THE AUSTRALIANA SOCIETY

NEWSLETTER

CONTENTS

FORTHCOMING MEETINGS

NEXT MEETING

Date: Thursday, 7th June at 8.00 p.m.

Place: Kirribilli Neighbourhood Centre,
            Fitzroy Street,
            Kirribilli.

Speaker: Miss Eve Buscombe

Subject: "Early Australian Portraits"

Eve Buscombe has written the catalogue of the portrait exhibition which is now touring Australian art museums, and is the author of a forthcoming book on portraits (which can be obtained at a special pre-publication price through the Secretary).

She is now working as a Research Assistant on a *Dictionary of Australian Artists, Architects, Sculptors, Craftsmen, Critics and Major Collectors*. This project, funded by ARGC, aims to give background biographic information on important Australian artists and people associated with art generally. Assistance in this project is being sought by Miss Buscombe, who can be contacted at the Institute of Fine Arts, University of Sydney, NSW, 2006 (telephone 02-692 3568).

ANNUAL GENERAL MEETING

The AGM will be held on Thursday, 2nd August, 1979, when a new committee will be elected. Nominations, with names of the proposer and seconder, can be sent by mail and will also be accepted from the floor. There is no provision for mail voting under the Society's Constitution. Copies of the Constitution may be obtained from the Secretary.

After the AGM, there will be an auction of pieces brought along by members. Jonathon Alford has kindly offered to conduct the auction. Pieces for auction should be brought along by 7 p.m. to allow everyone to view them adequately. All pieces will be auctioned "as found" so please examine them carefully. Owners are advised to mark their pieces with a sticker.

It is hoped that this will raise some money for the Society's funds, which are used mostly for publications.

RECENT MEETINGS OF THE SOCIETY

Eskbank House excursion .

The outing to Eskbank House, Lithgow on Sunday, 3rd March proved a successful and rewarding experience to the small number of members who braved the disastrous weather. Members of the Lithgow Historical Society were there to look after us, and Margaret Klam gave an informative talk on the history of the Lithgow Pottery and its production. We were able to inspect many pieces of Lithgow Pottery and items not on view to the public. Special thanks go to Margaret, to Anne Wulf who played the welcoming host, and to the Lithgow Historical Society which contributed to the success of the outing.

For members who have not been to Eskbank House (in Bennett Street, Lithgow - turn off the main road at the Lithgow City Library), we recommend you make the two hour drive to see the finest collection of Lithgow pottery in Australia.

General Meeting, 5th April

The Society met for the first time at the Kirribilli Neighbourhood Centre in Fitzroy Street, Kirribilli, with about thirty people attending. A good number of small items was brought along for discussion, including a poker work shoe box painted with waratahs, a 19th century earthenware pepper shaker with "Advance Australia" transfer prints, books, pottery and other pieces.

Suggestions for further discussion included a picnic to be held in the Sydney Domain on Sunday, 16th September to celebrate the centenary of the opening of the Garden Palace exhibition building of 1879; an Annual Dinner for Australia Day (suggestions for a venue would be appreciated); and a public exhibition of objects from member's collection for 1980.

The Committee has co-opted Michel Reymond as an additional member.

FORTHCOMING LECTURES

The following lectures of the Royal Australian Historical Society will be delivered at 6.15 p.m. on the dates stated at History House, 133 Macquarie Street, Sydney:

May 1   Peter Moffit, "Rouse Hill House – a Reflection of 19th Century Life".

August 7   Clive Lucas, "The Restoration of Elizabeth Bay House".

September 25 Nigel Ashton, "Examination and Preservation of Elizabeth Farm, Australia's Oldest House".

The Australian Museum Society and the Australian Society for Historical Archaeology are sponosoring the following lecture by the renowned British industrial archaeologist, Kenneth Hudson. The lecture will be held at The Australian Museum, College St., Sydney, at 8 p.m.:

May 30   "Industrial Archaeology as Social History".

NEW EXHIBITIONS

1. *"Colonial Gothick"*, (Elizabeth Bay House, 7 Onslow Avenue, Elizabeth Bay 02-358 2344) an exhibition of architecture, furniture, pictures, photographs and artefacts illustrating the Gothic revival in Australia. Church architecture is particularly featured. The exhibition and the scholarly catalogue (58pp, $2.50) have been prepared by the Curator, James Broadbent, and Dr Joan Kerr. Exhibition opens 26th April, and will run for three months.

2. *"Nineteenth and Early 20th Century Australian Pottery"* (St James Room, 7th Floor, David Jones Elizabeth Street Store, Sydney).

More than a hundred examples of pottery from private collections will be shown from 24th July until 4th August. The display coincides with the launching of a book of the same title by Marjorie Graham, published by David Ell Press (12 Mark Street, Hunters Hill N.S.W. 2110).

The exhibition, organised by the National Trust Women's Committee, will be opened at 12 noon on Monday, 23rd July by Dame Joan Sutherland. Tickets ($12 each) to the opening, which will include champagne and sandwiches, may be obtained from the Ticket Secretary, National Trust Women's Committee, Box 53, Edgecliff 2027.

Hours of opening are Monday – Friday, 9.30 to 4.30, Saturday 9.30 to 11.30. It will remain open until 8.30 on Thursday evening. Admission is free.

The Women's Committee will be holding a raffle with a first prize including three pieces of Mashman Pottery, pots by Rachel Roxburgh, Anna Hamilton, Bobbie Hicks and Peter Rushforth, perfume, a pot pourri, etc; second prize is a ceramic tiled bird bath by Anna Hamilton, and third prize a piece of Bendigo pottery. There will also be National Trust goods for sale.

FORTHCOMING EXHIBITIONS

1. *"Australian Art Nouveau"*, an AGDC co-ordinated exhibition initiated and curated by Ron Radford, Director, Ballarat Fine Art Gallery. It will include works from all fields of fine and decorative arts, which trace the influences and development of the Art Nouveau or *gumnut nouveau* movement in Australia.

2. Eugene von Guérard – Initiated by Frank McDonald, organised by The Australian National Gallery, and co-ordinated by AGDC. An exhibition planned as a comprehensive survey of the career of this major figure in Australian art of the 19th century.

3. *Domestic Needlework*. In October 1979, Sydney will see the opening of an exhibition which will concentrate on the history of domestic needlework with particular emphasis on the art of the d'oyley and Australian needlework.

Members of the Women's Domestic Needlework Group (Box 393, Wentworth Building, University of Sydney 2006) have been

collecting d'oyleys and other domestic needlework for the past three years. They aim to highlight women's labour and women's art, and the history of women's working lives both in the domestic environment and in the textile industries.

Donations or loans of d'oyleys and needlework, historical material such as pattern books, books and magazines which help date these objects, and related information, will be gratefully received. The Group is assisted by the Craft Board of the Australia Council.
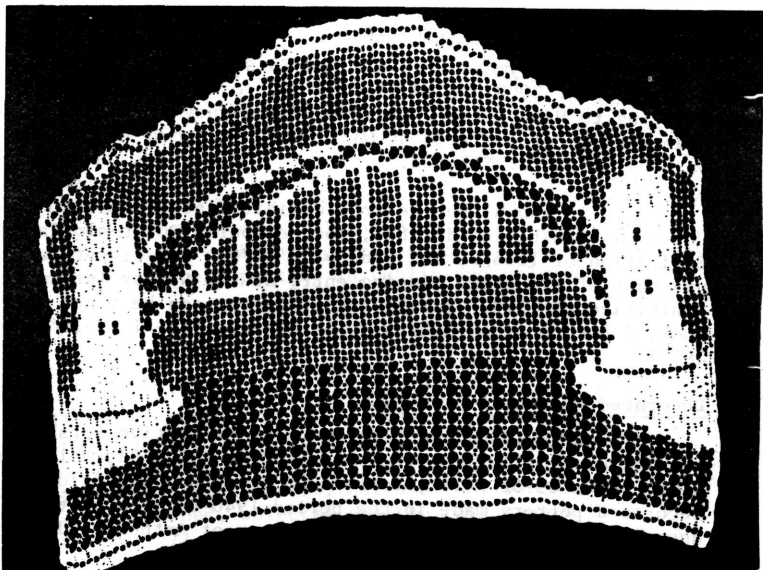
INFORMATION WANTED

This section is available to anyone who seeks help in researching areas of Australiana. Make sure you include name and address.

Domestic interiors

Mrs Maisy Stapleton (Faculty of Architecture, University of Sydney, N.S.W. 2006) is researching the Australian domestic interior c.1850 to 1940 for a Ph.D. and would be interested to hear of any photographs, documents, paintings, water colours or other material relevant to her research.

Hippolyte Delarue, Silversmith

Michel Reymond (c/- Sly and Russell, 68 Pitt St, Sydney N.S.W. 2000) would like to hear of any information relating to Hippolyte F. Delarue, the Sydney silversmith who made the claret jug sold at William S. Ellenden's in Sydney on 22nd March for $12,500.

It is known that Delarue exhibited at the Paris Universal Exhibition in 1867, the Melbourne Intercolonial Exhibition of 1866/7, and Sydney in 1870. His claret jug was part of his prize winning entry at the Sydney International Exhibition of 1879. Family recollections can be found in the book, *A Bunyip Close Behind Me* by Eugenie McNeil (Melbourne, 1972)

Decorated Pottery 1940–1960

Late in 1980, the Department of Decorative Arts at the National Gallery of Victoria (180 St Kilda Rd, Melbourne, 3004, phone 03-62 7411), intends to mount an exhibition of decorated pottery made in the period 1940-60 by artists associated with the Murrumbeena pottery of Arthur Boyd and

John Perceval. In addition to pottery and ceramic sculpture by these two artists, the exhibition – which will be drawn from public and private collections – will probably include work by Tom Sanders, David and Hermia Boyd and Neil Douglas. Geoffrey Edwards of the Department is now in the process of locating significant pieces by the above potters and would be grateful for information on collections which may included their work.

George French Angas (1822–1886)

Information wanted on the artist, his life in N.S.W. or travels, with particular emphasis on his family and friends, for research. Contact Dr Peter W. Verco, 5 Fitzroy Terrace, Prospect, S.A. 5082.

Pottery by the Boyd family

Jenny Sanders, of the Museum of Applied Arts and Sciences (659 Harris St, Broadway N.S.W. 2007, telephone 02-211 3911) is seeking information on the Boyd family and associates for a Master of Arts Thesis. Any information, published references, on Merric, Arthur, David and Hermia, Guy, Lucy and Mary Boyd, John Perceval and Hatton Beck would be welcome. Miss Sanders will be compiling a list of their works, as well as a photographic corpus, and would appreciate information on their pottery in public and private collections.

BOOK NOTICES

1. *Australian Colonial Portraits*, catalogue of an exhibition presented by the Australian Gallery Directors Council, opened in Hobart March 1979 and later visiting Launceston, Brisbane, Darwin, Ballarat, Melbourne, Perth and Sydney. Researched, selected and the catalogue written by Eve Buscombe. 72 pages, 70 illustrations, soft cover $4.50.

The first exhibition of its kind, it will initiate a
reassessment of colonial portraiture and a recognition of the
range of its achievements and shortcomings within the broad
spectrum of Australian art. It does not seek to be compre-
hensive and covers only the early colonial period, wich some
attempt to represent work from each colony. In the introduc-
tory note, and commentary, the author delineates the major
areas of concern and the rationale which guided the selection.
Full catalogue details and biographies of the artists are
also included.

2. *A Question of Polish. The Antique Market in Australia* by
Terry Ingram, Collins, 1979, 192 pages, 57 illustrations,
hardcover $19.95.

The author is well known for his perceptive and
irreverent comments on the Australian art and antique scene
in his weekly column 'The Saleroom' in the *Australian Financial
Review*. In this well illustrated book he takes an obviously
well informed if sometimes hard look at the auctioneers and
dealers in old wares, as well as collectors, in Australia with
their idiosyncracies and colourful personalities.

In examining the local antique world he discusses many
of its highlights not to mention some of the discoveries
which have not always lived up to their initial promise.
Despite some harsh comment on the visual merit of some
Australiana the chapter "Governor Macquarie and All That"
provides a lively and eminently readable account of the back-
ground and current boom in collecting "our heritage". One
hopes that those devotees whose "enthusiasm for the curious
in total disregard for the aesthetic" do not feel impelled
to seek further use for those items of torture and restraint
that are often claimed to have pride of place in their drawing
rooms.

Unquestionably a significant and important book for those interested in antiques in Australia, it will also appeal to a much wider audience for its depiction of a fascinating slice of Australian social history.

3. *Elizabeth Macquarie. Her Life and Times* by Lysbeth Cohen, Wentworth Books, Sydney, 1979, 221 pp, 16 plates. Hardcover $11.95, soft cover $9.50. A perceptive and readable account of the public and private life of Mrs Macquarie.

4. *Roots and Branches. Ancestry for Australians* by Errol Lea-Scarlett, Collins, 1979, 232 pages, illustrated, hardcover, $13.95. An enormously readable and entertaining book packed with practical information ostensibly aimed to the family historian or (dare I say it) genealogist, a term which the author, following on St Paul's advice, suggests should be offered to the computer for annihilation. Anyone interested in historical research in Australia will find this guide to the labyrinth of official archives such as government, church and military records, not to mention libraries as well as historical and genealogical societies, invaluable in their quest. A nomination for the Australiana book of the year.

5. *Nineteenth and Early 20th century Australian Pottery* by Marjorie Graham, published by the David Ell Press, 12 Mark Street, Hunters Hill N.S.W. 2110. A well-researched book on Australian potters and potteries which will find a place on the shelves of every serious Australiana collector. The many illustrations, taken from public and private collections and most published for the first time, have extensive captions. *Due July;* 176 pp plus 34 colour photos on 16 plates, $16.95 retail. Available through the National Trust (N.S.W.) with 20% discount.

6. *Australiana* by Mona Brand, published by Hamlyn Group,
176 South Creek Road, Dee Why N.S.W. 2099. A soft covered
book with lightweight text and captions, but many useful
illustrations.   Retail price $9.75.

7. *The Art of M. Napier Waller* by Nicholas Draffin, Sun-
Academy series, $8.95. Mervyn Napier Waller (1893-1972), who
lost his right arm at Bullecourt in France in 1917, still
managed to teach himself to use his left in the making of
murals, linocuts, mosaics and stained glass windows. While
most of his work is to be seen in Melbourne, his best known is
the stained glass and mosaic for the Hall of Memory at the
Australian War Memorial, Canberra, executed between 1952 and
1958. This book details his work.

8. *Artists in Early Australia and their Portraits* by Eve
Buscombe, M.A. (A.N.U.), will be published in June this year.
It is a guide to the portrait painters of early Australia,
with special reference to Colonial N.S.W. and Van Dieman's
Land to 1850.

        Detailed biographies of about 100 artists and over 600
illustrations together with catalogues of works and sources
of Australian portraiture are included in this edition,
which is hard cover bound cloth.

        The retail price of this book is $105, however the pre-
publication price is $75. Members wishing to obtain a copy
should make their cheques payable to The Australiana Society
together with an address for delivery which will be by courier,
to avoid damage. *Cheques must be received by 25th May, 1979.*

9. *Facsimile edition of James Busby's three books on wine.*
The David Ell Press is producing a three volume set of
Australia's first books on wine by James Busby. These are
*A Treatise on the Culture of the Vine and the Art of Making
Wine* (1825), *A Manual of Plain Directions for Planting and
Cultivating Vineyards, and for Making Wine* (1830), and
*Journal of a Tour through some of the Vineyards of Spain and
France* (1833). The three volume set is case bound, and
limited to 1000 sets in the first facsimile edition. Order
from the David Ell Press, P.O. Box 284, Gladesville 2111.

10. *Early Prints of New Zealand, 1642-1875* by E.M. and D.G.
Ellis, illustrates 2000 prints with Antipodean connections.
Available from Avon Fine Prints Ltd, P.O. Box 1388,
Christchurch N.Z. Price $NZ80.

ADVERTISEMENTS

AUSTRALIAN POTTERY

by Marjorie Graham

The first, and very basic thing, not always realised
by collectors of 19th, and early 20th century Australian
pottery, is that there were many more potters and potteries
of which little or nothing is presently known. As scraps
of information are discovered, it becomes possible to
gradually piece together some of the background stories.
There may be a contemporary reference to potting in a
certain district; a man may advertise his wares; clay
deposits may be inspected, or a pottery works may be the
scene of an accident. Any such reference indicates that a
pottery was planned, or actually existed, at or about a
certain time and place.

With perseverance and some luck, we may locate
another reference in a directory, district history, cata-
logue, trade journal, map or newspaper. Although none of
these sources will tell us exactly what the pots looked
like, we may now know some of the shapes and types which
were made. On the other hand, we could discover that a
pottery had closed, because shareholders were not satis-
fied with their investment. We might next find an unmarked
piece of pottery which has characteristics quite unlike
anything we have seen. Is it possible to link this with any
knowledge we have? Are there one or two features which do
have some similarity with a pot which we remember seeing?
A pot may have an accompanying story of undisturbed
ownership - although this angle needs to be approached with
caution. What we have found, and perhaps purchased, is a
piece of pottery which could well have been made in
Australia; but where, and by whom?

The tendency is to try to place almost anything and everything with a pottery works we already know – one of the documented ones – and each State has its "popular choice". But not all surviving Australian pottery was made by just a handful of makers: and this comes back to the opening sentence of this article. It also brings us to a problem which seems to have assumed proportions beyond those which are reasonable: marks, and the marking of Australian pottery of the 19th and early 20th century.

The late John Burden, in his *Ceramic Notes and the Antique Trade* (1968), referred to the 'blighting failure' of Australian potters to mark their wares consistently. Mr Burden also expressed the opinion that 'fully fifty per cent of Lithgow pieces are totally unmarked' – which may have been so. But, eleven years later, does anyone know just how many separate pieces were produced during the working life of the Lithgow Pottery? How many were used, broken beyond repair or alternative use, and discarded? That upon which we base our assumptions, is what we see before us – the extant pottery made at the Lithgow Valley Colliery Company's pottery at Lithgow. So our findings are based upon a sampling of the production. Some pieces are marked, and some are not. There are perfectly genuine examples of the 'Colliery Period' which lack marks, but where some two-part items were concerned, this was surely intentional. For example: water monkeys are not known to have carried marks; but the originally accompanying stands were marked. The 'Queen Anne' tea pots and covers habit-ually carried the mark on the covers, and covered pipkins had the mark on the front of the pipkin itself – not on the cover. Cheese stands and covers had the mark on the stand

section, while the covers were unmarked. It must be stated that these comments apply to a sampling – that is, examples actually observed.

All the cited examples could be said to be "marked"; but if the two pieces become separated, we have an "unmarked" water monkey, or an "unmarked" cover – and unmarked covers, as most collectors know, are likely to be "married up" with quite unconnected jars. Then, if the jar is unmarked, the issue is further confused, as the jar could belong almost anywhere. In the case of Lithgow dessert plates and matching comports, probably most were marked; but some were not. This applies also to 18th and 19th century English sets, and the plan was a time-saving device. The makers would assume that the complete dessert, tea, or dinner service would be sold as an entity, and that the purchaser would use it this way. It is only as services (or sets), both English and Australian, have been broken up for collecting purposes, that the "marked or unmarked" aspect has been debated. As far as this writer can see, the Lithgow proprietors had a better system of marking than any other 19th century Australian pottery makers. Not only this, the system was carried out, limited only by human error.

It is true that other potteries in New South Wales and the other States marked the utility wares such as storage jars, ginger beer bottles, chimney pots and so on – but not invariably; and in the case of Rockingham and majolica wares, the predominating system was one of "non-marking". So we must expect that many of the most inter-esting, most collectable pieces will be unmarked: not because the workman forgot, but because the policy was to make, and more importantly, to sell pots. An Australian

mark would not necessarily assist sales, and the marking would occupy valuable time. We must sometimes remind ourselves that the early Australian potters were not consciously making antiques of the future: they were making a living, or trying to do so. (A week or so after this talk was given, the Sydney Chamber of Commerce announced plans for a "Buy Australian" campaign.)

There are parallels between English provincial potteries and their production, and the industry in Australia, in what can be called the early days. We can also see further similarities in Canada, and to somewhat less extent in America. 'The Potteries', as the whole Staffordshire potting area was known,. consisted of highly organised producers and exporters to world markets, at a time when pottery makers in Australia were only starting to fill part of the local market. Ordinary household pottery they could sell - as long as it came sufficiently close to English standards, and the price could be kept down. (The wage structure in Australia, even in the 19th century, was against this.) Potters came and went. Some went out of business; some amalgamated with others, and if a man had no capital, he often moved about working for an employer. But he always tooks his skills with him, as these were his qualifications for obtaining employment in a pottery factory There was a surprising amount of travelling among early potters in Australia; in fact, it was very like the English pattern.

With movement of skilled potters, and more so when a man might finally be able to set up his own business, the characteristics observable in pottery could occur in pieces made in different districts. A potter trained in 'all branches of the business', as the saying was, could design and model a simple piece, throw, turn, and certainly make a

mould from an already existing article. He might own some
ready-made moulds which had been used elsewhere; or, if he
became prosperous, buy moulds from the same supplier as any
other prosperous potter. In this way, the same design of
say, a tea pot, could be moulded at two or more factories.
There could be differences in the clays used, and the glazes
could vary. The simple brown glaze presented no great
problem; and as a Canadian researcher has pointed out, could
be made with the assistance of a rusty horse-shoe. (The
rust would be pulverised.) There was a not-infrequent
practice of copying another man's design; of interchanging
a handle or spout, and to be not too venturesome in the
matter of innovatory shapes and patterns. And most wares
were unmarked.

So, with movement of skilled potters, reproducing or
straight-out copying of designs, and general non-marking, it
is obvious that collectors must at times be faced with pots
which cannot honestly be "sheeted home". These pots are in
a short of no-man's land; where they are best allowed to
quietly rest until we can look about and think of what we
have seen or noticed in respect of similar characteristics.
It is like a jig-saw puzzle, where one segment leads to,
or joins another. The method of check, compare, accept;
or discard and re-think, has yielded good results for over-
seas researchers. In England, where hundreds of years of
pottery making required investigation and documentation
for the benefit of scholars and collectors of the present
and future, this method has gradually enabled pieces to be
attributed. The same patient comparison of articles and
aligning of data, has worked wonders in increasing our

knowledge of 18th century porcelains. The method is slow, and results are not guaranteed; but it could well be applied to research into Australian pottery, where the time span is much less. Excavation of likely, or known sites has been of great assistance too – but this needs to be done with care. Enthusiastic amateur wielders of spades and mattocks are not always equally enthusiastic when it comes to gathering up and sorting out the unwanted rubbish – that is, the broken bits. These might not enhance a collection, but are worth studying, as one could be a "missing link".

It is probable that some early Australian pottery will eventually be classified under 'districts' or 'types'; without being able to name the actual potter or pottery responsible. Some English provincial pots are classified in this way, since there too, the smaller potteries may be known only by a single marked example, or a few odd printed or written references.

Earlier in this article there was a mention of "undisturbed ownership", and this can be helpful, although the more years that pass, the less it can be relied upon.

In the 19th century and early part of the present one, pottery made in a given State or district often remained there. This applied particularly in country areas, where the community was more compact, and household wares could be supplied by a local pottery. If a jug or jar became outmoded, or to some extent damaged, it would be used for another purpose. But there was less throwing away than

there is now. When a family moved, and depending upon
financial circumstances, things too heavy awkward or
expensive to shift, might be thrown away – but more likely
they were given to neighbours. So if pots were passed on,
they would still remain in the same district. On the other
hand, a family might pack all its possessions when a move
was made – perhaps to another State – and the pots could
turn up years later in an older kitchen, or in a shed;
but no longer in the district where they originated. In
the meantime, the pottery which made the pots had been lost
sight of and completely forgotten, and the pots themselves
are most probably unmarked. In this way, collectors may
purchase a piece of pottery in a shop which is hundreds of
miles away from where the pottery was made.

The **writer** experienced something like this several
years ago, when a piece was purchased in Western Victoria.
It was stated to have come from a local family, and had
originally belonged to a previous generation. The piece
was unmarked, but acceptably Australian – but Victorian?
The characteristics did not "add up". Some days later, a
return call was made to the seller. Had the local family
who originally owned the pot, ever lived in South
Australia? The answer was; yes, they had – in fact they
had migrated there before moving to Victoria; but that
was years ago. This seemed to supply the solution. The
pot could have moved with the family, and was now out of
its "home district".

Unfortunately, in most cases it is not possible to check; and nowadays, owners of old wares and antique shops are travelling further afield in search of stock. This means that all old wares (not only pottery) are changing hands several times, and whatever "pedigrees" they may have had, are being obscured. Naturally, all this applies to unmarked examples. A mark would make identification much simpler.

Most collectors dearly wish to attribute their pots. But if a pot is unmarked it could be something made by a small, forgotten factory; or even a large, metropolitan works; or it might be English. By the process of grouping similar wares, of eliminating, of asking oneself if the standard of sophistication is too high, by asking does the type of article fit into the period where we would like to place it, and by reminding ourselves that fancy Rockingham tea pots were made on Sydney's North Shore, and in Beechworth, Victoria (not only Lithgow and Bendigo), shall we be able to sort out some of our unmarked Australian pots. There are fine examples; and a collection of fine, interesting pots is surely better than a collection of marks. In reality, it would be a near impossibility to put together a good, representative collection of early Australian marked pottery. One must take them as we find them - marked or unmarked - that is, if we can.

This article is closely based on the talk given to the Society by Mrs Graham at the Society's meeting of 8th February, 1979.

GLASS COMPANIES IN N.S.W. AND VICTORIA FROM 1866 TO THE PRESENT

by Danny and Valerie Drake

The following information is in no way a complete history of the glass making industry in Australia. It is only the information which we have picked up in the pursuit of our hobby of collecting early Australian pottery and glass containers and bottles. We have found this information extremely valuable in ascertaining the age of many pieces with reasonable accuracy and we wish to pass this on and share it with fellow collectors. We have received most of the following information from the pages of old newspapers, periodicals and directories in the Mitchell Library over the past few years.

The first glass made in Australia came from the glassworks owned by Simeon Lord and Francis Williams at Pyrmont, in 1812. The next year, the owners found the difficulties of working with their manager "professor" Hutchison too much, and abandoned the venture. Several attempts at glass making began in the 1860s. Joseph Ross is among the best known of these.

Joseph Ross

On a grave stone in Rookwood Cemetery, Lidcombe N.S.W. is the following family tribute:

"A tribute to the memory of Joseph Ross, the founder of the glass industry in Australia, having made the first pot of glass in Darling Harbour, Sydney 18th Aug. 1866"

Around the monument are four large chunks of glass. The whole thing stands about eight feet tall and was erected by his sons and daughters. The following dates are significant:

1866   Joseph Ross makes his first pot of glass at Darling Harbour, while an employee of J.A. Brown.

c.1870 Formation of a company at Camperdown, Sydney, called the "Camperdown Glass Works".

1882   The company called itself the "Australian Glass Bottle Works" and advertised as specializing in bottles.

1894   "J. Ross and Sons".

1897   "Ross Brothers". Thomas and Edward Ross, sons of Joseph, formed this company at Erskineville.

1899   "Joseph Ross" at Camperdown ceases, and Joseph retires.

1902   Thomas Ross managing the Australian Glass Bottle Works.

1904   David Vance joins Thomas Ross to found "Vance and Ross Bottle Works" at Alexandria. Vance and Ross bottles may be marked with the name in full or a VR monogram. Edward Ross is still managing Ross Brothers.

1909   Joseph Ross dies at age 78.

1914   Christine, wife of Joseph Ross, dies at age 73.

1915 or
1916   Vance and Ross consolidated with the Melbourne Bottle Works into the "Australian Glass Manufacturing Company" (AGM).

1919   Ross Brothers at Erskineville ceases operations.

The following is a list of some other NSW glass companies:

1890-1907   Botany Glassworks (BGW). William Saunderson was one of its managers.

1902-1910   Federal Flint Glassworks, Leichhardt.

1903-1904   Alexandria Glass Bottle Works. Thomas Ross, manager in 1903, and David Vance, manager 1904.

1904-1913   John Madden, Brown St, Camperdown.

1905-1913   Sydney Glass Bottle Works (S).

1905-1913   Co-operative Glass Works (bottle works after 1912 at Camperdown).

1911-1913   Waterloo Glass Bottle Works.

Glass Companies in Victoria

The major Victorian glass company was founded by the chemists Alfred Felton and Frederick Grimwade, who set up a small furnace at Port Melbourne with British glass-blowers in 1867. The company was called the Melbourne Glass Bottle Works Company in 1872; it expanded to Sydney in 1903 or 1904, to Adelaide in 1907, Brisbane in 1918 and Western Australia in 1926. Other dates are:

1890   Glass works moves to Spotswood.

1907   Name changed to "Australian Glass Bottle Works Co".

1915 or
1916   "Australian Glass Manufacturers Co." formed to con-solidate Melbourne, Sydney and Adelaide companies, and a number of small, independent Sydney firms.

1922   The company assumed public status.

1938   The company became Australian Consolidated Industries
        Ltd (ACI).

The company used a number of trademarks over the years.
Dating glass containers and bottles by these marks can only
be approximate as the registration of trade marks was not com-
pulsory for many years. It is also likely that the company
would use one or two of its trademarks, so that different types
of bottles made at the same time could have one or other of the
marks, thus the dates would overlap. Once a mould was made for
a certain kind of container or bottle, it would most probably
be used again when the customer sent in a re-order, even though
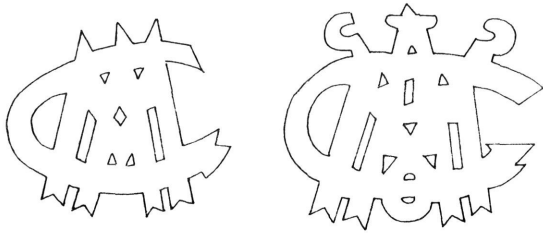the trade mark in use had been changed.
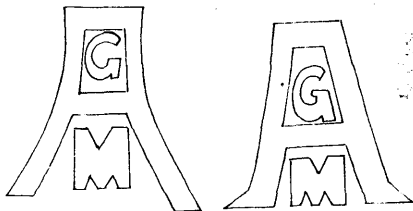
c.1872 to 1895:

1895 to 1916:

1916 to 1923:

There are several slight variations to the above monograms.

1923 to 1934:

1934 to present day:

Other Glass Companies in Victoria

c.1885-1927 North Melbourne Glass Works (W.A. Dott & Co.)

1896-1901   Moonee Valley Bottle Works, which used the mark
            M.V. on the base of their bottles.

1899-1906   Caledonian Bottle Company.

        There must be several other glass companies in N.S.W.
and Victoria, as well as other states of Australia, which will
come to light.   Further research may improve the accuracy of
some of the dates given here.   But at present, these are the
companies that we have found listed through our efforts.

BITS AND PIECES

Pressed glass plate 13 cm dia. C.1872
Legend reads - "Would you be surprised to find that this is Tichborne".

This interesting piece of Australiana is a souvenir of the famous trial of the "Tichborne Claimant". It involved a butcher from Wagga Wagga, N.S.W., Arthur Orton alias Thomas Castro (1834-1898) who went to England in 1866 impersonating Sir Roger Tichborne, a long lost son of the Tichborne family, to claim the family fortune. This well documented case finally finished in 1874 with the audacious butcher from Wagga receiving 14 years hard labour for perjury. He was released in 1884 and in 1895 confessed the imposture.

A Staffordshire figure of Thomas Castro and a bust/candle snuffer are other known souvenirs of the "Tichborne Claimant"

D. Tomsett

Salt glazed jar 12 cm dia. x 17 cm high. C.1831
Honey colour with dark brown rim.
Pottery mark - J. SHERWIN.
Possibly the oldest known marked example of Australian
pottery.
Information about James Sherwin and his pottery has proved
to be very elusive. It is known that he was a Staffordshire
trained potter who came to Tasmania in the 1820s and started
a pottery at Kangaroo Bottom on the New Town Rivulet. Three
references to Sherwin appeared in the Hobart Town Courier in
1831. The Courier stated:

".......milk-pans and other useful articles for domestic purposes, and of excellent quality, have already been made (Hobart Town Courier, 19 March 1831, p.2c.3).

(He) seems to have succeeded better in this undertaking than any of his predecessors either here or at Sydney. Some of the jars and other vessels lately imported from the latter place, though apparently neat and well-made, were nevertheless in some degree pervious and allowed the liquid in them to escape. That most particular part, the glazing, however, is well executed in the present instance, and the vessels are good and sound (Hobart Town Courier, 23 April 1831, p.2,c.3)

Later in the year, Sherwin's success warranted his establishing a branch manufactory in his town allotment at the top of Murray and Harrington Streets, near Veteran Row, where the clay was particularly suited for finer pottery (Hobart Town Courier, 29 October 1831 p.2 c.5)."

It would be appreciated if any members could help in the compilation of an article on Sherwin by supplying any information they may have. Also, if they exist, details and photographs of other examples of his work would greatly assist. Please address any correspondence to the Society, Attention - Don Tomsett.

Carved soapstone figurine of the Chinese Taoist immortal Shou Lao, riding a deer and holding a peach, the symbol of longevity. Height 11.9 cm.

This figurine was excavated during road-making operations in Darwin in the year 1879, by a team of workmen supervised by Mr Strawbridge. The original, or a plaster cast of it, was shown at the Centennial Exhibition, Melbourne, 1888. It was acquired by the Museum of Applied Arts and Sciences in 1950.

In spite of many protests to the contrary, mostly by those who have not seen the figure and who believe that because workmen claimed it was found four feet down it must be very old, informed opinion is that it is 19th Century in date.

RESEARCH
PROJECT OFFICER

Tasmanian Colonial Crafts

(Readvertised)

The Crafts Council of Tasmania, The Tasmanian Museum & Art
Gallery and the Tasmanian School of Art, intend, during
1979/80, to organise and document an exhibition of Tasmanian
Colonial Crafts.

This is one of a series on Colonial Crafts in Australia and is
assisted by the Crafts Board of the Australia Council, the
Crafts Council of Australia and the Tasmanian Arts Advisory
Board.

The successful applicant will be required, for a minimum
period of nine (9) months, to undertake the necessary back-
ground research, including written and photographic documen-
tation and presentation of the exhibition at its first venue.
The appointee will be responsible to the Exhibition Committee.

FEE: $11,000 plus limited travel and accommodation expenses.
Applications, outlining qualifications, giving evidence of
previous experience appropriate to the project and the names
of two referees, should be addressed to:

Executive Officer, Crafts Council of Tasmania Inc.
77 Salamanca Place, Hobart, Tasmania 7000
Ph. 23 5460/23 7142.

Applicants should indicate when they would be available to take
up the position.

CLOSING DATE: June 2nd, 1979.