

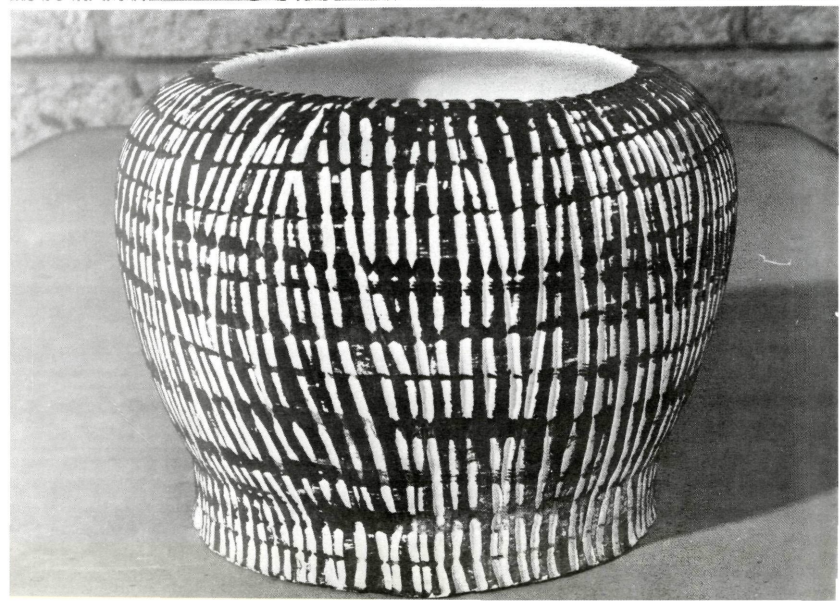
THE AUSTRALIANA SOCIETY NEWSLETTER



1983, No.4

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Editor: John Wade

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Society Information

OFFICE BEARERS, 1983-84.

Elections at the Annual General Meeting in August resulted in the election of the following Society office-bearers:

President	<i>Michel Reymond</i>
Vice-Presidents	<i>Robert Hutchinson Alan Landis</i>
Secretary/Treasurer	<i>Andrew Simpson</i>
Editor	<i>John Wade</i>
Committee	<i>Graham Cox Kevin Fahy John Houstone Shar Jones Ian Rumsey</i>

The auction following the AGM was extremely successful this year as well as great fun. All present were grateful for the amusing way the auction was conducted by our Honorary Auctioneer, Jonathan Alford. Many thanks to Jon, and James R Lawson Pty Ltd for their efforts and support.

NEXT MEETINGS

On October 6th, Josef Lebovic, proprietor of the Josef Lebovic Gallery at 294 Oxford Street, Paddington, will talk about *Australian Photography*. Josef's current exhibition is "Historic Sydney 1790-1840 (closes 22 October).

The December meeting - an informal Christmas gathering - will be held on 1st December. All meetings commence at 7.30 pm in the rooms of James R Lawson Pty Ltd, 212 Cumberland Street, The Rocks, NSW, telephone (02) 241 3411.

APOLOGY

Your Editor apologises for not having an Editorial with this issue. He has, however, been rather busy with two jobs lately and craves indulgence. Thanks to all of you who responded to the call for articles for the *Newsletter*, and keep them coming.

PRESIDENT'S REPORT

4 AUGUST, 1983

There was no event this year like the Society's Exhibition last year of "Sydney's Colonial Craftsmen. Nevertheless, a good many activities have been held this year which have provided a varied series of activities for members.

This year saw us move our meeting place to the rooms of James R Lawson Pty Limited in Cumberland Street, The Rocks, a convenient and central location for many members. I should like to take this opportunity to thank the Board of James R Lawson Pty Limited for so generously making the rooms available and for all their past, and I am sure, future support of the Society.

Looking back over this year's events, we have certainly had a full programme; a rare visit to Kirribilli House, Terry Lane as special guest lecturer at the Society's Australia Day Dinner, a picnic at Vaucluse House, a special packed meeting which changed our constitution, and an evening at Home with a Collector together with our usual range of interesting and always expert guest lectures. I should also like to take this opportunity to thank all those who organised activities for members during the year as well as our guest lecturers, Mike Darlow, Edgar Penzig, Joan Kerr and Peter Timms for their excellent talks which provided much interest and stimulus to the members and without which the continuing interest of the members in the Society would be difficult to sustain.

In conclusion, I should like to thank all the Committee for their help during the past year and especially Andrew Simpson for his difficult job as Secretary and Treasurer and John Houstone as custodian and provider of refreshments at Society meetings. A special thanks is also due to our editor, John Wade, whose indefatigability and energy continues to produce our magazine four times a year despite the "desperate search" for contributors from time to time.

Lastly, I should like to thank all the members for their support during the past year without which there would be no Society and I look forward to your continued support for the coming year.

I thank you all.

Michel Reymond
President.

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ADVERTISING in the NEWSLETTER

MEMBERS MAY PLACE "FOR SALE" OR "WANTED"
ADVERTISEMENTS IN THE SOCIETY'S NEWSLETTER

Rates, for camera-ready artwork, are as follows:

Full page **\$25** half page **\$12** quarter page **\$7**



FINANCIAL STATEMENT FOR THE YEAR ENDED 30th JUNE 1983

INCOME		EXPENDITURE	
Subscriptions	\$2126	Newsletter Production	\$2169.50
Auction Income	1274	Auction Expenditure	1113.30
Australia Day Dinner	1123	Australia Day Dinner Costs	1043.50
Vaocluse House Picnic	87	Vaocluse House Entry	45
Kirribilli House Open Day	540	Kirribilli House Costs	107
Newsletter Sales	54	Australia Post	534.59
Raffle	139	Stationary & Printing	123.62
Private House Visit	120	Refreshments	105
Bank Interest	46.16	Subscriptions	7.50
		Bank Charges	5
		Government Tax	2.25
Sub Total	<u>\$5509.16</u>	Sub-Total	<u>\$5256.26</u>
Bank Balance as at 1/7/82	1286.92	Bank Balance at 30/6/83	<u>1539.82</u>
Total	<u>\$6796.08</u>	Total	<u>\$6796.08</u>

Surplus of income over expenditure = \$252.90

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 ended June 30th, 1983.

A Simpson
Treasurer

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Sir,

I desire to find out some information concerning the old Tivoli Vaudeville Theatre which operated in Castlereagh Street, Sydney, from 1900 to 1929 on the site which was later the Embassy picture theatre. I refer to the original Tivoli Theatre, not the Haymarket Tivoli which operated later.

Through the New South Wales Mitchell Library and the City of Sydney Public Library, I have ascertained that the old Tivoli (also known as the Garrick) was destroyed by fire on 12 September 1899 and was rebuilt and reopened on 12 April 1900.

The architects for the rebuilding were Backhouse and Backhouse - my uncles. Ross Thorne's Theatre Buildings in Australia to 1905", University of Sydney, Architectural Research Foundation, 1971, pages 208-9 Volume 1 and pages 42-3 Volume 2 (Q725.8/1A1 -2 Mitchell Library Ref Bks) records that the "proscenium head is supported by ornamental scrolls and entablature, and the front panel is occupied by a painting from the brush of Mr Nerli, who was specially commissioned to execute this work, together with two small panels for the boxes, each about four feet square".

I have in safekeeping elsewhere three genuine Nerli paintings (authenticated by the Art Gallery of NSW) which I believe are the original presentations done by Nerli for the larger final work.

The reason for this enquiry then is that I am most anxious to try and establish definitely the details of the Nerli paintings in the rebuilt Tivoli and if possible to obtain copies of any photographs or sketches of them which may have been published so as to compare them with the paintings I have.

Enquiries have been made of the following organisations, so far without being able to definitely resolve this matter:-

- * Royal Australian Historical Society;
- * National Trust of Australia (NSW);
- * Sydney Opera House;
- * Royal Australian Institute of Architects, NSW Chapter;
- * Architectural Research Foundation, University of Sydney;
- * Australian National Gallery.

I would be greatly appreciative if you could assist me with any further information you may be able to locate in this regard or alternatively you may be able to direct me to an appropriate reference source.

Mrs B W Robinson,
78/15 Spit Road,
Mosman, NSW, 2088.
August 3, 1983.

Sir,

In response to our Editor's change of policy from desperate plea to dictator's command, I would like to write about a facet of Australiana which I have not see mentioned in our Newsletter.

Some three years ago when Dubbo's only picture theatre was closed "Merrilea" Farm Museum was offered the 1928 projection equipment, as well as record cutting machine and hundreds of advertising slides made between 1938 and 1955. These slides form a social history of Dubbo and represent an art form which has passed away. Their lettering and wording is completely different from that used today and even shows a change in attitude and a maturing of style in those 17 years..

Do any other members collect slides?

Barbara Bell,
Merrilea Farm Museum,
Dubbo, NSW, 2830.
August 1, 1983.

Australiana News

ARCHAEOLOGY CONFERENCE

The Australian Society for Historical Archaeology will be holding its third annual conference on October 14-15 in Sydney, on the theme of "Archaeological Excavation on Australian Historic Sites". It will include results of recent excavations and the use of scientific techniques in the interpretation, recording and analysis of archaeological deposits.

Sites to be discussed are First Government House in Sydney; wool scours at Tibooburra in outback NSW; the 1828 settlement at Corinella in Western Port Bay, Port Fairy; and Queen Street Melbourne in Victoria. The conference fee, including refreshments and lunch on the Saturday is \$25. Register with the Secretary, ASHA, Box 220, Holme Building, University of Sydney, 2006. The telephone number is (02) 692 2763.

NSW ANTIQUE DEALERS FAIR

The 20th Antique Dealer's Fair moves to a new venue, the Sydney Entertainment Centre in the Haymarket. The special opening is on Wednesday October 5, and the Fair is open for the next three days from 11 am to 9 pm, and on Sunday from 10 am to 6 pm. Admission charge is \$3.

CORRECTION

Juliana Hooper has asked us to make it clear that the "carved kangaroo has never been on display or offered for sale at Hoopers or Hoppers". Our apologies for the incorrect statement in the *NewsLetter* (July issue, page 13). It was illustrated in the April issue.

SOUTH AUSTRALIAN POTTERY

Geoff and Kerrie Ford collect marked domestic pottery from their home state, South Australia. For the SA sesquicentenary in 1986, they are going to mount an exhibition of marked examples of South Australian domestic pottery, and have been researching the history of potteries such as those of Koster and Bennett. They can be contacted at Box 237, Unley, SA, 5061.

FLAGSTAFF AT OBSERVATORY HILL?

For 114 years - from 1825 until 1939 - a signal station operated on the wall of Fort Phillip on Observatory Hill, Sydney. The building, constructed in 1848, still stands there. It was the centre of communications between the city and the sea, with outposts at South Head in one direction and Old

Government House, Parramatta, in the other.

The major method of communication was by means of flags - Royal Navy type signal flags flown from a pair of flagstuffs (hence the old name, Flagstaff Hill). It has been suggested that one of these flagstuffs should be restored. Several are available and could be re-erected on this site.

The scheme is being canvassed by well-known vexillologist John Vaughan. Another proposal for which John is seeking support is to establish an annual Australian Flag Day on September 3rd, to commemorate the day the national flag was first flown in 1901 atop the Exhibition Buildings, Melbourne.

YOUR TASMANIAN HOLIDAY, NUMBER ONE.

Adult Education in Tasmania has again arranged a series of interesting summer schools in January 1984, recommended by those who have been to previous schools. All enrolments and enquiries should be sent to Adult Education, Council Chambers, Campbell Town Tasmania, 7210, telephone (003) 81 1283

Here are the Details:-

(a) HISTORIC BUILDINGS OF THE NORTHERN MIDLANDS

Saturday 7th January to Saturday 14th January, 1984.

Director: Nigel Bills

Tutor: G Hawley Stancombe, a well-known historian, writer, and interesting personality provides comments, stories and local history on each trip.

Venue: The Grange, Campbell Town, a Tudor Gothic type building with two or three beds per bedroom.

Fee: \$220 covers full accommodation, bus hire, lectures and transport back to the Launceston Airport or the City of Launceston.

For an extra \$84, bed and breakfast is available at a nearby hotel, (other meals at The Grange). If you wish to stay at the hotel please say so in your application form and include the extra amount in your payment to us.

Deposit \$60.

Being the twentieth annual Historic Buildings Summer School, the calibre of this course is well proven. Moreover, students return time and again to participate.

The schools are so popular that early enrolment is strongly recommended. Based at The Grange, actually living in a delightful National Trust building, the participants travel by bus each day to a large number and variety of historic buildings and bridges in the Northern Midlands. On some evenings lecturers visit the school and provide information on a variety of subjects tied to the theme of the week. On one evening we will dine in an historic inn and enjoy a French meal.

Detailed notes about the places to be visited are issued to all participants. A book list is sent to everyone who enrolls.

(b) HISTORIC BUILDINGS OF SOUTHERN TASMANIA

5 pm Saturday 14th January to 9 am Saturday 21st January.

Leaders: George and Isabel Burrows and panel.

Venue: Jane Franklin University College, 6 Elboden Street, South Hobart.
Most rooms are singles.

Tuition Fee: \$165 (concession fee \$150) covers tuition, bus hire and entry fees. In addition, students will pay the college for their own accommodation and meals at the end of their stay. (approx. \$126 for bed and breakfast, lunches and two evening meals). Other evening meals will be at restaurants/pubs to be decided. Membership limit 25. Enrolments should be sent before the end of November.

Be prepared for a very intensive course involving excursions each day by bus and on foot, visiting a large number and variety of historic buildings such as barracks, churches, old inns, prisons, water mills, bridges, museums, and private homes associated with the early settlement of Southern Tasmania, and Hobart Town in particular.

As well as visits in and around the city, long trips into the country will include historic buildings in Tasmania's picturesque countryside, small homes, oast-houses, barns and inns of the Derwent Valley, famous for its hopfields; the historic townships of Bothwell, Pontville, Kempton and Richmond with its beautiful homes and the oldest bridge in Australia. The penal settlements of Richmond, Port Arthur, and Saltwater River will delight the lover of history and architecture alike. These illustrate the dramatic comparison between the gracious living and the penal servitude so much a part of the early days of Van Diemen's Land.

(c) EXPLORING THE EAST COAST

5 pm Tuesday 24th January to 3 pm Tuesday 31st January.

Director: Gordon Coward

Leaders: Bruce Davis, Jack Thwaites, Peter Allnutt, and Fred Duncan.

Venue: Swansea School.

Tuition Fee: \$75 (concession fee \$65). In addition, students must pay for their own living expenses (see below). Membership limit 24.

A rare chance to explore the landscape and learn about the history and botany of the east coast under the guidance of expert bushwalkers and raconteurs. Applicants should be reasonably fit and able to walk along bush tracks for 4 - 5 hours.

It is anticipated that there will be walks along the Douglas River, along the convict road near the Prosser River south of Rheban to Cockie Bay, and in the German Town and Wineglass Bay areas. There will also be a day tour of National Trust classified buildings.

To keep expenses to a minimum, students will be able to camp in the Swansea School and old principal's residence nearby (mattresses and sleeping bags will be needed). Bathing facilities are very limited, however.

Students will prepare their own breakfasts in the old Home Arts room, cut or buy their lunches, and buy their evening meals in the local pub or cafe.

SIMPSON'S ANTIQUES

Fine Colonial Furniture

BY APPOINTMENT ONLY



Australian cedar cot, c.1845, original castors and finish
price \$1250

'Glanville'

39-41 Wemyss St., Marrickville 2204

Tel: (02) 569 0211

Some, however, may wish to arrange alternative accommodation.

Students will also be required to use their own cars although some sharing should be possible.

An information sheet and detailed program is available on enrolment - or phone (002) 30 3445.

YOUR TASMANIAN HOLIDAY, NUMBER TWO

The Port Arthur conservation project requires archaeological volunteers and paid archaeological assistants to undertake field work during January and February 1984. Investigations will be carried out on the Commandant's Residence and other sites prior to commencement of conservation works. The archaeological works programme includes archaeological excavation, architectural and photographic recording, fabric sampling and processing of archaeological artefacts.

These positions will be advertised soon in *The Weekend Australian* and *The Mercury*. Individuals with previous experience, training and skills in archaeological excavation, drafting and drawing, photography, and/or materials conservation are invited to apply.

L J HARVEY EXHIBITION OPENS IN BRISBANE

An exhibition of some of the finest work of Queensland sculptor and potter L J Harvey will be on view at the Queensland Art Gallery from September 23 until October 23.

"L J Harvey and His School" focuses on the contribution made by Harvey to Queensland and Australian art. The exhibition, which will highlight Harvey's influence on the arts and crafts in Queensland for almost 50 years will be the highlight of the visual arts programme at this year's Warana Festival.

The Queensland Art Gallery Director, Mr Raoul Mellish said the exhibition would mark the start of continuing research into the history of artistic development in Queensland.

"Artists like L J Harvey, and many important names of the last century were pioneers," he said. "Given Queensland's historic isolation they worked in a virtual artistic outpost. Now enough time has passed for us to make retrospective assessments of their work and place them in a proper context."

L J Harvey was born in England in 1871 and at the age of three he emigrated with his family to Australia. His first job was as a telegram boy in Brisbane and according to his family, he used to whittle on wood with a penknife in his spare time.

He was a prolific reader and self-taught artist. As a result of his developing talent in wood carving, he opened a furniture-making business in George Street before the turn of the century. He closed the business in 1913 to concentrate on teaching.

From 1902 Harvey taught modelling and carving part-time at the old Central Technical College and in 1916 he began teaching full-time, and is believed to have been Australia's first teacher of art pottery.

He retired from the Technical College (now included in the Queensland Institute of Technology complex) in 1939. However, he immediately opened his own art and craft school in Horsham House in Adelaide Street and continued teaching until his death in 1949

Curator of decorative arts at the Queensland Art Gallery, Mr Glenn Cooke has spent the past twelve months researching the project with the assistance of Ms Deborah Edwards, Assistant Curator of Australian Art. Their efforts will result in the Gallery's first national touring exhibition of the works of a Queensland artist.

"Over nearly 50 years Harvey taught hundreds of people and was undoubtedly an early influence on some of our better-known artists," Mr Cooke said.

"Daphne Mayo, well known for her work on the Brisbane City Hall was introduced to her art by Harvey. So were sculptors William Bowles, Ralph Walker and Kath Shillam. However it was Harvey's pottery teaching that had the greatest influence."

Harvey occasionally exhibited his work in Sydney, and also was represented at the Franco-British Exhibition in 1908, at the British Empire Exhibition in 1924 and at another British Empire Exhibition in 1938. However he was little known outside Queensland and only a few art critics of the time recognised the value of his work.

William Moore, who wrote the first history of art in Australia - *The Story of Australian Art*, published in 1934, commented that Harvey had "never been adequately recognised in his own State."

The exhibition comprises over 300 works by Harvey and his students and provides a fascinating insight into a community of artists who followed the art and craft tradition in their own unique decorative style.

After this year's Warana Festival, "L J Harvey and His School" will tour Queensland and southern states under the sponsorship of Anaconda Australia, a subsidiary of Atlantic Richfield Company of the United States, a mineral and energy group with a long recognised association with the arts in North America. The Queensland Art Gallery gratefully acknowledges the assistance of the Crafts Board of the Australia Council in the presentation of this exhibition.

The exhibition catalogue will be 112 pages with 85 black and white and 22 colour illustrations.

PICTURES OF SYDNEY

Next show at Sydney's S H Ervin Museum will be views of Sydney in oils, watercolours and engravings, drawn from the State Library, the Ervin Museum and private collectors. The exhibition opens on October 7 and closes on November 6.

A special section of the exhibition will be devoted to views of Phillip's Government House, built in 1788-9 and demolished in 1845, which is currently being excavated by a team of archaeologists led by Ann Bickford. Views of the building have been very helpful to historians and archaeologists in reconstructing the various building phases carried out by the succession of Governors who lived there, and who were perennially concerned with

extensions and maintenance.

Coinciding with the exhibition, a book by Susanna Evans, *Historic Sydney as seen by its Early Artists*, will be launched by Doubleday Australia and be on sale for \$24.95

NSW SILVER

The Regional Galleries Association of NSW is considering mounting an exhibition of silver to tour NSW. If it comes off, it will be based on the Lyttelton-Taylor collection of the Tamworth Art Gallery and will give good scope for up-dating research in this field.

CHANGES AT THE NGV

A reclassification of staff at the National Gallery of Victoria has seen Terry Lane given the new title of Senior Curator of Decorative Arts, Judith O'Callaghan Curator of Metalwork, Margaret Legge Curator of Ceramics and Geoffrey Edwards Curator of Sculpture and Glass. Geoffrey, who has organised a series of exhibitions on studio potters such as Allan Lowe, Klytie Pate and H R Hughan, will still be doing one more ceramics exhibition. This will be a joint show on Merric Boyd and Robert Prenzel, organised jointly by Geoffrey and Terry Lane, and likely to be seen in late 1984

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From Here & There

compiled by *Ian Rumsey*

Everyone who attended Robert Hutchinson's open house seemed impressed with what would have to be one of the top ten general Australiana collections in private hands. Robert's candle light evening was so successful that Dr John Buttsworth and wife (Margaret Throsby from ABC radio) have also allowed their house and collection to be opened to Society members.

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Society member and master wood turner, Mike Darlow is the focus of a one man exhibition entitled "Oriental and Okkidental" (a play on words) OR should that be the Orient vs the Okka, at the Balmain Art Gallery. The show will feature wood turning of various native timbers in both asian and Australian styles. Some examples of Mike's whimsical Australiana are a wooden tea pot and a mounted emu egg titled "Out Stienered Mr Stienere". Our own Terry Ingram has featured Mike's previous work in the Financial Review as has the Sydney Morning Herald, when Hazel Hawke admired a three tiered whatnot made in the shape of Australia. Tasmania is optional depending on your political views. All Society members are invited to the opening on Saturday October 15th. The exhibition runs until November 2nd. Balmain Art

Gallery is at 614 Darling Street, Rozelle. Telephone (02) 818 1251.

p.s. In Mike's more lucid moments he will match and turn wood in all the colonial timbers for restoration work on your antique furniture. Mike Darlow, 20A City Road, Chippendale. Telephone (02) 212 5782.

###

The Annual General Meeting held last August, was the first conducted under a more streamlined format. The appointment of the new committee took just five minutes. Unfortunately not many members took the opportunity to nominate for committee, contrary to expectations, and so the two new places on the expanded committee had to be filled by invitation from the renominated committee. It is hoped in future society members will overcome their inhibitions and more will offer their services to the society. The auction that followed was as usual a success, no doubt due to the copious quantities of wine poured into potential buyers. The society would like to thank J R Lawson's for the use of their building over the past year and for allowing us the services of John Alford, our honorary auctioneer.

p.s. A special thanks to Diana Houstone for the use of her husband as purveyor of wines for our meetings. Many thanks to Dick Phillips of Mt Gambier who sent us several lots to auction from that great distance, an example other country and city members could well take note of. Also thanks to Graham Cox and Ruth Simon for the donation of several items to auction.

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List of Illustrations

FRONT COVER: Lead-glazed earthenware jug with handle in the form of a tree, by Philippa James. Shepparton Arts Centre, Victoria, purchased 1982. Photograph by Peter Timms, reproduced by permission of the Shepparton Arts Centre.

The Shepparton Arts Centre has a large and representative collection of Australian historical pottery and the present Director, Diane Macleod, invites members to visit. The museum is open Monday to Friday from 1 to 5, and Sundays 2 to 5 pm. Admission is free.

INSIDE FRONT COVER: Top - Miss Rose Spuller with some of her work at the Gardenia Pottery, Pennant Hills in the early 1950s. Photograph courtesy of Australian Consolidated Press.

Bottom - White earthenware vase with incised decoration and black paint, glazed interior, height 11 cm. Photograph Greg Piper.

INSIDE BACK COVER: Top - Visitors inspecting the Gardenia Pottery in December 1950. Photograph courtesy John Gardener.

Bottom - A pair of glazed white earthenware napkin rings painted with designs inspired by Aboriginal motifs, one with a paper "Gardenia Ware" sticker. Width 5.5 cm. Photograph by Greg Piper

BACK COVER: Map of Tasmania photograph frame in electroplate, stamped "W. GOLDING/ REGDES02". The design was registered in 1902. The place names engraved on the map include FNIGAL (sic). Height about 13 cm. Photograph by Don Graham

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BOOKS

ENCYCLOPAEDIA OF POTTERY AND PORCELAIN: 19TH AND 20TH CENTURIES edited by Elizabeth Cameron. To be published in 1984 by Faber and Faber, London.

The encyclopaedia, to be published early in 1984, will include entries and illustrations of the work of many Australian potters and potteries, alongside those of Britain, Europe, Japan, and North America. It will have over 500 illustrations, and sell for around \$50. Much of the Australian material will be new.

AUSTRALIAN STUDIO POTTERY AND CHINA PAINTING, by Peter Timms. To be published in 1984 by Oxford University Press, Melbourne.

Peter Timms is well known to members of the Society for his enthusiastic lecture earlier this year on Australian studio pottery, and for his catalogue of the 1978 exhibition on "Australian Pottery 1900-1950" produced by the Shepparton Art Gallery. In this new work he will collate the fruits of many years research on Australian studio potters and china painters. This book will bring together many artists not widely known, and enable us better to put individual artists into perspective.

INDUSTRIAL ARCHAEOLOGY IN AUSTRALIA: RURAL INDUSTRY by Judy Birmingham, Ian Jack and Dennis Jeans, published 1983 by Heinemann, \$39.95, hardback.

A companion volume to *Australia Pioneer Technology*, this book deals with the technology and equipment associated with industries such as milling, brick and pottery making, building, transport and communications. It is well written and well illustrated, and will be particularly useful in helping people gain an appreciation of how the Australian industrial and rural landscapes have been affected by, and show the effects of, human activity.

LETTERS FROM VICTORIAN PIONEERS, by Thomas Francis Bride, published by Currey O'Neil Ross, 56 Claremont Street, South Yarra, Victoria, 3141. \$24.95, hardback.

A collection of letters from the first settlers in Victoria to the Lieutenant Governor, Charles La Trobe. Illustrated.

THE COUNTRY RAILWAY IN AUSTRALIA by R J Bromby, \$9.95, paperback, and *RAIL PRESERVATION IN AUSTRALIA*, by R J Bromby, \$6.95, paperback, published by the Cromarty Press, P.O. Box W35, Neutral Bay, 2089.

OUR HERITAGE. A DIRECTORY TO ARCHIVES AND MANUSCRIPT REPOSITORIES IN AUSTRALIA, compiled by the Australian Society of Archivists Inc., 1983. Available for \$15 inclusive of postage from the Australian Society of

Archivists, P.O. Box 83, O'Connor, ACT, 2601.

THE PROBLEM OF OBTAINING PROPER LEGAL TITLE TO OBJECTS ACQUIRED BY MUSEUMS, HISTORICAL SOCIETIES AND ARCHIVES, by A J Cordato and M L Eutick, published by the Museums Association of Australia (NSW) and the Royal Australian Historical Society, 1983. 25 pp, \$5, paperback.

A highly specialised limited edition publication which could conceivably increase in value if you wait long enough.

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Pot Gathering In The Provinces

by Peter Timms

In 1973, as director of Shepparton Art Gallery in northern Victoria, I was busily establishing a collection of Australian ceramics of the kind now indelibly associated with that era (stonewares with iron glazes influenced by Japan via England) when an old lady arrived with "a nice pot" she had owned for years and wanted to donate to our collection.

It was an awkward looking blue-grey vase, about eight inches high, with carved decoration of a large bird and a gumtree, signed on the base "Merric Boyd 1943". She was a sweet old lady (and she had some real ceramics - Hughan platters - I had my eye on) so I accepted gracefully, plonked it on a shelf and tried to ignore it.

But in spite of the fact that it was not of "Museum Quality" and in no way fitted in with our collection, the idiosyncratic gaucheness of this little vessel began to intrigue me. I began a small closet collection of Merric Boyd pieces. In those days you could buy them out of petty cash and so avoid having to explain to trustees why you wanted a jar in the form of a gumnut or a jug with a koala handle. My little collection came out of the closet about twelve months later. I had discovered that better people than me were collecting Boyd's pottery and that no less an institution than the National Gallery of Victoria had honoured him with an exhibition in 1959 (although they had declined to buy any of his work). He was thereby rendered respectable.

Yet Merric Boyd remained a shadowy figure. Everyone knew of him but no-one, it seemed, knew very much about him. Various of his contemporaries, whose work also began turning up, (I had quickly become an obsessive pot-hunter) were completely unknown. One such was Philippa James, who put her signature on lots of Boyd-like pots but who otherwise never existed. (She later turned out to have been a Boyd student in the early twenties and never quite escaped his influence.)

The evidence of the wares themselves pointed to the existence of a lively and sophisticated studio pottery scene in Australia before the second world war and the evidence that has since come to light from contemporary records indicates its extent.

Boyd was the first Australian potter to hold a solo exhibition of his work,

(in 1972) and the first to make a living solely from his pottery. By the 1920s he was selling vases at up to 60 guineas apiece.

A little card index I began nearly ten years ago and thought was pretty exhaustive when it contained 47 names, now has biographical notes on nearly five hundred studio potters and chinapainters who publicly exhibited their work in Australia before the war.

Facts such as these are, in themselves, fairly meaningless; what matters is that many of these people were producing work of far more than passing interest.

Chinapainters (or overglaze decorators if you prefer the modern terminology) were as vital a part of the modern movement in the 1920s as were those water colorists and printmakers whose work has been honoured in exhibitions and well-researched monographs in recent years. It is impossible to appreciate fully the Australian modern movement without considering the work of Ethel Atkinson, Olive Nock, Flora Landells and Ada Newman, just as a full appreciation of post-war Melbourne landscape painting (Nolan, Tucker, Arthur Boyd et al) depends, to some extent at least, on a knowledge of Merric Boyd's pottery.

Melbourne potter Allan Lowe was one of the first artists to become seriously interested in Aboriginal art and was one of a number of potters and chinapainters who, from the early thirties, explored the possibilities presented by the stylish blending of Aboriginal themes with the then fashionable Art Deco style.

One of the people responsible for the introduction of Abstract Expressionism to this country, Stanislaw Halpern, was a potter of considerable reputation and the cubist earthenwares of expatriate potter Anne Dangar were highly praised by no less an authority than Pablo Picasso.

The point of all this is not just that studio pottery is an important part of the development of aesthetic ideas in Australia, but that there is a whole lost generation of potters in this country whose work is very often of high technical standard and great beauty. They deserve to be brought back into the fold and assimilated into the mainstream of Australian art history.

Peter Timms is currently writing a book on Australian studio pottery and chinapainting, to be published mid 1984 by Oxford University Press. He would welcome offers of information; his address is c/- Museum of Applied Arts and Sciences, 659 Harris Street, Ultimo, NSW, 2007, telephone (02) 217 0111.



The Gardenia Pottery

by *John Wade*

During the early war years Greta Gardener commenced making artificial jewellery to augment the family income, as all male members of the family served in the forces. She used a material called "Barbola", a plastic material which when hardened was painted with enamel paint and then looked like porcelain. She made trinkets based on flower designs, such as brooches, earrings, pendants, etc.

When more conventional jewellery became obtainable, Barbola jewellery was no longer in demand and a wholesaler who had been buying from Greta suggested that she should make her products from potters' clay. She thereupon took lessons from an old potter who unfortunately died a few months after their first meeting. Greta decided not to give up and studied day and night from books, experimenting all the time with a small kiln she installed in a makeshift shed in the garden of the home, situated at 24 Westwood Street, Pennant Hills, a suburb to the north-west of Sydney. Her first marketable products were ashtrays, jars, trinket boxes, rustic plates and cups and saucers.

About 1944 Rose M Spuller arrived in Sydney from England. She had worked as a modeller for Wedgwood in Staffordshire, and even brought some of the things she made at Wedgwood with her. Rose was a childhood friend of Fred and Else Baring, the founders of the "Little Viennese Theatre" in Sydney. The Barings immediately suggested that she join Greta Gardener. Both women were of Viennese birth and immediately formed a close friendship, and in their work augmented each other. Rose had a little house built in the three-quarter acre grounds of the Gardener home, and lived there until her death.

Gardenia Pottery was not really a commercial concern, although at times up to 15 women from the neighbourhood were employed at the pottery. By then it was outgrowing its hobby aspect, becoming more commercial and less fun; at the same time, Rose Spuller became very ill from heart trouble and diabetes, and the pottery closed down in the early 1950s.

The wares were not advertised. Many were sold or given to friends, especially other Continental families with similar taste and cultural background. They were also distributed by a wholesaler in the City.

Rose Spuller, a spinster, died in 1966, and Greta Gardener in May 1982. Her husband kept a selection of their work which will be bequeathed to Sydney's Power House Museum. It constitutes an interesting collection of works from outside the mainstream of Australian ceramic developments.

Among the most impressive works are sculpted figures such as a bishop holding his staff, various dancers and novelty monkeys. A series of Madonnas, holding a child tightly wrapped in a patterned cloak, is based on a prototype Rose Spuller also made for Wedgwood in England. Terracotta medallions and miniature mask heads also testify to Miss Spuller's skills as a modeller.

A series of flowers developed from Greta Gardener's work in imitation jewellery. Pierced pottery eggs, coloured and gilded, probably reflect a Central European Easter tradition.

In Australia Miss Spuller was susceptible to new influences and developed a range of ceramics in the contemporary style, (inside front cover). These were mainly functional ceramics with clean, crisp, simple shapes, decorated in bright or contrasting colours. Decoration took many forms - carving, incision, gilding, painting and glazing. Painted patterns were often linear. These represent a break from what we can judge of her previous work at Wedgwood, although the Gardenia Pottery continued to produce table ornaments and Easter eggs in the Central European manner as a special line for friends.

Aboriginal designs influence a set of earthenware table napkin rings, and there may be other Aboriginal influence in the figurework which is akin to the "x-ray" paintings of Arnhem Land, (inside back cover). Naturalistic Australian motifs do not seem to find a place in the Gardenia repertoire, unless the gilded leaves of a wall pocket are interpreted as Eucalyptus leaves with occasional gumnuts attached.

Two sorts of body were in use. A white earthenware is the more common, but there is also a red earthenware, used for small terracotta medallions and glazed bowls especially. Some of the shapes must have been made by slip casting. They were fired in a kiln on the premises.

Only some of the wares are signed, by incision in the unfired clay. Often the inscription merely says "ORIGINAL" or gives some other guarantee of manufacture; others have "RMA", "ROSE M. SPULLER" or "ROSE SPULLER", sometimes with the year of manufacture.

Incision of Miss Spuller's name or initials has been noted on figures, place-card holders and a bowl but is certainly most common on figures. The only mark of the Gardenia Pottery seems to have been by means of a paper label of oval shape with lobed edges rather like a cloud, about 20 mm long, with a black ground, a gold border, and gold script "Gardenia WARE". One is still preserved on one of the napkin rings shown on the inside back cover, but most must have been taken off or worn off with the passage of time.

Photographs of the interior of the studio show a wide range of ceramics as well as large quantities of them. The illustrations here should help in the identification of other examples.

I would like to thank Mr John Gardener for his assistance in the preparation of this article, and would welcome enquiries from anyone who may have examples from the Gardenia Pottery.

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Golding & Son:

AUSTRALIA'S OLDEST SILVERSMITH FIRM

by *Kevin Fahy*

The history of colonial silver in Tasmania has largely centred on the work and activities of David Barclay (1804-1884) who arrived on the emigrant ship *Resource* at Hobart in October 1830. He first advertised as a watch

and chronometer maker in the *Colonial Times* a few days after his arrival. Much of his career and illustrations of his work as a silversmith have been chronicled in several publications, yet a number of questions remain unanswered as to the date when he disposed of his business and what connections, if any, did he have with other Tasmanian craftsmen.

Recently Geoffrey Stillwell of Hobart referred this author to a link between David Barclay and the present well known Hobart firm of Golding & Son, watchmakers and jewellers, at 78 Liverpool Street.

According to its records Golding & Son was established in 1875 by William Henry Golding (1846-1918) who was born in Portsmouth, Hampshire, England, the second son of John Golding, an engineer from Newbury, Berkshire, England, and his wife Ann nee Dawson. He arrived in Australia at Sydney with his parents and their six other children as an assisted immigrant on the *Malvina Vidal* on June 20th 1853. The family soon moved to Hobart where William Henry was later to take employment with David Barclay.

Following his marriage to Alice Long of Launceston it would seem that William Henry established business on his own account at 52 Murray Street, Hobart. Two revealing advertisements appeared in the *Mercury*, 18 March 1878. One noted:

I beg to inform my friends, and the Public, that I have Disposed of the Goodwill of my business and the whole of My Stock to Mr William Golding, who was in my employ for fifteen years. From my long knowledge of Mr Golding, I can confidently recommend for him a continuance of the support so long accorded to me.

Jan. 21st 1878 David Barclay

With reference to the above Notice the undersigned desires respectfully to inform the customers of Mr Barclay that in addition to his own long experience as a practical watchmaker he has engaged several first class workmen and is prepared to execute any orders in watchmaking and repairing, as well as in the manufacture of jewellery of every description, and trusts with care, attention and personal supervision, to give satisfaction to all who may patronise him.

W. Golding

Both advertisements give the address of Golding (Late Barclay), Watchmaker and Jeweller, as 96 Liverpool Street, David Barclay's former business and residential address and notes branch establishments at 52 Murray Street, Hobart Town as well as at Brisbane Street, Launceston. The second offered at half price

the whole of the Old fashioned Goods recently purchased from Mr Barclay to make room for his Newer and more Fashionable Stock.

They would appear to confirm that Golding was already conducting business on his own account and with the acquisition of Barclay's establishment together with his earlier connections with that firm it would not be difficult to substantiate the claim that the present firm of Golding & Son can trace back to 1830 and would be the oldest jewellery and watch-making firm in Australia.

In 1892 William Henry Golding moved to the present premises of the firm he established on the corner of Elizabeth and Liverpool Streets, Hobart. The Italianate facade conceals a much earlier building that dates to the 1840s when it was known as Albion House. In 1856 it had become the premises of Wards Saddlery and later those of Hood's Music Shop. While by the turn of

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the century he had been joined by his two sons the *Tasmania Post Office Directory* for 1903 described the business as Golding & Son and illustrated an advertisement for the firm circa 1902, indicating both royal and vice-regal patronage, and headed Golding & Sons. The firm still holds a photograph of a casket made for presentation to the Prince of Wales by the Hobart Corporation in 1901 on the occasion of his visit to the city and another of a trowel and mallet presented on the laying of the foundation stone of the Tasmanian Soldier's Memorial. Another advertisement in the possession of the firm circa 1902 illustrates its more popular range of silver and silver plated wares -

Gold and Silver Map of Tasmania pendants, Shell brooches, Walking Sticks, View pendants, Shell brooches and other Shell goods, Gold, Sterling and Shell Souvenir Spoons, Maps and Shell Hat Pins, Charms, Etc. and our own Registered Design Map of Tasmania photo frame. (See back cover)

Special orders by the firm are noted in the *Mercury* 5 July 1883 which mentioned a gold chain and locket made at the establishment of Mr William Golding "neatly designed" for presentation to Mr Charles Clark and in the *Mercury* 11 July 1892 which mentioned the Orpheus Club presenting Mr Harry Smith prior to his departure for New Zealand with a "silver lyre, the badge of the society" that was made and suitably engraved by Mr Golding. At the *Tasmania Juvenile and Industrial Exhibition* in Hobart during 1883 a silver Medal was awarded to William Golding for his display of jewellery "Section IV, Adult Class".

William Henry Golding retired in 1912 and the business was taken over by his son Arthur Frank (1870-1956) who managed the business until 1942. In that year it passed to his son Arthur John on whose death in 1962 his son Arthur Bruce Golding succeeded to the firm and is its present proprietor. Many of the firm's early record including account books and catalogues as well as photographs of various members of the family and its employees, premises, workrooms, and the work produced are still held. An absolute treasure trove for any researcher in the history of local craftsmanship in this area of the Australian decorative arts.

Examples of the firm's work while not common are not rare and present a field of endeavour that the Australian collector should not ignore. While the manufacturing side of the business closed down about 1939/40, brooches, pendants, spoons, etc., in silver, gold or electroplate with the impressed mark GOLDING can still be found at a reasonable price and offer the Australian collector not only an item of Tasmanian silver with a link with one of Australia's foremost early silversmiths

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A Sydney Furniture Inventory – 1865

by *Kevin Fahy*

Few 19th century Australian domestic interiors have survived that have not suffered from additions and subtractions by even successive family occupants. Prior to the advent of photography pictorial evidence of the colonial interior is extremely rare. A number of early inventories, furniture accounts and advertisements or auction catalogues of household contents are known but often only provide a partial or general description and location of the furnishings they list. They can still provide us with the most immediate and comprehensive evidence as to 19th century furnishing habits and practises and are a useful tool for the social historian and the restorer of historic houses. Several relating to Government House, Elizabeth Bay House and Vaucluse House in Sydney together with those of Government House and Elizabeth Farm at Parramatta are among those held in the Mitchell Library and are reasonably well known.

The following inventory list, the original of which is in the private collection of Mr L Barton of Sydney, gives the reader a detailed description of the contents found in the residence of Robert Thomas Ford, a Sydney merchant, of Heathfield, Adolphus Street, Balmain in 1865 when he leased the house and its contents for twelve months to Samuel Dickenson. (The *Sydney Commercial Directory* (Ford) 1851 give's Ford's address as Heathville House, Darling Street, Balmain.)

Similar inventories in private collections are perhaps known to members of the Australiana Society. Hopefully they can be copied and the copy placed in the Mitchell Library or similar institution providing important source material for future students of the 19th century Australian interior.

Memo of Agreement entered into this 30th day of January 1864 between Robert Thomas Ford of Balmain in the one part and Samuel Dickenson of Sydney both of the Colony of New South Wales in the other part -

The said R T Ford agreed to Let his house at Balmain furnished as per accompanying List for the Sum of one hundred pounds per annum during his absence from the Colony about 12 mo(nth)s (More or less) and the said S Dickenson agrees to take it at that rate and to pay the rent quarterly to the agents of R T Ford.

And the said S Dickenson agrees to take possession after one week notice and to give up possession after two weeks notice from R T Ford or his assigns of the said house and furniture (reasonable wear & tear excepted)

Signed and sealed by the said Robert Thomas Ford and Samuel Dickenson in the presence of J Harrison.

Drawing Room

1 Round Table, 2 Small Tables, 1 Sofa, 1 Easy Chair, 6 Walnut Wood Chairs -Worked, 2 Papier Mache Chairs, 2 Fancy Painted Chairs, 1 Small What Not, 1 Walnut Wood Cabinet, 2 Worked Ottomans, 1 Worked Box Ottoman, Poles, Curtains & Blinds complete, Fender, Fire Irons & Dust pan, 1 Copper Coal Scuttle & Scoop & 1 Painted Coal Scuttle, Carpet & Hearth Rug, 1 Card Basket,

2 Large China Vases, 1 Set of Broke & fancy ornaments on Round Table, in Mantelpiece - Marble group with Shade, 2 painted screens, a set of Shells, a Chinese Pagoda, Simpson's Sketches of the War, a Set of Art Union Pictures, The Imperial Visit.

Dining Room

A pair of Bookcases, Dining Table, Side Board, Sofa, 6 Chairs & 2 Carvers, Easy Chair with Cushions, a Small Round Table, a Box Ottoman, a pair plated branch candlesticks, a pair plated cruet Stand, Silver Mustard Spoon, a plated egg Stand, a plated Liquor Stand, a cut glass decanter, a plated cake basket, 2 Quart 4 Pint decanters, a Parian marble Water Jug, a Papier Mache Waiter, a Papier Mache Draft Board, Men, Dice & Dice boxes, Pictures - The Waterloo Banquet print, Herring fishing byoil, Large Landscape oil, Large Landscape with Sheep oil, Large Landscapeoil, Girl's Head oil, 2 Small Landscapes oil. i 8 day clock glass shade, 2 dark blue Vases, a quantity of Shells, a quantity Dresden china ornaments, fender, fire irons & dust pan, Copper Coal Scuttle with Scoop, Poles, Curtains & blinds complete, 2 cut glass Salt cellars, 2 common Salt cellars, 2 silver Salt spoons, 4 silver knife rests, 1 silver Butter Knife, 2 silver Pickle forks, 1 silver nutcracker, 6 plated table Spoons, 12 plated dessert spoons, 12 plated Forks, 1 plated Wine Strainer, a case 1 doz each plated dessert Knives & forks, a set of Table Mats.

Hall

Hat Stand, Barometer, Table, Lamp, Floor cloth, Mats, Stair carpeting with brass rods, Blind to staircase window.

Large Bed Room

Large Bedstead, 2 Mattresses, 3 Blankets, 2 Counterpanes, 4 Pillows, Musquito Curtains, Dimity Curtains, Chintz Curtains, 2 Chests of Drawers, 2 Dressing Tables, 2 Looking glasses, Double Wash Stand, Ewers, Jugs, Basins, Soap, Sponge & tooth brush dishes etc., complete, fender, Fire irons & dust pan, a round Table, Bath -Sloppail & Water Can, 2 painted Tin Boxes, Carpet & Hearth rug, a pair Holster pistols, Small Cutlass, 4 Bedroom Chairs, 1 Basket Chair, Night stool, Towel Horse, Large Wardrobe, Pictures - a Female figurehead, 2 devotional, Head of our Saviour.

Front Bedroom

Iron Bedstead, 2 Mattresses, 3 Blankets, 1 Counterpane, 2 Pillows, Musquito Curtains, Pole & Window Curtains, Washstand, Dressing Table, Chest of Drawers, Looking glass, Ewer, Jug, Basin -Towel horse, 2 Chairs, 1 Camp Stool, Carpet, Pictures - The Great Eastern in a Squall, Emigrants First Letter, Freetrader in a Hurricane, Scene with Cows.

Back Bedroom

1 Bedstead, 2 Mattresses, 2 Blankets, 1 Counterpane, 1 Bolster, 2 Pillows, Musquito Curtains, Chintz Curtains, Washstand, Ewer, Jug, Basin, Dressing Table, Looking glass, 2 Chairs, Small round table, Clothes Basket, on Mantelpiece Bust of the Queen -Shade, a few Shells.

Passage room

Couch, Pictures.

Kitchen and adjoining room

Range, Dresser, 2 Tables, 3 Chairs, 1 Large SeatLamp, 6 Dish covers, Sausage Machine, 8 day Clock, Set of Cups & Saucer Dishes etc. Cooking utensils complete, Plated chamber Candlestick, In china closet - 2 Breakfast & Tea Services, 1 Dinner Service white & blue, 1 Dinner Service white & gold, 1 Dessert Set, 2 oval cut glass dishes, 1 round cut glass dish, 6 small cut glass dishes, 2 Claret Jugs, Tumblers & Wines claret & champagne, Custard & Jelly glasses, Large Table ewer, Copper Kettle & Stand, 2 Plate Baskets, a set of Trays, Bed pans, Metal Tea Pot & Coffee Pot. A set of Book Shelves.

Pantry, Store room & Cool room

A large Safe, 4 Harness Casks, 2 Wire Mesh Covers, 2 Paste Boards, a large dresser, a churn, Milk Dishes, Butter Tub, a Set of weights.

Servants Bed room

Stretcher, 2 mattresses, 2 Blankets, 2 Pillows, 1 Chest drawers, 1 Wash Stand etc., 1 Chair, Looking glass.

Servants Bed room

Wooden Bedstead, 3 Blankets, Looking glass, 2 Pillows.

Store room adjoining house

Large jars for, Large Cedar desk, Large Screen, Stores - $\frac{1}{2}$ Jar White Sugar, $\frac{1}{2}$ Jar Brown Sugar, $\frac{1}{2}$ Jar Arrowroot.

Boatswains Locker outside

An assortment of Nails, blocks, carpenters tools, bolts, etc.

Paint Locker

A Set of garden tools.

Washhouse

Wash Tubs, Man's Stretcher etc.

(and)

1 Cow, 1 Sow, 1 Cock, 8 Laying hens, young fowls, a little Hay, Bran Pollard, Maize, Biscuit.

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English Marks On Colonial Pottery?

by Brian Easterbrook

In the introduction to a reprint of E A Barber's "Marks of American Potters", there are comments that many American potters did not mark their fine wares in order to escape the prejudice against locally made pottery. Marks were said to be uncommon until the 1890s and from that period copies of English marks were often used in an attempt to confuse the purchaser. These comments

may apply equally well to some Australian colonial potters who left their fine wares unmarked or perhaps applied English looking marks to some of their wares, hopefully to deceive potential purchasers who would have turned up their noses at an obviously Australia piece but happily bought the same item if they thought it was imported.

In a previous article (*Newsletter*, No.4, 1982) the writer described possible Bendigo barbotine ware which had single-digit or two-digit numbers painted underneath. Many other items, including jugs, teapots, plates, and leaf dishes have been found with similar numbers. These are not to be confused with English pattern numbers of any pottery, as very different items, such as a jug and a strawberry dish, have been found with identical numbers, sometimes painted by the same hand. They may represent workmen's numbers, batch numbers, or various other things, or they may be meaningless.

I have recently come across two pots with the small, impressed FORRESTER mark of Thomas Forrester & Sons of Staffordshire. In addition, each pot has a two-digit number painted underneath. These two Forrester items are different in character in many respects from the supposed Australian pieces which also have numbers painted underneath. Nevertheless the question that poses itself is: are all the Australian-looking pots numbered in a similar fashion perhaps not Australian but unmarked Forrester work? Chemical analyses may provide a definite answer some day. In the meanwhile, we can only attempt cautious conjecture.

It seems unlikely that so much unmarked Forrester work would show characteristics of colonial pottery. It seems rather more probable that colonial potters would have been influenced by Forrester. In fact Bendigo was influenced by Thomas Forrester, Wedgwood and other British potters and perhaps might have bought moulds from them, or copied their work, or tried to make its work resemble that of the British in some respects. The impressed FORRESTER mark on these two pots is very small and easily missed, whereas the painted numbers are obvious. If an Australian pottery similarly painted numbers on its pots, it would have helped to give an impression that the work was imported, without rendering the pottery liable to any legal action.

I believe it is probable that Bendigo, and perhaps to a lesser extent Cornwell's Brunswick pottery, did paint such numbers on some of their output of fine wares. However, the matter is far from definite and must be treated with caution. The more pots with Australian characteristics that turn up similarly numbered, the more likely it will become that they are of local, not imported, origin.

In his auction catalogue, Peter van Doorn mentioned an anchor mark as having been used by Bendigo. So many overseas potteries have used anchor-type marks that a colonial potter could do so without fear of prosecution, and be certain that its use would create an impression that articles so marked were imported. I have been told of the existence of a typical Bendigo vine-leaf cheese cover and stand with an anchor mark, and of a matching comport with a raised diamond registration mark, although I have not seen either pot. But I have seen a teapot which looks much like Bendigo work, either copied from an overseas example or perhaps made in an imported mould. It has a raised diamond registration mark which is blurred so that only the general shape and the large R can be made out.

It therefore appears possible that Bendigo used anchor and diamond

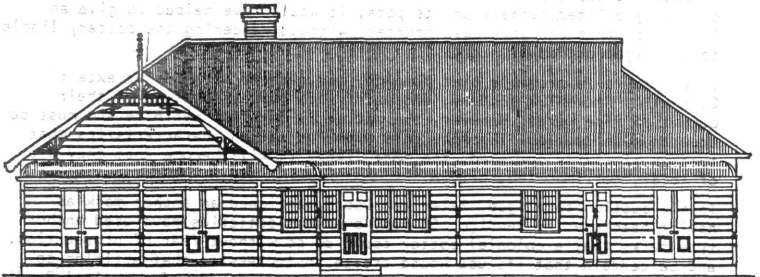
registration marks, and perhaps other English type marks. It would seem less likely, though by no means impossible, that names or monograms of English potters were used on works of colonial origin.

Over recent years, the writer has collected three items: a strawberry basket, a leaf dish, and a fruit plate - each with some colonial Australian characteristics and with the same impressed mark. This mark is a triangle formed by two swords touching at their points, with a line joining the hilts to complete the triangle which encloses the letters VPC. Elsewhere the three pots have an impressed figure 1. A search of available books on British, European and American markings has so far failed to identify this distinctive mark. It could, of course, be a little known and as yet unrecorded overseas mark. But the odds of three examples of such a mark turning up in a small place like Tasmania must be quite long. An Australian origin would seem to be as likely.

Mashman Brothers' Victoria Pottery at Chatswood seems a possibility. They did mark some of their early work, as I have a jardiniere impressed WF/Victoria Art Pottery/Australia/101. Possibly they marked pots intended for export to other Australian colonies, which before Federation were as distinct from each other for trading purposes as New Zealand or India.

In summary, there is some evidence to suggest that a few colonial potters may have used English or foreign looking marks on some of their pots. If they did so, they would have been following the examples of some silver-smiths and furniture makers, and of American potters. However, the subject needs much more study and attention before definite conclusions can be drawn.

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