedures:

- i. The Museum Committee will recommend the acquisition of the object(s) by proposing the method and purpose of acquisition, support of the 2.1.2 and 2.1.3, and recommendations by the Museum Policy and Procedures Consultant, to the Council. The Council will then approve or reject the recommendation;
- ii. Once the acquisition of the object(s) is approved, the title of the object must be legally transferred to the RHSQ by receipt of relevant documents and kept permanently;
- iii. A unique accession number is then assigned to the object as it is entered into the RHSQ's register, electronic and hardback. The object and associated documents are marked with the same number; and
- iv. Appropriate storage will then be provided for the object(s).

2.2 Valid Title, Due Diligence, and Provenance:

- i. Every effort must be made before an acquisition to ensure that any object offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in or exported from, its country of origin or any intermediate country in which it might have been owned legally;
- ii. Due diligence should establish the full history of the item from discovery or production, as every endeavor is made to establish the facts of the object(s) before deciding a course of action, particularly in identifying the source and history of an object(s) offered for acquisition or use before accepting it; and
- iii. However, in exceptional circumstances, if an object(s) without provenance has an inherently outstanding contribution to knowledge that it would be in the public interest to preserve, the acquisition should be



the decision by specialists in the discipline concerned, without national or international prejudice.

2.3 Sensitive and Protected Materials:

- i. Collections of human remains and material of sacred significance should be acquired only if they can be housed securely and cared for respectfully in a manner consistent with professional standards and the interests and beliefs, where known, of members of the community, ethnic, or religious groups from which the objects originated.

2.4 Appraisals and Authentications:

- i. Valuations of the museum collection can be made for insurance or indemnity purposes;
- ii. However, opinions on the monetary value of objects outside the collection should only be given on official request from museums, or competent legal, governmental, or other responsible public authorities; and
- iii. When the RHSQ is the beneficiary, appraisal of an object(s) must be undertaken independently.

2.5 Deaccessioning and Disposals:

2.5.1 Standards:

- i. The RHSQ may deaccession objects through donation, transfer, exchange, sale, and repatriation, with the strong presumption that deaccessioned objects should first be offered to another museum;
- ii. The RHSQ will allow the transfer of unrestricted title to the receiving agency; and
- iii. Complete records must be kept of all deaccessioning decisions, the objects involved, and the disposition of the objects.

2.5.2 Criteria:

- i. The RHSQ may deaccession objects in order to refine the focus of the collection, eliminate redundancy, repatriate the objects, remove unsalvageable, deteriorated, or infested objects, and save disproportionate cost of significance; and
- ii. The RHSQ Museum Committee and Council should consider 2.1.2 when recommending objects for deaccession.

2.5.3 Ethics:

- i. Money or compensation received from the deaccessioning and disposal of objects from the RHSQ should be used solely for the benefit of the RHSQ Museum and Library Fund; and
- ii. However, members of the RHSQ are restricted from purchasing deaccessioned objects where it is not entirely transparent to the public.

2.5.4 Procedures:

- i. The Museum Committee will recommend the deaccessioning of the object(s) by proposing the method of deaccession, support of 2.5.2, and recommendations by the Museum Policy and Procedures Consultant, to the Council. The Council will then approve or reject the recommendation;
- ii. Once the deaccessioning of the object(s) is approved, the title of the object must be transferred to the receiving agency by receipt of relevant documents from the RHSQ;



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- iii. All records associated with the object(s) are marked as “Deaccessioned” and must be kept permanently; and
 - iv. The object(s) is then disposed of by removing it from the RHSQ and relocating it to the receiving agency.

2.6 Return and Restitution:

- i. The RHSQ should take prompt and responsible steps to co-operate in the return of an object(s) that can be demonstrated to have been exported or otherwise transferred in violation of the principles of international and national conventions (*Protection of Movable Cultural Heritage Act 1986* and the relevant United Nations Treaty).
- ii. The return of cultural property to a country or people of origin should be undertaken in an impartial manner, based on professional and humanitarian principles, as well as applicable local, national, and international legislation, in preference to action at a governmental and political level.

2.7 Numbering, Cataloguing, and Marking:

2.7.1 Numbering:

- i. All objects in the permanent collection should be assigned a unique accession number that identifies the object in electronic and hardback records, as well as in storage facilities;
- ii. In the case of an excavated object or an object with previous number assignments from another organisation, the RHSQ should use an accession number in accordance with the RHSQ numbering system, ensuring that the excavation number or previous number is recorded in the electronic and hardback records; and
- iii. If the object is made up of two or more parts, it is important to mark or label each part, in case they become separated, with the same accession number, accompanied by subdividing letter suffixes.

2.7.2 Cataloguing:

- i. All objects in the permanent collection should be catalogued, by assigning an accession number and descriptive detail of each object to the electronic records;
- ii. Catalogue information should include descriptive details, classification, physical dimensions, provenance, the accession number, storage location, a photograph, and any other additional applicable information of value in appreciation of its significance; and
- iii. This should be carried out as soon as possible after acquisition to avoid a backlog.

2.7.3 Marking:

- i. The object is marked or labelled with the accession number, permanently so that the number does not wear off, yet reversible so that it can be removed if necessary;
- ii. On smooth surfaced objects, a basecoat of stable material, such as polyvinyl acetate solution, is applied, the number is written on top, and sealed with a topcoat after it is dry. This is positioned in



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- a place where it will not obscure detail, impede research or exhibit viewing, or detract from aesthetics;
 - iii. Never mark the number directly on the surface of any object;
 - iv. Textiles, framed two dimensional objects, or other objects that cannot be marked directly can be labelled with hanging tags or sewn labels, made of archival materials and be attached in such a way that they do not damage the object;
 - v. Care must be taken that tags do not become disassociated from their objects;
 - vi. Some very, small and fragile objects cannot be marked directly or have labels attached to them, so they must be placed in a container, such as a bag, tray, box, or vial, made from archival material, and the number is marked directly on the container, or on a label, marked with pencil, placed inside the container with the object(s);
 - vii. Unframed, two dimensional objects, photographs, books, and documents can be placed in archival boxes, folders, or between paper or board, as the number is written in pencil on the enclosing material; and
 - viii. No adhesive materials are to be used on any objects without professional conservation consultation.

2.8 Inventory Control:

- i. The permanent collection, inward and outward loaned objects, and accessioned and deaccessioned objects are to be inventory controlled, encompassing regular checks of each object or a random sample of objects, to ensure that all objects are labeled correctly and where they belong; and
- ii. The catalogue information should also be inventory controlled, ensuring the information stored electronically and in hardback form is of the highest quality, including correct corresponding accession numbers, core fields, and digital images.

2.9 Loans:

2.9.1 Ethics:

- i. Outward loans are made only to like minded institutions and inward loans may be borrowed from institutions and individuals.

2.9.2 Procedures:

- i. The decision to borrow or loaned an object/collection is based on 2.1;
- ii. Once approved an Inward or Outward Loan Agreement and Condition Report should be completed for the loan object(s), and kept on file;
- iii. Upon arrival and departure of the loan object(s), the RHSQ should assign a unique loan number that is used for all associated documentation; and
- iii. The loan object(s) should be inventory controlled when involved in any activity.

2.9.3 Inward Loans:

2.9.3.1 Duration:



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- i. Except in exceptional circumstances determined by Council, loans are, in future only approved for up to 12 months and can be renewed every 12 months from the date of completion of the original loan agreement. A loan cannot be renewed more than 10 times. Loans can also be approved for short periods, such as one day for special events;
 - ii. The loan agreement may be terminated or varied by either the RHSQ or the Lender by giving at least 30 days written notice to the other party; and
 - iii. Where the RHSQ has made reasonable efforts to return the loan object(s) but is unable to do so, the loan object(s) will be retained for six months after the termination of the loan period and then deemed an unrestricted acquisition of the RHSQ.

2.9.3.2 Cost:

- i. The RHSQ is not responsible for any costs associated with the loan.

2.9.3.3 Transport:

- i. The RHSQ is not responsible for the packing and transport of the loan object(s), as the Lender will arrange for the packing and transport of the loan object(s) to and from the RHSQ.

2.9.3.4 Insurance:

- i. The RHSQ is not responsible for the insurance of the loaned object(s) while in transit to and from the RHSQ, and on the premises of the RHSQ.
- ii. The Lender hereby releases the RHSQ, its agents and employees, from liability for any and all claims arising out of loss or damage to such object(s).

2.9.3.5 Protection and Management:

- i. The RHSQ will utilise their standard Condition Report upon arrival and departure of the loan object(s), in some instances, in conjunction with the condition report(s) when supplied with the loan object(s) by the Lender. The RHSQ will provide the Lender with a copy of the condition report(s) if the Lender requests this in writing;
- ii. The RHSQ will at all times handle the loan object(s) with due diligence, and take all reasonable steps to protect against loss or damage. In the instance of any of these situations occurring and unless emergency action is necessary to arrest further damage, the RHSQ will report immediately to the Lender and provide photographic evidence; and
- iii. The RHSQ will ensure that the loan object(s) are displayed in appropriate environmental conditions applicable to the requirements of the loan object(s).

2.9.3.6 Acknowledgement and Use:

- i. The RHSQ will acknowledge the Lender on accompanying displays of the loan object(s). The fact that the object(s) have been in the RHSQ's custody shall not be misused to indicate the RHSQ's endorsement.



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- ii. The Lender authorizes the RHSQ to photograph the loaned object(s) for reproduction for exhibition catalogue, publicity purposes, and educational purposes.

2.9.4 Outward Loans:

2.9.4.1 Duration:

- i. Except in exceptional circumstances determined by Council loans are only approved for up to 12 months and can be renewed every 12 months from the date of completion for the original loan agreement. A loan cannot be renewed more than 10 times. Loans can also be approved for short periods, such as one day for special events; and
- ii. The loan agreement may be terminated or varied by either the RHSQ or the Borrower by giving at least 30 days written notice to the other party.
- iii. The Borrower must make reasonable efforts to return the loan object(s) to the RHSQ within six month after the termination of the loan period.

2.9.4.2 Cost:

- i. The RHSQ is not responsible for any costs associated with the loan.

2.9.4.3 Transport:

- i. The RHSQ is not responsible for the packing and transport of the loan object(s), as the Borrower will arrange for the packing and transport of the loan object(s) to and from the RHSQ.

2.9.4.4 Insurance:

- i. The RHSQ is not responsible for the insurance of the loan object(s) while in transit to and from the Borrower, and on the premises of the Borrower.
- ii. The Borrower hereby releases the RHSQ, its agents and employees, from liability for any and all claims arising out of loss or damage to such object(s).

2.9.4.5 Protection and Management:

- i. The RHSQ will utilise their standard Condition Report upon departure and arrival of the loan object(s). The RHSQ will provide the Borrower with a copy of the condition reports if the Borrower requests this in writing;
- ii. The Borrower will at all times handle the loan object(s) with due diligence, and take all reasonable steps to protect against loss, damage, or deterioration. In the instance of any of these situations occurring and unless emergency action is necessary to arrest further damage, the Borrower will report immediately to the RHSQ and provide photographic evidence; and
- iii. The Borrower will ensure that the loan object(s) are displayed in appropriate environmental conditions applicable to the requirements of the loan object(s).

2.9.4.6 Acknowledgement and Use:

- i. The Borrower will acknowledge the RHSQ on accompanying displays of the loan object(s). The fact that the object(s) have



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- ii. The RHSQ reserves copyright of the objects to be used in publication; and
 - iii. The RHSQ will authorize photographic reproduction of the loan object(s) for exhibition catalogue, publicity purposes, and educational purposes when the Borrower requests this in writing, depending on the circumstance.

2.10 Condition Reporting:

- i. The Condition Report should be completed when an object(s) is accessioned, loaned, and when the object(s) is involved in any activity; and
- ii. It should accurately document in written, and possibly photographic, form the state of preservation of the object(s) at the moment in time.

2.11 Documentation:

- i. This should include a full identification and description of each item, its associations, provenance, condition, treatment, and present location; and
- ii. This should be kept in the database, providing access by the Museum Committee and other legitimate users.

3. Preservations of Museum Collections

3.1 Collection Storage:

3.1.1 Criteria:

3.1.1.1 Building:

- i. Collection storage should be separate from all other activities, and only collection storage should happen within its walls so that its physical environment can be best controlled.
- ii. Reliable roof, against local precipitation, covering all organic objects.
- iii. Reliable walls, windows, and doors that block local weather, local pests, amateur thieves and vandals.
- iv. Locks on all doors and windows.
- v. Physical access should be restricted to collections personnel.
- vi. Installation of an automatic fire suppression system.
- vii. A detection system for thieves that has a response time less than the time it takes an amateur to break the locks or windows. If not possible the most valuable objects should be stored in another, more secure location, when the museum is unoccupied.

3.1.1.2 Environment:

- i. Collection storage should have low light levels, stable temperature and relative humidity and be free from atmospheric pollutants and pests.
- ii. No intense light, direct sunlight or powerful electric light on any coloured objects.
- iii. Reasonable order and cleanliness of storage in order to eliminate dust collection.
- iv. All problems of sustained damp are addresses quickly, by moving the collection away from the damp, fixing the leak and ventilating against condensation.

3.1.1.3 Catalogue:



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- i. It is essential that all changes of storage locations are carefully tracked.

3.1.2 Standards:

- i. It is necessary for all furniture and packaging materials that come into contact with the collection to be stable and non reactive.
- ii. Archival quality storage furniture should be employed, such as cabinets and shelves made from powder coated steel or baked enamel steel.
- iii. Small, stable objects are wrapped, bagged or boxed before being placed in storage to provide a protective buffer between the object and the environment. Objects that cannot be wrapped due to their size or fragile composition preferably are stored in enclosed cabinets or shelves.
- iv. Space is allowed between objects to allow for handling for retrieval. It is important not crowd or overload shelves and drawers, as this will make it difficult to retrieve objects safely.
- v. Inspection of collection on a regular basis, in storage and on display. The time period between inspections should be no less than three weeks. Inspect not only for new damage, but new signs of risks and theft.
- vi. Bags, envelops or encapsulation used whenever necessary, except when other rigid boxes are already provided. Must be at least dust proof, preferably air tight, waterproof and pest resistant.
- vii. Strong, inert backing boards are to be employed for all delicate flat objects, to support and block any agents from behind. For any that have a front surface vulnerable to pollution, water or vandalism, they should be protected by glass.
- viii. An up to date catalogue of the collection, with location of objects and photographs, for adequate identification of the object(s) if stolen or damaged.
- ix. Staff and volunteers are committed to preservation, are informed and appropriately trained.

3.1.3 Materials:

- i. Recommended storage materials include
 - Acid free, lignin free tags, labels, papers, folders, envelopes, boards, boxes and tubes that are calcium carbonate buffered cotton, linen and polyester fabrics, tapes, cords and threads;
 - Polyester batting and films;
 - Polyethylene and polypropylene bags;
 - Microfoam boxes and boards;
 - Cellulose adhesive, polyvinyl acetate and acetone adhesive;
 - Glass jars and vials with polypropylene or polyethane caps.
- ii. Patented synthetic materials can also be used in collection storage, such as: Tyvek, Mylar and Marvelseal.
- iii. Many of these materials can be used to custom design and construct special boxes, trays, files, supports and mounts to support and protect particular objects.



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- iv. It is important to avoid materials that are chemically unstable and which may therefore interact chemically with the objects they are in contact with and cause damage. These include:
 - Wood and wood products, particularly acidic paper and cardboard;
 - Cellophane, masking and adhesive tapes;
 - Foam rubber and urethane foam;
 - Most plastics;
 - Nail polish;
 - Metal paper clips and staples;
 - Rubber bands and rubber based glues.
 - v. If unstable materials such as wood shelving have to be used, a stable barrier material such as acid free board can be placed between the shelf and the objects.
 - vi. Transparent polyethylene or polyester is the most reliable.

3.2 Collection Handling and Moving:

3.2.1 Handling:

- i. All objects should be handled as if they are the most valuable.
- ii. Hands must be cleaned before and after handling objects.
- iii. When handling objects clean cotton or powder free nitrile gloves are to be worn.
- iv. Avoid unnecessary handling of objects when possible.
- v. Pick objects up by their strongest point, employing both hands to support the weakest point. Use supports when necessary.

3.2.2 Moving:

- i. When moving objects, determine where an object will be put down before it is picked up, and plan the route to be taken ahead of time to be sure it is free from obstructions.
- ii. Carry one object at a time, or place object on a padded tray or cart if many need to be moved over any distance.
- iii. Allow plenty of time and get help if the object is too large or heavy to be easily moved by one person.
- iv. Never risk your own safety or the safety of the object.

3.3 Photography:

3.3.1 Standards:

- i. Objects should be photographed as part of the accessioning procedure.
- ii. Any digital images should be transferred immediately from the camera's memory to a computer hard disk, with regular back ups onto an external medium outside the museum.
- iii. Photographs produced must be cross referenced with the object(s)' accession numbers and be organised in such a way that they can be easily retrieved and associated with the object(s).

3.3.2 Criteria:

- i. Two dimensional objects should be photographed upright and can be placed on an easel or on padded blocks and propped against a wall if they are very large. The lens of the camera must be parallel to the face of the object, and the objects should fill as much of the viewfinder as possible.



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- ii. A two dimensional object that does not have a rigid support should be laid flat with the camera positioned above it in order to take the photograph.
 - iii. Three dimensional objects require a background with a smooth surface that contrasts with the object but does not distract from it.
 - iv. Small objects can be placed on a sturdy table, and large ones can be placed on the floor on a clean, padded surface.
 - v. It may be necessary to take several photographs from different angles in order to completely record an asymmetrical object.
 - vi. Special lighting may be necessary, and if so, lights should be placed where they best show the shape, texture and contours of the object.

3.4 Disaster Preparedness:

- i. The most senior person is in charge in a disaster.
- ii. The most valuable objects stored in a secure area are retrieved if it is safe to do so before evacuating the building.

3.5 Insurance and Valuation:

- i. Insurance or other valuation records must be kept up to date and under secure conditions with limited access.

3.6 Conservation:

3.6.1 Standards:

- i. The principle goal of the conservation or restoration should be the stabilisation of the object(s).
- ii. All conservation procedures should be documented and as reversible as possible, and all alterations should be clearly identifiable from the original object or specimen.

3.6.2 Preventive Conservation:

- i. To prevent damage it is essential to be very careful and use common sense when handling objects of any size and type.
- ii. The condition of collection should be constantly monitored to determine when an object(s) may require conservation or restoration work and the services of a qualified conservator or restorer.

3.6.3 Controlled Environment:

- i. Temperature should maintain at $21^{\circ}\text{C} \pm 5^{\circ}\text{C}$.
- ii. Relative humidity should maintain at $50\% \pm 10\%$.
- iii. Paper and textiles should be lit no more than 50 lux, and other painted surfaces should be lit no more than 150 lux.

3.6.4 Risk Assessment:

- i. First identify the visible risks, by looking outside the building to inside at the objects.
- ii. Then identify invisible risks, employing imagination and prior history.
- iii. Prioritise these risks and reduce by following these steps:
 - 1) Avoid sources and attractants of the agent.
 - 2) Block all access and paths for the agent.
 - 3) Detect the agent in the museum.
 - 4) Respond to the agent after presuming or detecting its presence.



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- 5) Recover from the agent's effects on the collections.
 - iv. Solutions must be individual, integrated and sustainable.

4. Access to Museum Collections

4.1 Exhibitions:

4.1.1 Standards:

- i. The Museums Collections Management Policy applies to the objects on display in the galleries in the same way as the objects in storage.
- ii. Before executing an exhibition, consideration of a controlled environment, security, condition monitoring and purpose built display mounts is necessary.
- iii. Exhibitions may only be executed with Council approval after consideration of recommendations from the Museum Committee.
- iv. Design an exhibition by following these steps:
 - 1) Planning
 - 2) Research/Interpretation
 - 3) Design
 - 4) Production
 - 5) Installation

4.1.2 Condition Monitoring:

- i. Exhibit galleries should be inspected on a regular basis for any evidence of damage to or loss of objects on exhibit.

4.1.3 Materials:

- i. The materials that are safe to employ in collections storage are also safe to employ in exhibit fabrication and presentation.
- ii. If non archival materials cannot be employed, archival barrier materials can be used between the reactive materials and the collections objects.

4.2 Security

- i. Physical access to the collections, even for staff, is restricted by locked secured location and controlled entry.

The collection staff responsible for a particular subject, collection, or storage area will supervise access by both other staff and by visitors.

Records of staff having key access are to be kept.

Records to be kept of all visitors allowed into storage and other secure areas of the museum.

Research access is on the basis of the approved research design, and all visit are similarly recorded, appropriately at the end of the loan period.

4.5 Packing and Shipping

Objects are carefully evaluated for stability before they are shipped, only stable objects should be shipped because of increased risk of damage.

Suitable packing materials are the same as those used for storage of collections, although urethane foam is not archival, it often is used in packing objects because of its excellent cushioning properties. Clean cushioning material is used based on the individual needs of the objects but the packing materials that have direct contact with the object should be archival.

The shipping method chosen should provide the best protection for the objects and shortest en route time.



Shipping method is based on the needs of the object, the distance to be shipped, and projected en route time.

Packing materials to be used are based on the type of shipping method chosen and needs of the object.

4.6 Research

It is very important that all museum research is legal, ethical, in accordance with academic standards and supports the mission of the museum.

Staff of the museum is free to choose the subject of research, initiate and conduct the research, seek the necessary resources to conduct the research and disseminate the results of the research in an appropriate manner.

4.7 Field Collection

When museums undertake field collecting it must be done in accordance with all laws and treaties, and must adhere to accepted academic standards. It also must be considerate of local populations and their needs and wishes.

4.8 In-house Research

Research by museum staff should relate to the museum's mission and scope. The research should conform to accepted academic standards. Research by museum personnel must take place within the museum. Staff should not be permitted to remove collections objects, even temporarily, from the museum for any purposes.

4.9 Visiting Scholars and Researchers

Museum should have written policies for security, access to, and handling of collections by visiting scholars and researchers. Museums should promote in house use of their collections to visiting scholars and researchers while providing security, protection, and safe handling of those collections during the research.

4.10 Destructive Analysis

Sometimes destructive analysis techniques are required to further research investigations. These must be undertaken only after careful consideration.

Submission of a research proposal to the museum for evaluation should be required.

The museum does not give up title, nor is the object deaccessioned, and unused portions of objects are returned to the museum. Information gained substitutes for the altered or destroyed object.

4.11 Personal Collection and Personal Use of Collections

Staff should not compete with their institutions over acquisition of objects or personally collect the same types of objects that their museum does, because it would be a conflict of interest for a staff member to use their own specialized knowledge for personal benefit and not for the benefit of their museum. Any permissible departure from this restriction must be discussed with the governing body.



RHSQ

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