

Subiaco Museum

50 Objects 50 Years



Infinite stories to tell

A journey through half a century of stories,
from the tiniest treasures to the **LARGEST** legacies.

Foreword from Curators.

A journey through half a century of stories, from the tiniest treasures to the largest legacies.

This exhibition pairs objects to tell stories and reveal the collection in new ways. Each contrasting pair invites us to look more closely and experience how meaning can change depending on the way an object is viewed.

Together, the fifty objects highlight Subiaco Museum's role in collecting, preserving, and sharing the stories that shape our community.

50 Objects
50 Years

50 Objects 50 Years

Infinite stories to tell



Historical Society



Gallery One

The Six Seasons display at Subiaco Museum highlights the Noongar seasonal calendar through a changing focus on the current season. At its centre is a Meeyakba (Shane Pickett) print, providing a visual and cultural interpretation of the season's significance.

1. SIX SEASONS SUITE MEEYAKBA SHANE PICKETT

Donor: City of Subiaco
Etching on archival paper
Purchased in 2025
One of Shane Pickett's Six
Seasons: A Suite of Prints.

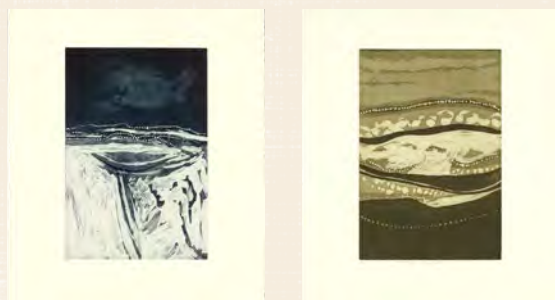
"Living with dependence on the weather cycle, the Nyongar people had to master and understand every aspect of the local weather pattern; they had to be nomadic and travel long distances for food and water.

At times a season might be cold and rainy so that hunting became difficult, or be dry and hot so waiting by a water hole for thirsting animals was easier than hunting and running long distances for little return.

There is a season of thunder where the sky is full of lightning, and a season where the bloom of wildflowers somehow brings peace and contentment to mankind, where animals and even the floral blooms seem to celebrate.

...The people practice ceremonies to teach new generations, children and initiates to respect and live with the six seasons."

-Meeyakba Shane Pickett



The word Noongar appears with different spellings in this catalogue. This reflects variations in oral language traditions and historical documentation. All spellings are respected as valid.



2. NOONGAR MESSAGE STICK
MEEYAKBA SHANE PICKETT

1996

Donor: City of Subiaco

Wood, ochres, paint



NOONGAR MESSAGE STICK

Donors

This collection of items represents the museum's key donors who have contributed to the museum with major collections over the past 50 years.

Civic Collections

The civic collection encompasses a diverse array of items donated or transferred from various City sources, including Subiaco Library, the Local History Collection, City of Subiaco, and the museum itself. The collection is extensive, covering trophies, badges, mayoral chains, civic planning maps, and official documents that chronicle the city's governance, civic events, and urban development. Notable objects include commemorative medals marking significant anniversaries, such as the City of Subiaco Anniversary Medal from 1977, and the City of Subiaco Volunteer Service Badge, Municipal Seals and keys to civic buildings. The collection also features items belonging to past Mayors and Councillors, as well as objects collected during official visits to Subiaco's sister cities in Italy and Arkansas.

The artefacts offer valuable insights into the civic life and administrative history of Subiaco, reflecting the community's engagement and the evolution of local governance.





3. MUNICIPAL COUNCIL SAFE KEY 1899

Donor: Subiaco Library, Local Historical
Metal, paper, ribbon



4. MUNICIPAL COUNCIL SEAL

Donor: City of Subiaco
Brass, wood

The 'Unknown Donor'

The term 'Unknown Donor' refers to the significant number of items in the collection with unknown origins or undocumented provenance. Today, the museum has a formal collection policy, which guides the types of objects accepted, ensures proper documentation, and the collecting of historical information. This approach allows the collection to grow in a well-documented and interpretable way for another 50 years.

Of the 413 objects with no donor records, many were acquired in the early years of the Subiaco Historical Society, when the museum was still building its collection. Some items have a clear connection to the local area, such as locally made Wembley Ware and Bristle crockery, Subiaco Football Club membership badges, and the drumstick from the Subiaco Municipal Band on display.

However, many objects remain a mystery. Questions arise: How did they enter the collection? Who made or donated them? Why were they considered important and do they retain relevance today? Are they needed in the collection if other examples with better documentation exist?

Consider the other objects in this display: would they be accepted today without known provenance? Are they important in the collection? Should they remain in the collection?





**5. SUBIACO MUNICIPAL
BAND DRUMSTICK**

Donor: Unknown
Wood, felt



6. AUTOBRIDGE SCORER c1938

Donor: Unknown
Bakelite, paper, wood



7. VASE after 1916

Donor: Unknown
Metal, brass

Newman Family (123 Objects)

Doxie Aris (149 Objects)

and More Ladies of the Subiaco Museum

Mary Newman and Doxie Aris represent a large number of women who have donated substantial collections to the Subiaco Museum over the past 50 years. These women contributed domestic items, haberdashery, handmade textiles, manchester, as well as extensive collections of books, documents, and family photographs telling the story of domestic life in Subiaco.

Alongside others such as Thelma Green (123 objects and over 500 photographs), Jean Banfield (89 objects), Doris Maud Bannear (76 objects), and the Lipfert sisters, Minna, Elsa, and Olga (208 objects, 89 books and over 30 textile items), these women have left a lasting legacy .

Mary Newman (nee Mason) was born in 1853 and died in 1948. She married Edward Newman in 1881 and they had three children, Jack Carter, Eileen Mary and Dorothy. After the death of Jack in World War One, the family moved to 67 Hamersley Road, Subiaco, where they remained until the 1980s. In her will, Mary left her entire estate to her daughters, Eileen and Dorothy. Much of her collection, including correspondence with Jack from the front, postcards, and personal items such as the jewellery and mirror on display here, was donated to the museum.

Doxie Winifred Aris (nee Doggett) was born in 1915 and lived with her family at 45 Hopetoun Terrace, Shenton Park. She married Charles Aris in 1951. Her collection includes various domestic and household items, and most notably several dresses, petticoats, and this bodice on display, which form a significant part of the Museum's textile collection.

Social Life

Ne

Precious

Everyday

Domestic Chores



Precious and Everyday

Together, these items show how identity and self-presentation in society are expressed through both treasured adornment and the quiet, practical acts that sustain everyday dress. The maireener shell necklace was a precious accessory worn for special occasions. Today we also consider it precious not only for the rarity of its shells but for its deep cultural meaning, representing the oldest continuing cultural practice in Tasmania and the intergenerational knowledge of Aboriginal women. In contrast, nylon thread used to mend hosiery reflects the mundane everyday work of maintaining appearance, enabling clothing to be repaired, reused and kept presentable.

8. PRECIOUS

MAIREENER SHELL NECKLACE early 1890s

Donor: John A Bell and Co
(Newman Collection)

Maireener shell, string



9. EVERYDAY

NYLON THREAD 20th century

Donor: John A Bell and Co
(Newman Collection)



Domestic Chores and Social Life

This finely detailed silk bodice, with its intricate braid, tucks and carefully shaped sleeves, demonstrates the importance of fashion and presentation in social life. It highlights how women's appearance was central to participating in gatherings and maintaining social standing. The Jones treadle sewing machine represents the domestic labour required to produce, maintain and repair clothing, making such social display possible. Together, they show how household work, skill and creativity were essential to daily life, linking the private efforts of women with their participation in the social world.

10. DOMESTIC CHORES

SEWING MACHINE c1991

Donor: Doxie Winifred Aris

Silk, cotton



11. SOCIAL LIFE

GREY SILK BODICE c1910

Donor: Doxie Winifred Aris

Silk, cotton



Adelaide 'Queenie' Chugg

Edith Rachel 'Rae' Daghlish

Adelaide 'Queenie' Chugg was born in Subiaco in 1898, the daughter of Simon and Louisa Chugg. The family lived at 168 Townsend Road, Subiaco. Simon was a prominent local businessman who established S Chugg and Co. Importers on Railway Road in 1897, specialising in importing furniture.

Recognised as a member of one of Subiaco's early pioneering families, Adelaide, together with Miss Edith 'Rae' Daghlish, officially opened the Subiaco Historical Society's Museum on November 2nd, 1975. She later became a long-standing patron and benefactor of the museum, making a generous bequest that funded interior refurbishments and the construction of display cases still in use today.

Adelaide donated 121 items to the museum's collection, including photographs, documents, domestic items, and large pieces of furniture, like this nineteenth century sideboard.

Edith Rachel 'Rae' Daghlish was the daughter of Henry and Edith Daghlish. Her father served two terms as Mayor of Subiaco and was Premier of Western Australia, while her mother was secretary and librarian at Subiaco Library from 1922 to 1945. The family were well known in Subiaco society and regularly attended the theatre, the Subiaco Croquet Club and other social events.

Like Adelaide, Edith was a major supporter of the museum and donated over 100 items to its collection, including the two items on display here. The collection comprises of documents, invitations, tickets and medals reflecting the family's social standing, as well as over 50 lace doilies, teacloths and table runners which form a significant part of the museum's napery collection.



12. 'COUNTRY LANDSCAPE'
EDITH RAE DAGLISH 1919
Donor: Ross Daghlish
Oil, canvas, wood, metal



13. SIDEBOARD c1870

Donor: Adelaide 'Queenie' Chugg
Cedar wood



15. MILK JUG c1890

Donor: Adelaide 'Queenie' Chugg
Ceramic, earthenware

**14. DINNER GONG
early 1900s**

Donor: Edith Rae DGLISH
Metal, leather, electroplated
nickel silver (EPNS)



Museum of Childhood

In 1975, the Museum of Childhood began as a private collection owned by Mary and John McKenzie, school teachers who taught in regional Western Australia. The museum first opened in Rutland Court, South Perth, showcasing their growing collection of toys, games, and domestic items that reflected childhood experiences across different periods of Western Australian history.

In 1976-77 the collection moved to share space with the newly formed Subiaco Historical Society. Two rooms, including this room, were dedicated to displaying the vast collection. In 1979 the Museum of Childhood relocated to the Subiaco Primary School on Hamersley Road, Subiaco. During the 1980's, the entire collection was donated to the Western Australian College of Advanced Education, later Edith Cowan University, Claremont Campus, who continued to operate and manage the museum. The Museum of Childhood closed in 2005, and the remaining collection moved to the Western Australian Museum in 2009, where it remains today.

Toy and Treasure

The Museum of Childhood donated 136 items to Subiaco Museum. While most were not directly related to childhood, they included 102 brooches and pieces of jewellery that form a significant part of Subiaco Museum's costume and jewellery collection. The reason these specific items were transferred to the museum's collection is unknown.

Toy

16. WOODEN TOY SOLDIER c1920

Donor: Museum of Childhood
Wood, paint



Treasure

17. BROOCHES

Donor: Museum of Childhood
Metal, glass, suede, enamel, gemstone

Back Gallery

Largest and Smallest

These objects contrast the extremes of scale within our collection. The Park Street Façade is the largest object held in the collection and is a representation of Subiaco's built heritage and the early architectural style of the suburb. Preserved from demolition, it reminds us that buildings themselves can be museum objects, even when their size creates challenges for display and interpretation.

At the other end of the scale, the buttons and buckles represent some of the smallest objects in the collection. Made from materials such as mother-of-pearl and moonstone, they speak to everyday life, personal style and intimate histories. Together, these objects show how Subiaco's story is told through both large structures and the smallest details of daily life.

Largest

19. Park Street Façade

Donor: Cape Demolitions

Wood, metal, glass, linen, brass, tin



Smallest

18. BUTTONS early 20th century

Donor: Adelaide 'Queenie' Chugg

Moonstone, metal

Donor: Unknown

Mother-of-Pearl, brass shank

BUCKLES c1920

Donor: Mrs Elizabeth Melville Wright

Mother-of-Pearl



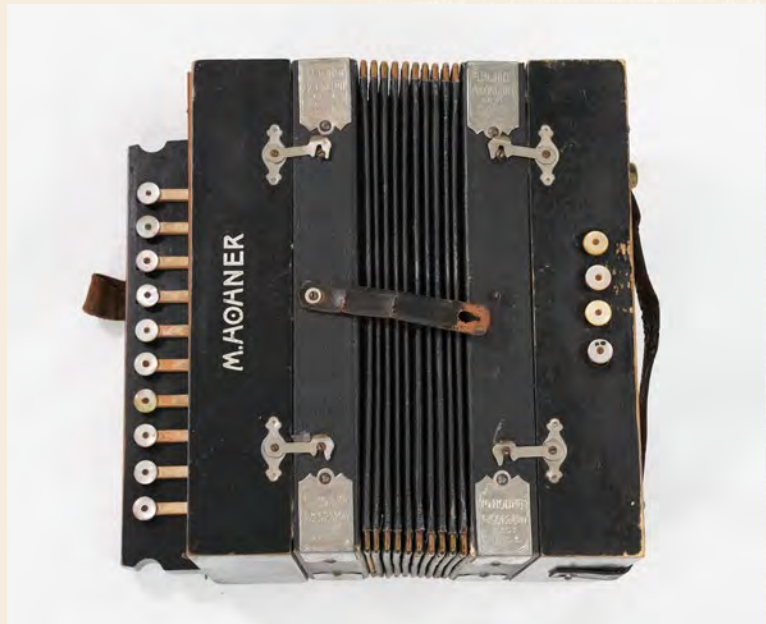
Originals and Echoes

Around 1925, Subiaco resident Thomas Hancock, played his accordion at a local picnic. The occasion was captured in a photograph, which in 2002 was echoed in the sketches and final artwork for “The 100 Year Picnic’ painting by Shaun Tan.

Originals

20. HOHNER ACCORDION 1903-1920

Donor: Hancock Family
Wood, metal, mother-of-pearl



Echoes

21. 'THE 100 YEAR PICNIC'

SHAUN TAN 2002
Donor: City of Subiaco
Paper, pastel, pencil



Celebration and Mourning

Contrasting garments reflect how clothing marked both celebration and mourning at pivotal moments in life. The ornate wedding headdress, worn by Marion Sims in 1934, embodies joy, hope and public celebration, its decorative blossoms symbolising new beginnings. The black silk mourning dress speaks to loss and remembrance, expressing grief while still allowing dignity and personal style.

Celebration

22. WEDDING HEADDRESS 1934

Donor: Marion Sims
Metal wire, silk, paste gemstone
(glass), cotton, milliner's trim



Mourning

23. MOURNING DRESS c1900 to 1910s

Donor: Melissa Foulkes
Silk damask, metal, whalebone, glass
beads, sequins, cotton, milliner's trim



Individual and Commercial

These objects highlight the relationship between the commercial enterprise of Paddy Baker's cinema business, and individual experience at the local Regal Theatre. The RCA 35mm film projector represents Paddy's travelling picture show which toured the state providing film screenings to rural communities. The Children's Cinema Club badge reflects the individual and community-focused experience, marking personal membership and childhood enjoyment.

Individual

24. REGAL THEATRE CHILDREN'S CINEMA CLUB BADGE

Donor: Unknown
Metal alloy, enamel



Commercial

25. PADDY BAKER'S RCA 35mm FILM PROJECTOR c1930

Donor: Australian Museum of Motion
Pictures and Television (AMMPT)
Metal, glass



Personal and Philanthropic

One object tells a personal story, the sovereign holder, held and used by an individual. The other shows giving that benefits everyone, funds donated to restore objects. Together, they reveal how people shape our collection in different ways.



Personal

26. SOVEREIGN CASE
1880 to 1920
Donor: Jean Banfield
Metal



Philanthropic

27. TICKET BOOTH, COLISEUM
c1916 - 1936
Donor: Colin Smith
Jarrah

Mother's Work and Child's Play

Toys such as bears, dolls, tea sets and child-sized kitchen furnishings reflect how children's play often mirrored the everyday work of mothers, especially cooking, caring and household organisation. The play-damaged children's tea set and the much-loved teddy bear Tonsie speak to comfort, imagination and learning through play. The objects of Mother's Work, like the wooden kitchenette and the food safe, represent the labour of feeding and caring for a family. Bridging the gap between the child and adult worlds, the kitchenette was designed and made by a 12 year old boy for his family's kitchen.

Mother's Work

28. FOOD SAFE early 20th century

Donor: Unknown
Wood, wire



30. KITCHENETTE 1933

Donor: Francis Mackenzie
Wood, glass, hessian, metal

Child's Play

29. 'TONSIE' TEDDY BEAR 1925

Donor: Barbara Van Onselen (nee Webster)
Wool, plastic, threads, felt, cotton and fur fabric, elastic and fibrous stuffing



31. CHILDREN'S TEA SET c1870-1890s

Donor: Pretl Family
Porcelain

Hot and Cold

This fireplace and ice chest highlight how families in the early 1900s managed temperature in the home. Tighe's ornate fireplace represents warmth, comfort and social life, heating the family parlour. The ice chest demonstrates the importance of cold for food preservation before refrigeration, using melting ice to keep supplies fresh in a warm climate.



Hot

32. Tighe's Fireplace and Fender 1905

Donor: Michael O'Dea
Wood, metal, glass



Cold

33. Coolgardie Safe and Ice Chest

c1900, Donor: Wally Flood
(Coolgardie Safe) c1920, Donor:
Doxie Aris (Ice Chest)

Delicate and Durable

Old irons were built to withstand intense heat and decades of repeated use. A testament to their durability is that they survived to be donated in large numbers to many history museums, including Subiaco Museum. In contrast, the cream feather fan embodies delicacy, its lightweight materials and fine craftsmanship reflecting fashion, elegance and careful handling.



Delicate

34. CREAM FEATHER FAN c1920

Donor: Judith
'Judy' Mitchell
Feathers, aluminium
wire, cane, bamboo,
linen thread, glue



Durable

35. CLOTHING IRONS 1890 to 1910

Donor: R.H. Gibson
Cast iron

Girls and Boys

Childhood play was often shaped by expectations about gender. The train set and tricycle reflect active, mechanical and outdoor play commonly encouraged for boys, often supported by adult skills and labour such as a father building and extending a train set in his shed. In contrast, the boudoir doll, pram and doll highlight play connected to fashion, care and social roles, where girls practised ideas of expected appearance, nurturing and adulthood through dolls and display. These toys, which were used, adapted and passed down through generations, show that play was also about imagination, family connection and enjoyment.



36. TRICYCLE 1970 to 1979

Donor: Pauline Diggins
Wood, metal, rubber



37. TRAIN SET 1930 to 1939

Donor: Debbie Bayford
Metal, wood, leather



38. TOY PRAM 1927

Donor: Julianne Fehlberg
Wood, metal, leather,
fabric, porcelain



**39. FRENCH BOUDOIR
DOLL c1930**

Donor: Cancer
Foundation of WA
(Lipfert Collection)
Cotton, mohair, metal,
voile, silk, wood, leather

Industrial and Collectable

These objects highlight the contrast between industrial production and collectable design within Subiaco's manufacturing history. The Wembley Ware moulds represent the unseen, industrial side of ceramic production. Saved when Australian Fine China closed in 2006, these plaster moulds formed everyday items such as cup handles, pepper shakers and saucers, reflecting the scale, skill and longevity of a factory that operated in Subiaco for more than 85 years.

In contrast, the Wembley Ware footballers represent the collectable outcome of that process. Hand-painted and individually numbered, these ornamental figures celebrate local sport and craftsmanship. Now rare and highly sought after, they show how industrial production could also create objects of cultural value and enduring appeal.





Industrial

40. WEMBLEY WARE MOULDS

1940s to 1990s

Donor: Metropolitan

Redevelopment

Authority

Plaster



Collectable

41. WEMBLEY WARE FOOTBALLERS

Donor: George Oswell

'Ossie' Edwards

Ceramic, glaze

Lost and Preserved

This worn boot, uncovered through archaeology, speaks of everyday labour and the rough conditions of the past. By contrast, the well-preserved leather dress shoe reflects refinement, fashion, and the social importance of appearance. Together, they remind us that footwear could mark both survival and status.

Lost

42. CHILDREN'S LEATHER BOOT

Donor: Jennifer Margaret Crowe

Leather, wood, metal



Preserved

43. SILVER DRESS SHOES 1950s

Donor: Adelaide 'Queenie' Chugg

Leather



Monumental and Miniature

The monumental scale of this large cast-iron mangle represents the physical effort of manually laundering clothes. In contrast, the later Acme wringer reflects a move toward smaller and lighter forms of laundry equipment, echoing both technological change and shifting attitudes to household work. The toy mangle is a miniature version which allowed children to learn laundering skills through play.



Monumental

44. MANGLE c1900

Donor: Vernon
Hiddlestone
Cast iron, wood



Miniature

45. ACME WRINGER c1950s

Donor: Vernon
Hiddleston
Metal, enamel

Collection Hallway

These final five objects reveal the contrasts of the museum's collection, the beginnings and endings, birth and death, and damage and conservation. The baptismal font from St Hugh's Church represents beginnings, marking moments of birth, faith and entry into community life. Similarly, the Subiaco Historical Society membership badge reflects the beginnings of heritage preservation in the suburb, symbolising the Society's efforts to document and celebrate Subiaco's history.

In contrast, the Crockett Memorial Plaque marks an ending, commemorating the death of Frank Edward Crockett in the First World War. The visiting card case reflects everyday life and social identity, while the wooden wheelbarrow, worn and unstable, contrasts with the carefully conserved objects, highlighting how objects in the collection exist in varying states of damage and care, shaped by time, use and conservation decisions.

Beginnings – Endings Birth – Death Damaged – Conserved



46. SUBIACO HISTORICAL SOCIETY MEMBERSHIP BADGE 1980s

Donor: Gabor Hamory
Metal



47. ST HUGH'S BAPTISMAL FONT 1916

Donor: Anglican Parish of
St Andrew's Church
Wood, shell, brass





48. CROCKETT MEMORIAL PLAQUE 1922
 Donor: Anglican Parish of St Andrew's Church
 Wood, brass, enamel



49. VISITING CARD CASE
 early to mid-19th century
 Donor: Ms Monger
 Mother-of-pearl, wood

50. WOODEN WHEELBARROW c1905
 Donor: Pike Family
 Wood, metal



SUBLACO MUSEUM

SUBLACO
MUSEUM

FREE
ENTRY





www.subiaco.wa.gov.au/museum