

THE AUSTRALIANA SOCIETY NEWSLETTER



1981/4

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The Australiana Society
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Editorial

The Society is continuing to thrive and now has more than 170 members from all over Australia.

The members are held together mainly by the *Newsletters* which are sent out four times a year. If it were not for the *Newsletters*, we could not be more than a local society. If it were not for the *Newsletters*, we would not be contributing as much to research, the dissemination of information, and the preservation of Australiana.

That is why it is important for you to contribute your news, your research, and your views to the Editor. In this issue we have added two new areas, one on auction reports and the other a bibliography of journal articles. If you think these are worth having, then you must support them with your contributions.

Australiana research is now a commercial property and it is perfectly understandable that for major pieces of research authors will seek a more glamorous publication or one which pays. But there will always be an important role for the *Newsletter*, for short pieces of research and for news. Please keep the contributions coming.

Society Information

NEXT MEETING

The December meeting of the Society will be held on Thursday, 3rd December, at a venue to be announced. We are currently negotiating for larger premises as the old rooms at Kirribilli have become too cramped.

SUBSCRIPTIONS

Membership subscriptions will become due on 1st January. You can save us postage by sending in your subscription now to:

The Hon. Secretary,
The Australiana Society,
P.O. Box A378,
Sydney South, NSW, 2000.

Rates for 1982 are unchanged at:

Individual membership	\$10.
Household membership	\$15.
Institutional membership	\$20.

Members receive the *Newsletter* free four times a year and are welcome to come to the meetings held every two months, on the first Thursday of the even months, in Sydney.

Membership forms for new members are printed in each copy of the *Newsletter* and are also available from the Secretary. It is mainly the increase in the number of members which allows us to keep the subscription rates to 1979 levels, so it benefits you to get your friends to join.

Annual Report

PRESIDENTS REPORT, 1980-1981

This last year has been, in my opinion, the most important of the three years since our formation. In many new clubs and societies, the initial enthusiasm wanes and the novelty wears off in the first year or two. In our case, I am delighted to state that the Australiana Society is here to stay.

Membership has been maintained at a high level in both Sydney and Interstate and our *Newsletter* continues to maintain its high standard. The real barometer, however, is the attendance at our meetings, which has remained throughout the year at an exceptionally high level.

During the past year we have had first class speakers giving excellent talks on a wide range of subjects. The main event of the year, however, was our exhibition at Lindesay during Heritage Week. This was not a success financially nor did we recruit many new members. However, we were remarkably successful in stimulating a great number of people's interest in Australiana and educating the public in the intrinsic and historical value of the items we collect and exhibited. We therefore fulfilled completely the main objective of the Society.

My thanks to my colleagues in the Committee for their work during the year and to members who have regularly attended our meetings and therefore contributed to their success.

It gives me great pleasure, therefore, to pass on to the new President and his Committee a truly good concern.

Don Tomsett.

PRESIDENT,
1980-1981.

TREASURER'S REPORT FOR YEAR ENDED 30TH JUNE, 1981.

INCOME:	\$	EXPENDITURE:	\$
Subscriptions	2,210.00	Newsletter Production	1,692.19
Donations	420.00	Postal Charges	169.44
Auction Takings	1,684.00	Auction Payout	1,449.90
Raffle Takings	42.00	Refreshments	77.82
Back Copies Sales	65.00	Hall Hire	118.50
Annual Dinner Takings	660.00	Annual Dinner Costs	435.03
Book Sales	165.00	Book Sales	165.00
Exhibition Catalogue Sales	214.00	Exhibition Catalogue Production	631.17
Newsletter ads	75.00	Advertising	12.96
Sale of Showcase	100.00	Showcase Purchased	100.00
Bank interest	24.06	Auction costs	18.89
		Stationery	112.02
		Affiliated Society Subscriptions	17.50
		(R.A.H.S.)	
		Bank Charges	5.00
Sub Total	<u>\$5,659.06</u>	Sub Total	<u>\$5,005.42</u>
Bank Balance as at 30/6/80	471.18	Bank balance as at 30/6/81	1,124.82
Total	<u>\$6,130.24</u>	Total	<u>\$6,130.24</u>

I certify that I have examined and fully audited the vouchers, records, and account books of the Society. They have been balanced and reconciled, and constitute a true and correct statement of Income and Expenditure for the year ending June 30th, 1981.

Andrew Simpson.

TREASURER,
1980-1981.



Australiana News

J. AND J. ALTMANN COLLECTION OF AUSTRALIAN SILVER

The J. and J. Altmann Collection of Australian Silver, on display at the National Gallery of Victoria until November 1st, comprises over 100 items and is one of the largest collections of Australian silver in existence.

Mr and Mrs Altmann began collecting in the early 1960s, when there was still only little interest in Australian silver of the colonial period. They were able to assemble an outstanding collection representing the work of most of the major and lesser-known silversmiths of NSW, South Australia, Victoria, and Western Australia. The extraordinary fashion for mounted emu eggs which exercised the ingenuity of Australian silversmiths from 1860 into the early years of this century is particularly well represented in their collection, together with many examples of that other Victorian pre-occupation, the presentation piece.

In 1979 Mr and Mrs Altmann decided to present their collection, in stages, to the National Gallery of Victoria under the Taxation Incentives for the Arts Scheme. The current exhibition shows the works already presented and those pieces which will come to the Gallery over the next few years.

A 20-page illustrated catalogue of the Altmann Collection is available from the Gallery for \$2 plus 55¢ postage. It includes the standard shot of the entire collection, six good black and white illustrations, and a colour photograph on the cover. Each piece has been briefly catalogued by Judith O'Callaghan, Assistant Curator of Decorative Arts.

NEW MUSEUM OPENS IN SYDNEY

Stage I of the new Power House Museum in Ultimo was opened by the Premier, the Hon. N. K. Wran, Q.C., M.P., on 4th September at an occasion which fitted beautifully into his election campaign.

Stage I is only part of the new museum development. The exhibition area of about 1200 square metres is open to the public; behind it is a larger workshop area and beneath it in a basement a storage area, for the Museum of Applied Arts and Sciences collections which have mainly been in storage for decades.

Stage I is built in the old Ultimo Tram Depot. The architect, Lionel Glendenning, has retained the shape of the existing structure in re-adapting it to museum use. Stage II of the project, temporarily deferred, will convert the former Ultimo Power Station into a much larger museum.

Some important exhibits of Australian interest have been restored and put on display, including the first locomotive, tender, and carriage to run in NSW; the Bleriot aircraft which carried the first airmail from Melbourne to Sydney; a Maudslay, Sons and Field beam engine which powered machinery at Goulburn - first a flour mill and later a brewery - from 1837 until 1921; an Australian Six motor car built at Ashfield in the 1920s; the chronometer carried by Matthew Flinders on his circumnavigation of Australia in H.M.S. *Investigator*; the original Totalisator; and many others.

The new museum is open every day from 10 am till 5 pm. It is just across the road and round the corner from the old Technological Museum, which remains open.

The Museum of Applied Arts and Sciences plans to open a museum of Australian decorative arts in the former Royal Mint building, Macquarie Street, in May 1982, to be followed by the Hyde Barracks somewhat later.

ERRATA ERROR

We apologise for the gremlin who inserted on page 10 of the last *Newsletter* that Sir George Dibbs was Premier of Queensland. He was in fact Premier of NSW and the confusion no doubt arose because Queensland has a long history of Premiers living in the 19th Century.

AUTHORS HONOURED

With long winter nights approaching in Britain, Australiana Society members may all rest easy in the knowledge that Their Royal Highnesses The Prince and Princess of Wales have a good supply of Australian books given as a wedding present by the Government of NSW. Members of the Society represented in the Royal Library include Kevin Fahy, Joan Kerr, James Broadbent, Howard Tanner, Peter Stanbury, Suzanne Mourot, Ian Evans, and, as publisher, David Ell.

PLEASANT EXERCISE

The Commonwealth Department of Housing and Construction has published a useful brochure, "A Walking Tour of the Unique Glebe Estate". The Glebe, an inner Sydney working class suburb, contained a Church glebe, the Glebe Estate, purchased by the Commonwealth Government in 1974 and rehabilitated by the Commonwealth Department of Housing and Construction with minimal architectural or social dislocation. The Department has also recently published a book on the project, *Glebe Project*, (\$7.60).

If members are interested, perhaps we can organise a picnic and walking tour of Glebe, including the Estate.

CRAFT CENTRE OPENED

The Craft Council of Australia and the Crafts Council of NSW are being accommodated in renovated premises at 100 George Street, Sydney.

The building was constructed in 1854-9 as a chapel for seamen. John Bibb's design was altered substantially in modifications of 1909 to convert it into an Institute for Seamen named after the NSW Governor, Sir Harry Rawson. Further additions were made in 1927 and the early 1930s.

The Sydney Cove Redevelopment Authority and the Division of Cultural Activities provided funds for the transformation into a craft centre in the tourist-oriented Rocks area.

GETTING THEIR ACT TOGETHER

Education staff at the National Trust of Australia (NSW) have put together a kit of materials on Old Government House and Experiment Farm Cottage to make visits to these Parramatta properties more comprehensible.

The kits consist of 27 slides with printed commentary, background information, excursion guides, and teaching strategies. Though designed essentially for school teachers leading an excursion of students, they would be of interest to anyone seriously interested in 19th century life and domestic architecture in Australia. The kits are good value at \$15 plus \$2 postage.

GOOD HOUSEKEEPING?

The second issue for 1981 of the *Historic Houses Newsletter*, published somewhere between the Historic Houses Trust of NSW and the Friends of the Historic Houses, (Elizabeth Bay and Vaucluse Houses), contains the revised text of an address given by James Broadbent at Vaucluse House on International Museums Day, May 18, 1981.

Australia's foremost expert of the curatorship of historic house museums gave his personal view of the developments in management of historic houses as museums, and presented his own views on how historic houses generally, and individual houses, should be treated.

The thought-provoking article makes very interesting reading. It has apparently caused much consternation among senior public servants, while stimulating those who have not yet found the Holy Grail of infinite wisdom. Copies are available at \$2 each plus postage from both house.

(Your editor hastens to add that, while he never agrees with all Mr Broadbent has to say, he will not only defend his right to say it, but also recommend that those with less expertise than Mr Broadbent should consider his viewpoint rationally and objectively.)

The Historic Houses Trust plans to hold a seminar on the management of Historic House Museums in August 1982

TAPES FOR VENETIAN BLINDS

If you are looking for new tapes for wooden venetian blinds, take along a sample at least 30 cm long to Riches and McCann at Chatswood. They have terylene tapes suitable for the old blinds, and they cost about \$4 per metre

ARCHAEOOMETRY CONFERENCE

The first Australian Archaeometry Conference will be held at the Australian Museum in Sydney from 15 to 18 February 1982.

Archaeometry is essentially concerned with the dating of old objects. The conference will discuss such topics as thermoluminescence dating, carbon 14 dating, palaeoecology,

accelerator-based dating, geoarchaeological techniques, stable isotope techniques, materials analysis and statistical algorithms.

Further information is available from the Conference Secretary, Peter Duerden, AAECE, Sutherland, NSW, 2232.

HISTORICAL ARCHAEOLOGY CONFERENCE

"Prospects and Aspects" is the title of the first annual historical archaeology conference conducted by the Australian Society for Historical Archaeology.

The Conference will be held at the National Trust Centre, Sydney on October 29 and 30. The program includes lectures on recent work in Victoria, New England and the Northern Territory; excavation reports including that on the Hyde Park Barracks, Sydney; discussion of the role of the consultant archaeologist; and resolving the role of archaeologists in conservation or restoration projects.

Speakers will include Judy Birmingham, Denis Cumming, Peter Coutts, Don Godden, Aedeen Madden, Kate Holmes, Dennis Jeans, Peter Milner, and Leo Rivett. Application forms and further information are available from the Secretary, A.S.H.A., c/- Department of Archaeology, University of Sydney, NSW, 2006.

HAPPY BIRTHDAY, ADELAIDE

The Art Gallery of South Australia celebrated its centenary on June 18, 1981. Prominent citizen and former Governor, Sir Mark Oliphant opened two exhibitions, "Visions after Light: Art in South Australia 1836-1981", and "Graven Images in the Promised Land: A History of Print Making in South Australia".

The catalogue for the print exhibition is available, but the catalogue for the "Vision after Light" show has grown to such proportions that we shall all have to wait.

NEW EXHIBITION IN SYDNEY

Aboriginal Australia is the largest and most comprehensive exhibition of Australian Aboriginal art ever mounted, chosen from the most important art collections throughout Australia. Bark paintings, boomerangs, shields, clubs, spears, carved trees, message sticks, 19th century lithographs and prints make up the 329 exhibits. It opens at the Australian Museum, Sydney, on 20 October 1981.

BUSTLES AND BEAUS

A hundred years of Adelaide fashion is spanned by a new exhibition at the Art Gallery of South Australia mounted by the Assistant Curator of Decorative Arts, Judith Thompson. Fashions are displayed in a series of shop window mock-ups. The 52 page catalogue follows the quaint Adelaide custom of doubling in price after the exhibition is over, so get yours before 1 November at \$4.95 plus \$1.50 postage from

the Art Gallery Bookshop, Art Gallery of South Australia, North Terrace, Adelaide, 5000.

MACQUARIE DICTIONARY

An important entry in the Macquarie Dictionary is "Australiana, (*n. pl.*) Items, especially of historical interest, originating in or relating to Australia, as early books, furniture, paintings, etc." This new dictionary of Australian English from the scholars of Macquarie University sells for \$29.95.

HERITAGE OF AUSTRALIA

Macmillan's *Heritage of Australia*, launched on September 4 at Farm Cove, is re-printing. It has topped the best-seller lists, and all 8,000 copies of the first run were sold within a month. It is good value at just over one cent for each of its 6,600 entries. Just about everything is illustrated too; a great book for planning your holiday from home.

AUSTRALIANA WRITING AWARD

An award to the well-known financial journalist who wrote "Turnbull, a noted author, was a member of a Tasmanian family of many generations".

AUSTRALIAN ANTIQUE COLLECTOR

In the 23rd edition of the *Australian Antique Collector*, Australian furniture, firemarks and silver are well covered in articles by Peter Mercer, Dr Clifford Craig, Marjorie Graham, John Hawkins, and David Dolan.



Good Sound Cedar

R A Phillips

Dick Phillips is fortunate that his family has preserved a timber getter's contract of 1835. We publish it here with a note from Dick giving some background information of the personalities involved, and their way of life. Next time you see a piece of cedar furniture from the late 1830s you will have an idea of how they got the timber to make it.

Armed with a character reference¹ which read more like a eulogy, Samuel Phillips, aged 26, arrived in Sydney from London in 1834. With "Parents and connections... most reputable" this indigent "young man of real piety and great industry" soon found work with a Mr Foss. Writing² late by lamplight to his family in London he said of his work "it is the time for sending in the Quarters Bills....I have made out about 350 accounts...up early and late to bed". While outside of his office "...I have had to travel about for money for I am a Dunn".

In his travels Samuel found out something of the discomforts of colonial life. He had just returned from Parramatta with an order from an officer for £30 when he found it missing. "When I found it out it was near Dark and I made up my mind to run to Parramatta thru' the bush alone at night to stop its payment....I started ...from Mr Foss's country house across the Bush over a place called Parroquet Hill - thru' ranks of cattle - and my only protection a good cudgel. As I started it commenced Lightning and thundering - I ran on ...and could only see my way as the Lightning...wet thru' and blind with the respected flashes in the Dark I was obliged to heave to at the first place I came to. During my run on the road I met a man whom I saw by the lightning - and I afterwards heard he was struck dead at the top of the hill as I descended....I hope I am thankful for my preservation both from this and Bushrangers who infest the road."

Sydney did not seem to offer him much in the way of social life; "I have no Society but the thoughts of all at home...Oh! it is a miserable hole - nothing better being inhumated alive - Keep all friends from coming out unless they have something to live upon." Four months after that melancholy missive Samuel was employed as superintendent of some business interests by Dr Charles L. D. Fattorini³. Fattorini of Pitt Street, combined both medical and business interests. The following agreement⁴ shows one interesting aspect of his endeavours.

By April 1837 Samuel was on his own again, and was granted a licence⁵ as a Hawker and Pedler within the Colony of NSW. In 1840 he was in Adelaide where in October at Holy Trinity Church on North Terrace, the Colonial Chaplain⁶ joined him in matrimony with Mary Ann Harding. A year earlier Mary Ann had arrived in the Colony aboard the brig "Singapore". She must have been accustomed to ship board life as she was born in 1816 aboard H.M.S. "Vesuvius", and until the age of eight had lived aboard the "Terrible" and the "Tremendous", her father being a master gunner. Samuel soon settled down to life as a Customs House Agent, reared a large family, and died in 1860, his wife surviving until 1908.

Dr C. L. D. Fattorini is first noted in the despatches of Governor Darling in 1831, then in those of Bourke for the following two years. In 1834 he was Visiting Surgeon for the Benevolent Society, and in October 1835 - the year of the timber contract - he bought the schooner "Harlequin" to enter the N.Z. trade. He was established at Port Macquarie in 1838 and in that year, in what was to provide a note of irony, he signed a Memorial from the free inhabitants of the district asking for establishment of a Debts Court.

By 1840 he was an important social as well as business figure, then his wife Clemence died. Early in 1841 he was involved in the establishment of the Port Macquarie Steam Navigation Co., and in mid 1842 married again, to Lavinia Tozer, at Port Macquarie. In October of 1842 he proved his claim for £1,021/12/6 in the estate of G. Kinnear, and this may well have caused him financial damage. On November 9th 1842 he arrived in Sydney on the "Maitland" and on the same day registered a schedule of insolvency. Thereafter little seems to have been noted of his doings, bar a mention in the despatches of Gov. Gipps in 1845 relating to an allowance for one C. Fattorini of Port Macquarie.

REFERENCES:-

1. Reference written by Edward Andrew, LL.D., Walworth, near London 4/8/1833.
2. Letter per "Redman" to his father Thomas Phillips, near Crutched Friars, London, dated Sydney 21/10/1834.
3. For all information regarding Dr Fattorini I am indebted to the Librarian of the Mitchell Library. The sources consulted were the Catalogue of Manuscripts and the Index to the *Australian* 1824-42.
4. Manuscript agreement signed by Samuel Phillips, Michael Chey and William Holland, 28/2/1835.
5. License issued at the Court of Quarter Sessions, District of Sydney, 5/4/1837.
6. Marriage license dated 15/9/1840, signed by the Rev. C. B. Howard.

COPY OF TIMBER GETTERS' CONTRACT OF 1835

This is to certify that We the undersigned Michael Chey and William Holland on the one part and Dr. Fattorini on the other part do hereby agree to go to the Northward of Manning River to such place as he shall direct to cut Fifty Thousand Feet of good sound Cedar in each one Thousand feet to have not less than Seven hundred feet of the following dimensions viz.

16 or 18 inches	Wide
6 "	Deep
8 or 10 feet	Long

And we further agree to shift the timber and bring it down to such place as Mr. Samuel Livesly Phillips shall direct which shall be as convenient as possible to all but on a Spot at and contiguous to the Sea at his discretion.

And we further agree that if we do not complete our Contract in Six Calendar Months or if we leave the service of the aforesaid Doctor Fattorini or his Superintendent Mr. Samuel L. Phillips or work during this period for anyone else - to forfeit all wages then due to us from the said Dr Fattorini.

And it is further agreed on the part of Dr. Fattorini on the arrival of us Michael Chey and William Holland to serve out to us three weeks provisions consisting of beef flour tea Sugar and Tobacco.

And we agree to receive no additional Supplies until Cedar to that amount has been supplied after which we agree to receive Stores which may be requisite from Mr. Samuel Livesley Phillips at the rate of 25% above the Sydney price...We receiving at the rate of 6/6 Six Shillings and Sixpence for every hundred feet cut according to agreement before named.

And we further agree that Mr. Phillips is not to issue provisions to any unless Cedar to the amount is brought down. And it is understood by us that the fire arms Boats & Stores of every description remain the property of Dr. Fattorini until paid for by work done.

his
Michael X Chey
Mark

Witness

Sam. L. Phillips

William Holland

28 Feby. 1835.

Some Possible Lithgow Pottery From The Brownfield Period

Brian E Easterbrook

The story of the Lithgow Pottery is too well-known to need repeating here. When E. A. Brownfield took over the pottery works in May 1905, he made a vigorous attempt to transform them into a viable industry. It seems certain that he was allowed to finish biscuit ware left over from the earlier activities, and to make use of such moulds from the early period that still existed. However, he apparently was not allowed to use the Lithgow marks, or else chose not to do so.

While some research has been carried out to identify the biscuit wares decorated by Brownfield, little seems to have been done so far to identify possible new lines that he might have introduced, or to discover any new markings that he might have used.

We know that he employed a lady artist with assistants for hand painting work. This suggests that Brownfield intended to produce a considerable quantity of such hand decorated work, but how much he actually did make is a matter for conjecture. Although the bulk of this work probably consisted of tiles, we can nevertheless look for other types of hand painted pottery, such as painted "white ware" for the table, as this type of ware seems to have been very much in the fashion at that time.

Ian Evans, in his admirable book *The Lithgow Pottery* provides a colour photograph of a bread plate from the early period considered to have been decorated by Brownfield.

The photograph reproduced on the inside back cover shows a cheese cover and stand and a sardine box. The cheese cover has an oblong base and convex sides converging to the top. The two larger sides have decoration consisting of an oval outlined by a gilded rib, enclosing a farmyard scene. A cow with short, almost upright horns, cowbell and swished-out tail is being milked by a dairymaid in a long dress and broad-rimmed bonnet, sitting on a three-legged stool. In front stand a sheep and a cockerel, while the background has glimpses of post-and-rail fencing and farm buildings. The sides and corners of the panel are filled up with moulded hawthorn sprays; the stems are gilded, the leaves painted deep green or pale green, the flowers pink. There is a marked difference between the pale and deep green leaves, but it does not show up well in the black and white illustration.

The opposite panel has identical decorations. The two smaller end panels are undecorated except for horizontal grooves. The base has gilding but is otherwise not decorated. The rustic handle is gilt all over, but much of the gilding has worn off. The base has a large, irregular, pale brown stain which extends right through and shows on the upper and lower surfaces. There is a slight patch of similar staining inside the cover and it seems that both areas of stain have come from impurities in the clay.

A small, carelessly formed, gilded V inside the cover and another underneath the base are probably decorator's marks. There are no other markings.

The cover and stand are of fairly thick, heavy earthenware with a cream glaze. The shape is an adaptation of a Staffordshire original. The most interesting thing is the similarity of the painting colours to those on the Brownfield-decorated bread plate mentioned as being illustrated by Mr Evans. The same alternating pale and deep green leaves with pink flowers suggest that possibly the same decorator was at work in both cases. While it is not possible to attribute this cheese cover at present, it does have an Australian look about it and it seems possible that it could be a product of Brownfields Lithgow Pottery.

The sardine box has leaves painted pale or dark green or orange-brown, or sometimes showing all three colours on the one leaf. The sardines on the lid are in shades of grey. There are touches of pale blue on the "joints" around the rims of the box and the fixed stand. The background glaze is cream. There is a small red enamelled E on the base but no other mark. The writer has another box which is identical to this one except that it is not painted, but has touches of gilding, and has no enamelled red E on the base. This suggests that the E is a decorator's mark.

Compared with those English sardine boxes that the writer has seen, this pair, although undoubtedly derived from English or perhaps continental originals, has that almost cottage-pottery appearance that characterises much early Australian pottery and is the secret of its considerable charm. Once again, these pieces cannot be attributed at the moment, but it seems possible that they are Australian and perhaps further examples of Brownfield's work.

The Mashman Bros. Pottery At Chatswood, NSW.

Ernest Ungar

We are grateful for this article to the Australian Society for Historical Archaeology, which is publishing an illustrated monograph on the Mashman Bros. Pottery. It will be available from the Secretary, Australian Society for Historical Archaeology, c/- Dept of Archaeology, University of Sydney, NSW, 2006. Price \$5.00 plus postage.

The firm of Mashman Bros. was founded in 1885 at North Willoughby, New South Wales on a site bounded by Victoria Avenue and Jacques Street in what is now called Chatswood. Behind this development lies the story, skill and enterprise of two London potters.

William and Henry Mashman were the sons of James Mashman who was born in London in 1824. At an early age James was apprenticed at Doulton Pottery at Lambeth, where he became skilled in the potter's art and continued his association with that company after he had served his time. In due course, as was common practice in those days, James Mashman had his sons William and Henry and later John also apprenticed to the Lambeth Pottery where they each learned to be skilled in different aspects of the craft. William became a small ware thrower, Henry a fancy thrower, and John an expert at turning and sticking.

After the death of their father at Tooting in 1876 the Mashman family moved to Leigh on Sea where the brothers were able to find employment at the Regal Pottery where a relative, George Day, was already employed as a mould maker.

Hearing of the opportunities available in Australia for artisans, William and Henry decide to emigrate leaving John behind to look after their mother and the rest of the family until such time as they could be sent for.

The brothers arrived in Sydney on the steamship *Windsor Castle* in 1885 and looked around carefully for a suitable area in which to set up in business. The south side of the Harbour seemed to have enough potteries to cater for the needs of the inhabitants but on the north side of the Harbour there was only one small pottery owned by John Boyd situated in Fullers Road, North Willoughby. The brothers decided to inspect this district and were pleased with what they saw. There were plenty of good red clay deposits of excellent quality, virtually no competition and this was an area which seemed poised for a building boom.

They were fortunate to find a site which was ideal for their purpose, the land consisted of three small allotments 50' x 2000' and already had erected upon it a small 8' updraught kiln and a workshed of 30' x 30' which contained two potter's hand wheels.

This site had originally been used in 1882 by William and Bradley Willoughby,

brickmakers who remained in business until 1884 when the site was taken over by the potters William and Robert Abbott. They failed to make the business profitable and in 1885 sold the site to Alexander Dodds who in turn leased the land to James Sandison, a potter, who built for himself a house called 'Ferntree Cottage' on the Victoria Avenue frontage.

William and Henry Mashman entered into partnership with Sandison and in July 1885 the firm of Mashman and Sandison came into being.

The first output of the new company consisted of Ginger Beer bottles, Bread Pans, Squat Jars, and various other kinds of small hand made household utilities, all of which were saltglazed, the clay being dug out of the pottery site. These items were eagerly sought after by the local inhabitants and the Company, having virtually no competition soon began to flourish.

To meet a new demand by drainers and builders who were increasing their activities in conjunction with the settlement expansion on the North Shore the company purchased a small pipe machine driven by horse power, the pipe being flanged by hand. Mosman and Neutral Bay contains many hundreds of thousands of feet of those pipes made long ago, and still as good today as when they were manufactured.

The firm soon increased its land holdings and the Sandison and Mashman Bros. horse drawn drays loaded to the brim with clay were a familiar sight trundling to and from the new clay pits located in what is now called East Roseville.

In response to a request from his now successful brothers in Australia, John Mashman together with his mother arrived in Willoughby in 1888, and took up residence in a second house which had been erected on the Jacques Avenue frontage to the pottery site.

With John Mashman's skill in turning and sticking to aid them, the business expanded at a rapid rate and by 1890 steam power was added in order to drive a more sophisticated pipe machine.

In the same year, John Mashman opened a branch manufactory at Auburn, and took over an already established small pipe and red ware works owned by Alfred Poulton, situated along the Parramatta Road near Short Street.

In 1892 James Sandison was induced to sell his share of the Pottery to John Mashman and the name of the Company was changed to Mashman Bros. Victoria Pottery, the brothers having an equal third share each of the enterprise.

By a stroke of good fortune a copy of the catalogue issued by the Company about this time has survived, and by painstaking inquiries families have been located who still have some of the items illustrated in their possession. In 1895 George Day who had worked with the brothers at Leigh on Sea together with his brother William, (who married Harriette Elizabeth Mashman), arrived in Australia with Charles Mashman and they all settled in homes around the pottery. George Day worked as a moulder, William Day became a carrier and Charles Mashman became a clergyman although he also at times worked in the family business.

MASHMAN BROTHERS.

Bread Pans, Jars, &c.



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Victoria Pottery, Willoughby. Carrington Pottery, Auburn.

Selection of pottery vessels illustrated on a page of a catalogue produced by Mashman Brothers and thought to date soon after 1892. Illustration provided courtesy of the Australian Society for Historical Archaeology.

Flushed with their success the Mashman Brothers brought out from England Thomas Stevens, an artist potter who was employed at the Doulton Lambeth manufactory where the Mashmans had served their apprenticeships. Stevens created some beautiful artistic stoneware. Among his favourite designs were ornamentations executed with gum leaves which were applied to the items before glazing and which left a reddish colour in the shape of a gum leaf under the final glaze. A few rare examples of Stevens' art have been located, together with a beautiful example of a jug applied with rural scenes after the Fulham ware style.

Gradually many of the items manufactured were dropped because of the increased demand for drain and agricultural pipes and for a time the pottery became solely a pipe works.

By the turn of the century all the Mashman family had ceased to live on the pottery site. Henry and William lived in Roseville; John and the Rev. George Mashman lived at Auburn; and Charles had moved to Enfield where he went into business on his own account and opened a pottery in Water Street in 1904.

The Mashman Pottery was a major employer of people in the Chatswood area for many years and one photograph taken about 1906 shows 29 employees outside one of the work sheds.

William Mashman died in 1912 and his son Frederick Albert Mashman left the family business to found his own pottery at Kingsgrove and later Sutherland. John Mashman died in 1918 but the Auburn plant still remained under family control, and Henry Mashman died in 1922 with his son Ernest J. Theodore Mashman becoming chairman and managing director of the company.

Gradually over the years new lines were introduced. 1932 saw the commencement of "Regal Art Ware" which was designed to cater for the middle income people who were becoming 'house proud' and wanting low cost vases and ornaments with which to decorate their homes. A catalogue of this era has also survived. 1932 also saw the production of "Bristol Gloss" ware, the white clay necessary for this product being brought from clay pits in Orange and Gulgong. Items made from this ware included Acid Jars and W. C. sanitary ware items for which there was a considerable demand.

In 1935 Frank Mills, who had learned the trade with Fowlers at their Marrickville Pottery, joined Mashman Brothers. He introduced the mass production methods so necessary for a modern factory to survive and virtually changed what was an improved cottage industry production, into a modern factory. He was frequently sent overseas to study the latest technical processes and developments and to buy, and bring back, machines which would increase the efficiency of the pottery.

In 1957 the Royal Doulton Co. of England decided to open a vitreous china pottery in Australia and sent out a Mr J. Brookes, a director, to arrange details of a merger with Mashman Bros. His negotiations were successful and a company known as Doulton Mashman Pty. Ltd. was formed - 1959 saw the complete takeover of the Pottery which became The Royal Doulton Chatswood Pottery.

Theodore Mashman died in 1964 and Frank Mills became the managing director. Shortly afterwards he moved from Chatswood and Royal Doulton to continue in business at the Auburn works with Bill Mashman who was the son of John, one of the original founders.

Australiana Auctions

CAVEAT EMPTOR?

R. A. Phillips

At the Adelaide auction of Megaw and Hogg Auctions on 1st September 1981 a pair of interesting seats were sold. Lot 196 was described as a "pair of most ornate Victorian 'Lily of the Valley' cast iron garden seats (made in Gawler)".

The seats, each about 1.5 m long and 0.9 m high, were formed of a main back panel, two side panels, and five wooden slats in an iron frame with bracing strut beneath. The form was of simulated branches, infilled with the flowers and foliage of lily of the valley, and had an art nouveau effect. The paintwork was pale green, the flowers picked out in white. Central in the front rail of the seats, and filled in with paint, was the foundry mark. The auctioneers held it to be "S. T. Dale Co.", another opinion was "C. B. Dale Co." The seats sold for \$1800 the pair.

Gawler was an important heavy manufacturing centre in the second half of the 19th century. Agricultural implements were being produced there by about 1850, while later the works made mining and railway machinery, decorative cast ironwork and structural iron. By the time of WWI the main foundry had failed and the industry was in decline.

In an effort to trace the makers a quick search was made of S.A. Directories of the period 1870-1910, checking each five years in the General and Gawler lists for a foundry, business, or individual with the Dale name. None were found. This period was selected because the vendors were said to have bought the seats "about 80 years ago", and because of the design and industry development.

The only book about S.A. ornamental cast iron is "Adelaide Lace", while there are two major local histories of Gawler. *The Gawler Handbook*, and *History of Gawler, 1837-1908*. A search of these also revealed no mention of the maker.

We are left with only a very slim possibility that the seats were made at Gawler. Perhaps the dealer who asked "Could they be Coalbrookdale?" was closer to the mark. One hopes that the buyer did not pay too much for the "Gawler" attribution.

References: *Adelaide Lace*, E. G. Robertson, Rigby, 1973.

History of Gawler 1837-1908, E. H. Coombe M.P., Gawler Inst., 1908.

The Gawler Handbook, G. E. Loyau, Adel, Goodfellow & Hele, 1880.

AUCTION REPORT: CONVENT OF THE SISTERS OF MERCY, SINGLETON, NSW.

John Wade

A two-day auction was held by the Sisters of Mercy at their Singleton convent over the October long weekend, 3-4 October, which coincided with the Upper Hunter Festival weekend. On the first day it poured and dampened enthusiasm, on the second it was fine and sunny and things brightened up.

The more interesting things came up on the Sunday. The auction began after church came out, at 11 am. It was held in the cloisters of the convent designed in 1892 by prominent Newcastle architect Frederick Menckens, who was recently the subject of an exhibition.

The sisters were selling off excess material, mainly from the Singleton convent but also from some of their other properties, to raise funds for a new Rest Home. Most of the 1300 lots were late Victorian and Edwardian, from the 1890s to 1910 or so, consistent with the period over which the convent was built.

A Canberra auctioneer was brought in, and about 250 buyers' numbers issued, compared to over 1000 at the sale of the Abbott homestead at Wingen a month before where a local auctioneer and the fact that it was the contents of a house rather than an institution probably helped to raise expectations. Among the bidders a preponderance of women may have reflected nostalgia for the old school.

Bidders were mainly locals and dealers from the Hunter Valley. Sydney people may have been put off by the insistence of the auctioneer that no items could be removed before the end of the day, after 6 pm.

As usual for a Hunter auction, prices generally were high and many items outstripped Sydney retail prices for items of similar quality. This may be because the locals lack exposure to an outside market, and are generally unable to distinguish good quality from mediocre or an early piece from a late one. The new coal mining activities in the Hunter Valley also mean a great deal more money.

Australiana fetched good prices, when it was recognised. A set of four spindle back chairs with stamped kangaroo motif on the backrail went for \$110 each, while a similar chair with waratah and flannel flower made only \$12. Anything cedar went well: a cedar washstand with cotton reel legs and a laminex top made \$230. A number of cedar "chiffoniers", simple functional pieces which had been used as bedside cabinets for the nuns, went for \$200 to \$300, and a "Very Fine Victorian Glazed Two Door Bookcase" with an early top and late pine base reached \$825. A restored cedar chest of drawers at \$825 was above Sydney retail price by \$200.

A "Superb double pedestal mother of pearl inlaid Victorian cedar dumb waiter", which others considered to be a dressing table or washstand of about 1870 with handles inlaid with mother of pearl, was no bargain at \$500, especially considering that it had been refinished poorly so that the grain was obscured. And cabinetmakers would be pleased to learn that a "Rosewood and Cedar Drop fronted Brass mounted Desk" could be simply converted from an old organ into a \$1200 commodity for sale to the Newcastle trade.

The fern pattern cast iron garden seat at \$1275 was comparable to Sydney prices, but not the boot scrapers which at \$50 for a damaged one and \$120 for an undamaged example, indicate rain must be on the way to break the Hunter's drought.

Mahogany furniture was also in demand. A five piece drawing room setting of no distinction fetched \$2700 and there were many raised eyebrows when a pair of grandmother and grandfather chairs with button upholstery, cabriole legs and cursory carving, dating no earlier than the 1880s, were bought by a determined bidder for \$3900. It makes the grandmother chair with original beadwork cover priced at \$1200

at Double Bay's Grafton Galleries look bargain basement.

Spirited bidding saw a Shelley cup saucer and plate reach \$50 and a cup and saucer from the same factory, which holds a place inexplicably close to the hearts of some Australians, go to \$45. Several pairs of brass candlesticks found a temporary home with the Newcastle trade, perhaps for an interior decorating assignment.

Plumbers should note the cracked toilet bowl which rose above expectations to sell at \$300, while a cedar commode chair complete with bucket did not reach half that amount, and was carried away at \$130

Book Review

AUSTRALIAN GLASS OF THE 19TH AND EARLY 20TH CENTURY, by Marjorie Graham. Sydney, The David Ell Press, 1981. RRP \$19.95

Annette Keenan.

Marjorie Graham's new book *Australian Glass of the 19th and Early 20th Century*, (David Ell Press, Sydney), has arrived at a most auspicious time. Interest, and consequently research, in the decorative arts in Australia has accelerated over the past years. People have become more aware of and sympathetic towards the trials, tribulations, successes and failures of the founders of our present day industries and craft works. While there has been a great deal of documentation in the field of ceramics, from the large pottery concerns to the small 'one man' studios, glass has been sadly lacking in a comprehensive record of its life here in Australia. Now, with Australian Consolidated Industries compiling an account of its complex and chequered history, with the Heritage Council instigating an examination of the history of glass in NSW, and with Marjorie Graham's comprehensive study, glass is at long last beginning to get a 'look in' on the decorative arts scene in Australia.

Highly absorbing, *Australian Glass of the 19th and Early 20th Century*, is aimed chiefly towards both the would-be and veteran collector of glass tableware. However, anyone interested in the history of the glass industry in Australia, be it dedicated student or curious amateur, would do well to read it and to make full use of the mine of information that lies between its covers.

The commercial manufacture of glass in Australia began in 1812 with the 'partnership', albeit an incompatible one, of Simeon Lord, convict turned shrewd businessman, and John Hutchison, a Yorkshire convict transported for forgery. The business founded in the following year. Then, in the early 1830s, James King, proprietor of the Irrawang Pottery, picks up the thread of Australian glassmaking by sending sand "got near the South Head" to a London glassworks to be made up into tableware. The result was a batch of fine glassware which King presented to a select group of colonists; and there is strong evidence to suggest that two of these pieces survive to this day. The fascinating story continues through the decades, touching upon the social pressures and the growing pains with which the industry has had to cope, such as the bleak 'Hungry Forties', the financial stress of the early 1890s, the

industrial troubles of the early 20th century, and the Depression sandwiched in between the two world wars.

This waxing and waning of the industry depended to a large extent on the colonists' preference for imported high quality glassware over fine tableware made in the country and the consequent emphasis which glass manufacturers placed on the utilitarian articles like covered jars for goods displays, bottles and a limited variety of domestic wares.

In addition to information about the glasshouses in each state, the people who managed and worked in them, the range of glassware that each was capable of producing, the styles, the colours and the trademarks, Marjorie Graham gives the reader an insight into the specialised world of glass decorating. Two very fine engravers and their work have been studied with a thoroughness that is characteristic of the writer. Other decorative work, minor in its quality though major in its historical importance, occurs on souvenir glassware from the diverse exhibitions held in Australia from about 1879 onwards. These exhibitions celebrate certain milestones in the history of Australia, and the little tumblers engraved or etched with a name, date, scene, or floral motif are reminders to us of the achievement of a town's centenary, of the importance of the first discovery of gold, or of an air-race from England to Australia.

With the merging of the more successful smaller concerns into what is now the largest single manufacturer of Australian glassware - Australian Consolidated Industries, and with the necessary and far-reaching changeover to mechanisation which enabled Australia to compete more effectively with overseas standards and markets, the manufacture of Australian glass has taken a firm hold on the industrial and domestic landscape.

Not only is "native-made" and decorated glass discussed at length, but the inroads that American, English and Continental glass made into the Australian market are mapped out, and the consequent effect on our market analysed.

Marjorie Graham has done an excellent job in collating, assessing and analysing the hundreds of fragments of information that must have been dug out of almost as many sources. The text is amply illustrated with both colour plates and black and white photographs, many of them very capably taken by her photographer husband, Donald Graham. As well, there is a useful glossary of 'glass terms' and a short bibliography.

As a companion volume to *Australian Ceramics of the 19th and Early 20th Century*, and as a work in its own right, *Australian Glass of the 19th and Early 20th Century*, fills the gap in our growing knowledge of and familiarity with Australian decorative arts, and will remain a reliable source upon which future research must draw.



Australiana Books

Books make wonderful Christmas presents. At the December Meeting there will be copies of some of these titles available to members at a special discount.

Australian Glass of the 19th and Early 20th Century by Marjorie Graham is the companion volume to her book on Australian pottery. Published by the David Ell Press, the book traces the history of glassmaking in Australia from its beginnings about 1812 up to the Second World War. Individual glassmakers, commercial manufacturers, styles and fashions are discussed in a way revealing for the dealer, collector, and social historian. Many examples are illustrated. The book will appear soon at the RRP of \$19.95.

Christmas in the Colonies by Maisy Stapleton and Patricia McDonald gives us a permanent record of the wonderful exhibition held at Elizabeth Bay House last Christmas. It was published by the David Ell Press in association with the Historic Houses Trust of NSW, which now administers Elizabeth Bay House. The 128 pages are a rich visual record of Christmas in Australia under Queen Victoria; almost every page has at least one illustration. Recipes for Christmas tucker give the book a practical slant. RRP \$18.95.

Victorian Splendour: Australian Interior Decoration 1837-1901 by Suzanne Forge contains superb photographs, many in colour, of the intact Victorian interiors which still survive, mainly in Melbourne. There are chapters of individual rooms of the Victorian house, on splendid examples which still exist such as Labassa and Mandeville Hall, and on particular decorative components or techniques such as floor coverings, wall papers, and stencilling. It is published by Oxford University Press, and sells for about \$39.

S. T. Gill's Australia has a "superbly spirited" text by Geoffrey Dutton and more than 100 illustrations of the work of this satirical artist of 19th century Australia. Published by Macmillan at \$29.95.

The Australian Antique Buyer's Companion is Sydney antique dealer Peter Cook's second book. His first, *The Antique Buyer's Handbook for Australia*, covered glass, silver, ceramics, and furniture; the second moves into a wider range of antiques and attempts to introduce the reader to questions of style, history, and quality. To be published soon by Reed at \$24.95.

Australian Dictionary of Biography, volume 8, was published in September by Melbourne University Press at \$30. This volume covers the period 1891-1939 from Cl - Gib, with 672 entries. MUP publishes the fifth volume of Manning Clark's *History of Australia* in October.

Rebels and Precursors by Richard Haese published by Allen Lane at \$39.95 examines the development of Australian artists in the 1930s and 1940s. The book deals chiefly with a core of painters and intellectuals such as Sidney Nolan, Albert Tucker, Arthur Boyd, John Perceval, Yosl Bergner, Noel Counihan, Max Harris, and Russell Drysdale. Dr Haese, from La Trobe University, is particularly concerned with the artists' reaction to the two prevalent forces struggling for domination of

Australian society at the time, the conservative establishment and the communist movement.

"These artists also founded the Contemporary Arts Society, a body partly trying to 'drag Australian art into the 20th century' and partly reacting against an attempt, supported by Sir Robert Menzies, to set up an Academy of Art, something they saw as a 'monument to Edwardian pomposity and a way of monopolising patronage for safe, conservative, pastoralist painters'", says the *La Trobe University Record*.

Graven Images in the Promised Land: a History of Printmaking in South Australia 1836-1981 is one of the Art Gallery of South Australia's publications to mark the centenary of the museum and survey the visual arts in South Australia. Alison Carroll has done us proud in putting together this exhibition and the catalogue in which, like that produced in 1979 by the Western Australian Art Gallery, all the exhibits are illustrated. Others may like the design of the catalogue by the potter Mark Thompson, better than I do. The 64 page catalogue costs \$4 during the exhibition and \$8.95 after, both prices plus postage. The Gallery plans to produce a lavish catalogue, *Bustles and Beaus* for an exhibition of South Australian costume, and another on a survey of South Australian art.

The Australian Connoisseur and Collector, a new general antiques magazine for the Australian market, published its first, (and undated), edition in September, at \$4.95. Many of the articles seem to be aimed at the beginning collector. For the Australian buff, there are articles on furniture, photographs, the Heidelberg School, a Sheffield plate entree dish presented to a NSW police magistrate, an article on Arts and Crafts jewellery which mentions the Sydney jeweller Rhoda Wager, gold coins, maps, coins, and books. Murray Publishers have gambled that the size of the collecting market in Australia is big enough to support another antiques magazine said to have a print run of 25,000. It will be good for students of antiques and dealers if they are right.

List of Illustrations

- Front Cover - Mashman's "Good Samaritan" jug in saltglazed stoneware, impressed "MASHMAN CHATSWOOD". Early 20th century, but taken from an English mould of mid-nineteenth century origin. See article on pages 16 to 19 inclusive.
- Inside Front Cover - Group of Mashman Regal Art Ware from a 1930s catalogue of the Sydney pottery. See article on pages 16 to 19 inclusive.
- Inside Back Cover - Sardine Box and cheese cover, possibly Lithgow pottery of the early 20th century. See page 15, paragraph 2.
- Back Cover - Glass tumbler etched "A memento from the Launceston Exhibition", illustrated in Marjorie Graham's ne book *Australian Glass of the 19th and early 20th century*.

Australiana Bibliography

Articles of interest to the Australiana collector often appear in journals and with this issue we begin, on a trial basis, a section listing some of these. It will only be continued if you help by sending the Editor information in.

1. "Colonial Portraits in the National Collection", *ANG News* vol.1, no.1, Winter 1981.
2. "Early Tasmanian Sculptures. A Reassessment" by Mary Mackay, *Bowyang*, No.5, April-May 1981, pp. 6 - 12.
3. "James Cunningham, a 19th Century Woodcarver" by John Wade, *Australian Architecture and Design*, vol.1 no.4, July 1981, pp. 19 - 22.
4. "Australian Silver in the National Gallery of Victoria" by Terence Lane, *Art and Australia*, vol.18 no.4, Winter 1981, pp. 379 - 386.
5. "Bernice Edwell - Australian Miniaturist" by Dalia Stanley, *Australian Antique Collector*, no.22, 1981, pp. 38 - 40.
6. "Marcus Benjamin - an Australian Watchmaker, 1839-1906" by John Hawkins, *ibid.* pp. 79 -80.
7. "Jimmy Possum - Australian Bush Carpenter" by John Mcphee, *ibid.* pp. 81 - 82.
8. "Colonial Furniture: Clumsy but Prized" by John Wade, *Australian Collector and Connoisseur*, no.1, 1981, pp. 24 - 30.
9. "Pre-Federation Photography" by Nigel Lendon, *ibid.* pp. 80 - 86.
10. "Images of the Heidelberg School" by Dalia Stanley, *ibid.* pp. 88 - 95.
11. "History Reflected in a Silver Dish" by John Hawkins, *ibid.* pp. 96 - 97.
12. "Putting Australia on the Map" by Nigel Tully, *ibid.* pp. 107 - 113.
13. "The Potters of Lithgow" by Ian Evans, *ibid.* pp.120 - 125.
14. "Private Money" by John Sharples, *ibid.* pp.126 - 129.
15. "The Development of the Collections of Decorative Arts Collections in the National Gallery of Victoria" by Terence Lane, *Art Bulletin of Victoria* no.21, 1980, pp. 37 - 43.
16. "The Design of Women's Clothes" by D. Anne Richards, *Craft Australia*, Spring 1981.



Our Authors

Brian Easterbrook is an industrial librarian at Bell Bay, Tasmania. After studying a variety of ceramics in England in 1979, he began to study and collect Australian pottery and porcelain of all periods after his return to Australia in 1980.

Annette Keenan is a curatorial assistant at the Museum of Applied Arts and Sciences, Sydney, where she is head of the Department of Ceramics pre-1950 and Antiquities. She is working on a Master of Arts degree on ancient glass, and during 1981 took part in the Australian archaeological excavations at Totoni in northern Greece.

Dick Phillips is a meteorological observer stationed at Mount Gambier in South Australia and a frequent contributor to the Newsletter.

Ernest Ungar has long had an interest in Australian historical studies including historical archaeology. His research has led to the uncovering of important documents relating to the Irrawang Pottery and Vineyard in the Hunter Valley and the Mashman Brothers Pottery.



Office Bearers

The following is a list of those persons who were elected as office bearers of the Society as the Annual General Meeting last August.

President	<i>Michel Reymond</i>
Vice-Presidents	<i>Kevin Fahy</i> <i>John Houstone</i>
Secretary/Treasurer	<i>Andrew Simpson</i>
Committee Members	<i>John Wade (editor)</i> <i>Patricia Macdonald</i> <i>Alan Landis</i>



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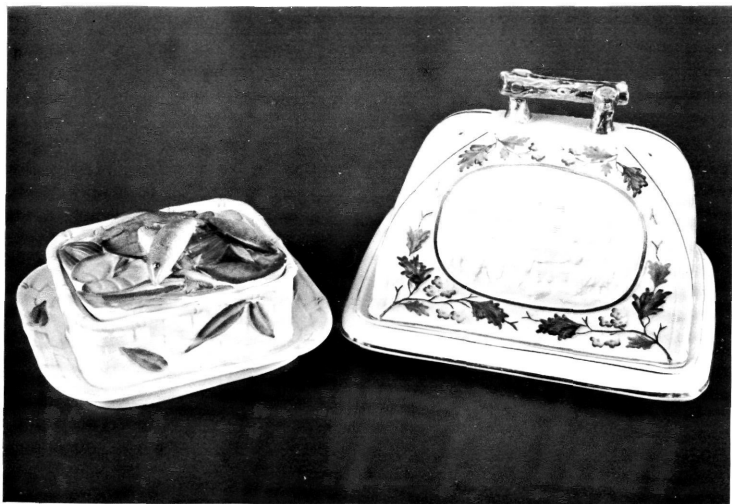
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