Fifth Australiana Virtual Show and Tell Report
August 2020

All reports are on line: https://www.australiana.org.au/news

Helping to keep Australiana active

The VS&T is intended to entertain members and offer an opportunity to share, inform, discuss and ask questions about items they hold in their private collections.

   In viewing the reports please bear in mind that there are limitations to identification when only seeing photographs, so these are, in some cases a "best guess" although other responses have had considerable expertise applied to them.

   New items to australiana.queensland@gmail.com or the Secretary please.

Any members who believe that they have better or additional information or alternative hypotheses than those recorded in the reports are invited to please provide them by email to the above address Please reference the Report number, item number and page number (e.g. VS&T5, page 1, Item number 1) and the information will be passed on to the owner. When opportune (approximately mid-month) we will circulate some items of feedback that add to the reports. If you have sent us something and it is not in this report, it will appear in September.

This report brings a change of editors. South Australia has been able to resume its in-person meetings and will send their SA report via the Society. Yvonne Barber has joined the editorial team with David Bedford and has added her considerable research expertise to this report.

Our best wishes go to those in lock-down and to any members suffering from COVID-19.

Detail of foot

1. Australian Red Cedar Sofa Table

C. 1835. Size: 70.5 x 110 (flaps down), or 167 (table extended) x 73 cm.

The table has a cedar carcass with ribbon cedar and (according to Fahy and Simpson, 1998) Tasmanian Native Cherry veneers (the latter a crossbanding to the top, not shown) with feet of carved NSW rosewood (*Dysoxylon fraserianum*). As inferred, the table has been illustrated in Fahy and Simpson (1998). The owner has commented that the carving on the feet is identical to the feet on a sideboard that was once owned by Bill Bradshaw and was illustrated in Craig, Fahy and Robertson *Early Colonial Furniture.* (That piece, p 113, was described as made in Sydney, whereas Fahy and Simpson state that this sofa table has a Tasmanian origin).

Those published different origins pose some questions. The editors can see three possible hypotheses for the close similarity of the lion's paw foot carvings: (a) the two pieces either came from the same workshop (so one stated origin is incorrect); (b) cabinetmakers in two states employed the same travelling carver, or; (c) The carving design had been published in a design manual used by two separate carvers.

Unfortunately, the carvers employed by cabinetmakers are not known to have signed their carvings, so we may never know the answer. Comments are sought from furniture history experts.
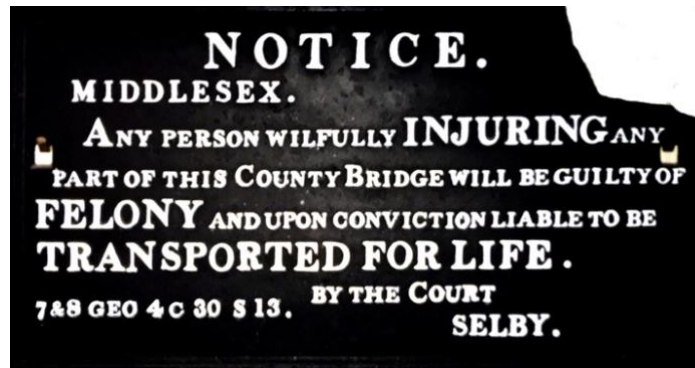
2. Transported for Life warning sign.
Circa 1828. Most likely to be painted cast iron.
Size: 34 x 67 cm.

The owners purchased this English sign here in Australia many years ago when a small private museum in country Victoria closed down. They love the fact it has a broken corner, which they believe was evidence that it been torn from the bridge it had been mounted to.

The annotation lower left indicates that the sign dates from the 7th and 8th years of the reign of George IV. It is not known whether that dates from the beginning of his reign as Regent or as King. George IV became Regent in 1811, and King in 1820. We think the latter is most likely, dating the sign at 1827/28 at the earliest. However, we would be pleased to receive feedback and additional information from an historian or legal practitioner.

3. Small Cedar foot stool

Third quarter of C19th. With horizontally fluted sides and turned feet. Shown here with later upholstery. Size: 20 x 23.5 x 23.5 cm.

The owner was interested to know why the finish on the stool is rough. As readers will be aware, finishing techniques have varied with the ages, so a different finish may have been used. However, the most likely explanation in this situation is that it is a shellac or shellac varnish finish affected by heat.

Stools often sat next to open fires – so that the owner could warm their feet. The heat radiating from the fire affected the finish.

The owner is planning to replace the upholstery and wonders if a tapestry work would be more appropriate. The editors have seen such stools with original tapestry upholstery, however, they were also sometimes covered in leather or haircloth.

Comments from members are welcome.

4. After ARTA

Small flower holder in the shape of a mushroom decorated with a gnome and a snail.

Size: 10 x 9 x 7cm

In Glenn Cooke's previous note on Sydney pottery embellished with gnomes which had been identified as ARTA he lamented that original labelled pieces were packed away and unable to be photographed but hoped 'perhaps another may exist with an intact label 'in the wild'.

Glenn now informs us that an example has since been found by the collector who made the original identification.

However, on this item the label reads 'Lemar Distinctive Production.' Glenn asks: "where does it leave the original identification? Does it suggest that the pottery used more than one label? Perhaps, if we consider that these potteries provided wares to retailers such as newsagents, gift shops and jewellers with the retailers' own labels. So . . . it is still open to conjecture!"
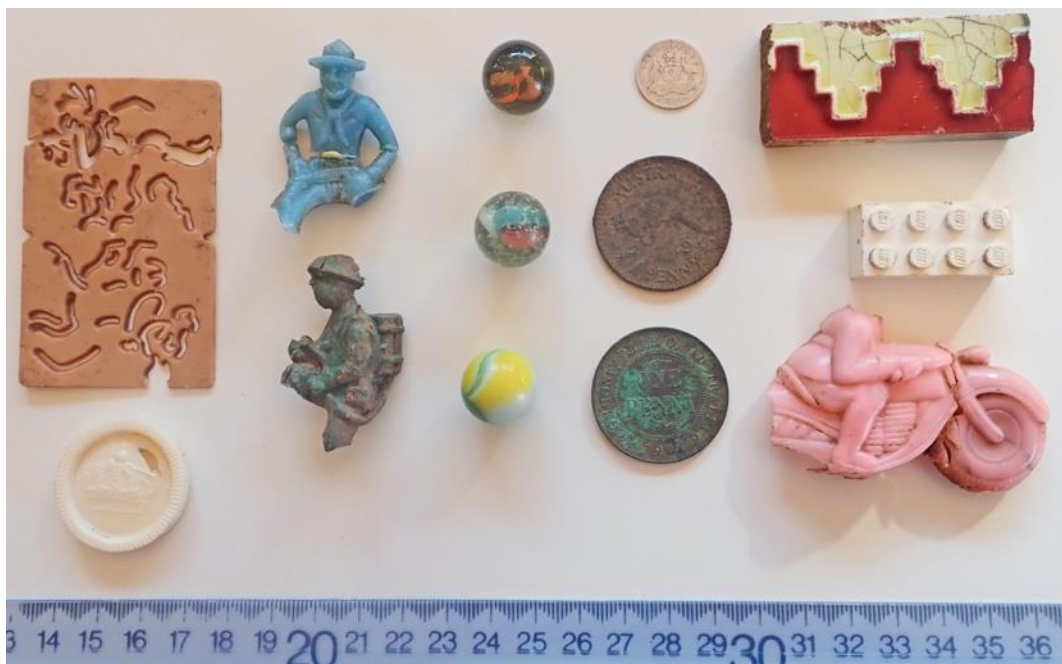
5. An archaeological find in the Australian Capital Territory 2020.

A member writes "a Covid-19 isolated and housebound archaeologist needs an outing every so often. These objects were found on a demolition site in Canberra near my home. The location is an early residential area and probably sited twenty houses from the 1920's onward until recently.

Most of the objects are children's toys - a chequer piece, a plastic soldier, plastic cowboy, Lego, two cat's eyes marbles and a yellow-green-white marble, and an early plastic motorcycle. The tile is in art deco style made by Richards of England with name and the number 934 on the back, could the number be a model number or the date [1]934? The original name of the business was The Henry Richard Tile Co. Ltd, and was based at Tunstall and traded under that name from 1903 to 1931. In 1931 the name was modified to Richard Tile Company and 1963 merged to become Richard-Campbell tiles.

The coins are all Australian, a 1910 London Mint threepence a 1927 Melbourne Mint penny and 1942 Perth Mint penny; a line of three kings, Edward VII, George V and George VI.

The last object is a rectangular plastic stencil imprinted 'Australia 2', that would be held down onto a piece of paper and drawing through the slots with a pointy pencil. The stencil was the sort of thing we'd find in the bottom of a cereal packet - if we were quick enough!

While the objects have no real commercial value, they do reflect objects of a recently bygone era that could be found in an Australian home."

6. X-Frame Cedar seat or X-seat
Mid C19th. Re-upholstered. Size: 32 x 42.5 x 40 cm.

This example of an X-frame seat has more adornment than most similar examples. The 'bow' shaped panel covering the end of the turned stretcher and the scroll turning to the rounded feet are both interesting and attractive features.

A number of examples of these extremely useful X-seats are known to exist, but all seem to be slightly differently detailed and from different makers. However, all other examples that this editor has seen have a simple roundel at the intersection with the stretcher.

According to Fahy and Simpson *Australian Furniture Pictorial History and Dictionary 1788-1938* (1998) p 382, who illustrate an example as Plate 417, illustrations for similar seats appeared from 1807 (Thomas Hope) through to 1847 (Webster's encyclopaedia).

John Buttsworth's book/catalogue for his Sotheby's house auction *The Buttsworth Collection,* 1st November 1987, titled *Australian Colonial Furniture, A Guidebook by John Buttsworth* Colonial Living Press 1987, illustrated one as Plate 45 p 101. In the text, p 100, it was described as a "classic X-frame design … has come to us from the ancient Egyptians whose Pharaohs used it as a footstool."

One editor has a vague memory of seeing a gilded Egyptian example in a Museum somewhere but would appreciate comments from any member with better information.

7. Garden Urn (two different views).

Circa 1887. Press-moulded Majolica Glaze earthenware. Impressed on the base 'James Campbell & Sons Albion Pottery Works Brisbane'. Size: 35 x 35 cm.

The owner writes: "James Campbell was a Scott who came to Brisbane in 1853. Finding no work in his trade as a plasterer, he started his own business as a merchant dealing in building materials. From these humble beginnings the foundation of what went on to become a large enterprise was laid. It survived into the 1990's as Campbell's Timber and Hardware, until absorbed into the BBC Hardware chain in 1995.

James Campbell's involvement in the pottery trade commenced in 1879 with advertising as sole agent for Fischer's Earthenware Manufactures. In September 1883 Campbell & Sons bought a half interest in George Fischer's Queensland Pottery Works in Albion, renaming the business as George Fischer's & Co Queensland Pottery Works. In September 1885 Campbell & Sons bought out George Fischer and renamed the company Albion Pottery and Brick Works.

   As James Campbell & Sons were building merchants, they were eager to expand and improve their range of ceramic products to cater for this expanding trade. They employed Charles Stone (later of Stone's Pottery), a Staffordshire trained potter. He began producing a range of Majolica Rockingham & Bristol glazed domestic pottery which was stamped / impressed "Campbell Brisbane & James Campbell & Sons Albion Pottery Works Brisbane".

The firm exhibited their products over many years in Queensland and other States throughout Australia.   A report written about this at the Queensland Jubilee Exhibition in 1887, by the 'Queenslander' stated, *"James Campbell & Sons showed some splendid specimens of pottery and work; the whole of the result of their skilled labour in the Albion Pottery Works, building and fire bricks, drain*

pipes are arranged together with all varieties of terracotta wares, architectural terracotta and domestic earthenware. There is also shown some Parian raised flowering, the first made in the Colony and on the excellence of which the firm justly prides themselves. Though the firm has only been two years in this particular business the quality of work is undoubted."

James Campbell & Sons continued to produce vast quantities of architectural terracotta ware, domestic pottery and up to 1000 bricks per day up until 1948 when it closed down.

The potter's stamps over the many years appear to have been used sparingly, and impressed pieces are difficult to find. Even though James Campbell was not a potter himself we owe a great deal to his firm for the exquisite domestic pottery produced."

Reference material used:
The Australian Pottery: The First 100 Years by Geoff Ford

8. World War I Waratahs Recruiting March Souvenirs
1915 Details. Size: Postcard 9.5 x 5.5, Silk 9.0 x 14.4 cm.

The owner writes: "During the latter part of 1915 a World War I recruiting march was undertaken from Nowra on the South Coast of NSW to Sydney. Fifty men began the march and their numbers had increased to 120 by the time they reached Sydney. Each participant was given a silk waratah memento (90 x 144 mm) and a postcard (95 x 55 mm) as shown here. These souvenirs were also sold to the public. It appears that very few examples were preserved.

The soldiers were known as THE WARATAHS and many of them left for overseas battle on the 1st April 1916. More than a dozen were killed in the following July at Pozieres (France) and, in all, more than thirty never returned home from the war. Similar WWI recruiting marches were held from other country towns but it is not known whether these led to similar souvenirs being produced."

Editor's response: Additional souvenirs: A poster was prepared giving the details of the Waratah's route with the arrival and departure dates and time. In addition, as a souvenir, 1000 badges on blue ribbon with silver lettering with the words, 'The Waratahs — South Coast Route March,' were printed and numbers distributed to several centres *en-route*. *The Shoalhaven News and South Coast Districts Advertiser, 20 November 1915 – p 3.*

9. Ten-shilling Territory of New Guinea Head Tax Tokens souvenired by Australians and Japanese servicemen during WWII.

Attributed to Amor of Sydney. Metal: aluminium. Size: 3.5 cm diam.

The Story of Head Tax Tokens.

From 1921 to 1942 the Australian Mandate of New Guinea issued annual tax receipts in the form of aluminium discs, all for ten shillings, that had to be worn around the neck so tax collectors could tell at a glance who had paid the tax. District Officers collected taxes by making a sweep of an area and were given a list of people that had paid the year before along with the names of youths who would have come of age during the year and had to pay the tax—the idea was that every able man paid tax. A small number of the male population did not have to pay tax. These included those serving under indenture, sick or incapacitated, members of the Native Constabulary, village officials and teachers, students at mission or government schools and men who had four children by one wife. While there were many thousands of discs issued many were melted down for their metal or cut up and used for other things. Some were even made into knuckle dusters!

How did the service men on both sides acquire their mementos?

Two of the three were at obsolete when New Guinea was invaded, so if worn by the indigenous population they would have simply been trinkets - jewellery. Most likely they were tucked away amongst the original owner's possessions in their hut. The 1940-1941 example acquired by Otaira Hideo was likely still a current issue and as such may have been taken from the wearer.

A) *Private K.J. Alford* 1939-1940 head tax token - this was souvenired and engraved by Private Kenneth John Alford (serial number VX35099) who at the time was in his early twenties. Alford served in the Australian Army in the 2/24 battalion. He enlisted in 1940 and trained at Bonegilla Army Camp in Victoria. The Battalion served in North Africa where he was wounded in action. When Alford later went to New Guinea, he fought in the vicinity of Lae, Finschhafen, and Sattelberg. After his time in

New Guinea he returned to Australia, trained in Queensland and was discharged eight days before the war ended. On the blank side of the token he scratched out in three lines, VX35099, 04, K.J. Alford. The '04' refers to the year 1944 (this was a common way of recording the year during the war years)

B) *Motoi 2816 — Akatsuki (Dawn) 9738.*

1938-1939 head tax token—the engraver did not record his name, instead just his unit number. Motoi 2816 refers to the 51st Division 4th Field Hospital, which was raised in Utsunomiya (Japan). Akatsuki (Dawn) 9738 was the 49th Anchorage Headquarters. The 51st Division arrived at Rabaul in December 1942 and was at Wewak in February 1944. When the war ended the 49th Anchorage Headquarters was based in Hollandia in Western New Guinea.

C) *Otaira Hideo, of the Dawn 9738th Unit* 1940-1941 head tax token—Otaira Hideo (surname recorded first) was also from the 49th Anchorage Headquarters. Regrettably little is known of this soldier. The engraving is much more precise than both the other tokens, which suggest he may have been skilled with a knife or similar object; perhaps he might have been a member of a medical team.
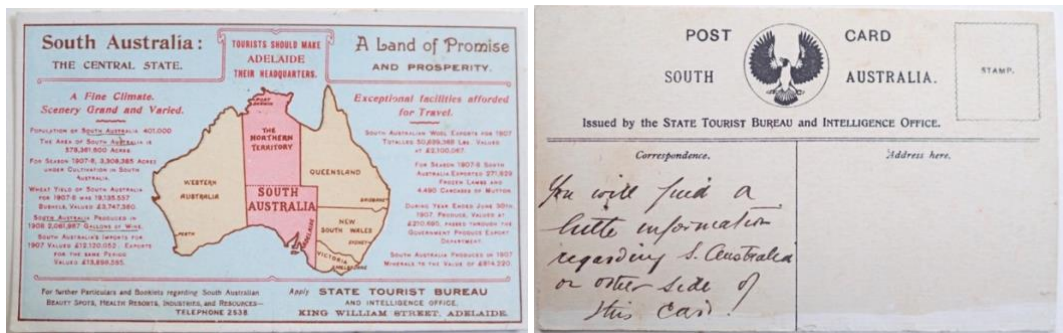
10. Post Card issued by the Tourist Bureau and Intelligence Office South Australia, titled 'South Australia, the Central State - A land of promise and prosperity'. c.1910.

Sender's details whited out. Size: 13.5cm X 8.5 cm.

The postcard provides details of the agricultural, mining and industrial assets and recommended that tourists base themselves in Adelaide. The Intelligence Office recorded all the commercial facts and figures and it would appear the design was focused more on attracting migrants than tourists.

In 1908, the SA government created an agency called the State Tourist Bureau which in July 1910, was named the 'Intelligence and Tourist Bureau', the name on the postcard, and in 1924, it was renamed as the Immigration, Intelligence and Tourist Bureau. Since then it has undergone many name changes and the current name is the South Australian Tourism Commission.

South Australia was settled as a province in 1836 and from 1863 it controlled the Northern Territory until 1911 it was taken over by the Federal Government. Many Australian companies that have branches in Adelaide still have their Adelaide offices administer Northern Territory branches.

11. James Hedley Woolright's WWI trio.
1914 Star. William Henry Blakemore (1871-1945), British War Medal and Victory Medal. William McMillan (1887-1977) (both British Designers).
WWI medals were struck at a large number of factories in Britain due to the urgency and the vast quantity needed to be presented after Peace Day.

James Hedley Woolright joined HMAS Tingira training ship located at Garden Island in Sydney Harbour on the 1st June 1912 when he was 14 years and 9 months old. This was day one for the first Royal Australian Navy training ship. In May 1913 he transferred to HMAS Melbourne, as a 'Boy 1st Class'.

Australia declared war on the 4th August 1914, and during that month Woolright, while still officially a boy on HMAS Melbourne, played an active role in the war. New Zealand invaded German Samoa, which had a wireless (radio) station manned by about eighty Germans. New Zealand sent 1385 troops there and HMAS Melbourne was one of the escort ships. The troops landed on 29th August and the official surrender took place the following day. There was no loss of life on either side during the invasion, and while it was always likely that the Germans would surrender peaceably, the real threat from them was an attack by sea. The taking of German Samoa was the first time in the war that Australia and New Zealand joined forces in the face of the enemy, some seven months before Gallipoli.

On 9th September HMAS Melbourne landed a party of 4 Australian officers and 21 ratings on Nauru to dismantle the German wireless station on the island. Six days later Woolright celebrated his eighteenth birthday and enlisted into the navy for a term of seven years, holding the rank of Ordinary Seaman II Class. By this time he had patriotic tattoos on both arms—'Flags & clasped hands' and 'St George and Dragon'.

Woolright continued to serve on HMAS Melbourne with a brief spell in London. In mid-1918 he returned to Australia and served on several store ships. Unfortunately, the authorities misspelt his name on his British War Medal, where his name is recorded as 'Woolwright'. Nevertheless, it would appear that he wore all his medals every ANZAC day with pride, as they have the typical scratch marks of being worn.

In mid-1941 Woolright sought to serve Australia again and applied for shore service in Sydney, but was rejected on medical grounds. He died in 1958 and was buried in an Imperial War Grave.
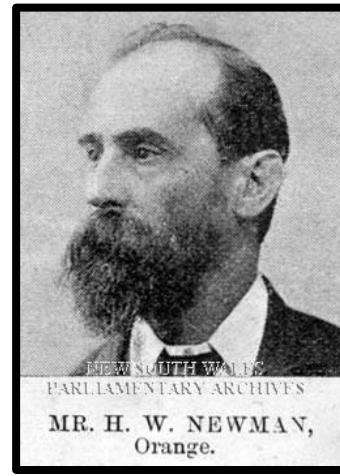
12. Uniface hand-engraved testimonial in silver depicting mining and refining scenes, presented in 1887 to Henry Newman.

The inscription recessed within an ornate mount reads: "Presented to H.W. NEWMAN, Esq. J.P. / Token of respect and esteem by the Miners / of Lucknow and of the Confidence / King's Plains: 21/6/87". Maker unknown. Size: 5.8 cm. diam.

Henry William Newman arrived in Sydney in 1841 as a two-year-old with his family, who had migrated from France. Henry was schooled at Sydney Grammar. At 18 years of age he tried his luck at gold fossicking at a newly discovered find of deep alluvial leads of gold at Forbes, some 380 kilometres west of Sydney. Two years passed and alas, little gold. Henry was broke, with just 12 shillings & sixpence to his name, so he headed back home to Sydney. But once bitten it was very hard to free oneself from "gold fever".

A last chance was beckoning as he passed through the Wentworth Goldfields near Orange. Henry just had to try again for that elusive fortune. A likeness today to a luckless gambler giving it one more spin at the casino. At Lucknow he sank a shaft called Homeward Bound and it paid off handsomely, to the tune of £28,000 worth of gold in nine months, enough for him to stay and invest. By 1866 he was again penniless and found himself labouring at nearby mines for about four years. Then back to Lucknow where a friend let him share a claim and more gold was discovered. Henry with his newfound wealth built a general store which included the Post Office. The money kept rolling in from the mine and the general store, and further stores were opened nearby at Cadia Copper Mine & Icely Copper Mine. Henry Newman became well known throughout the surrounding districts and was made a Justice of the Peace.

Newman's political career took off in the 1890s where he was elected the local member for Orange, and entered Parliament in 1894 representing initially the Free Trade Party, then the Liberal Reform Party from 1901-1904. His 1904 obituary revealed that he had "…been married three times, the second and the present Mrs. Newman being daughters of the late Mr. Wm. Bullen, C.E., of Sydney. He had a very fine private museum of mineral specimens, which attracted very wide notice."

Should anybody know more about the presentation piece or Newman, the owner would like to hear from them. The VS&T editors will pass any information to the owner.

Editor's response: On 21 June 1887 the Lucknow miners at the New Reform Goldmining Company presented the testimonials to both the Manager Mr HW Newman and also to Mr R Kelehar Sub-manager. The presentation was made at the time of the visit of the Minister for Mines Mr Slee.. So I would expect that somewhere there is a matching hand-engraved testimonial to Mr R Kelehar.

In 1884 Mr. Newman exhibited his mineral specimens at Orange in aid of the Orange Hospital. The result of this exhibition was that £50 was realised, and in return for the trouble and expense of the undertaking the committee presented Mr. Newman with a beautiful gold medal suitably inscribed.

13. Carving of an Aboriginal head.
1930s-1940s. Xanthorrhoea trunk mounted on board. Size: 128 x 44 cm.

The owner bought this item from dealer Marvin Hurnall who said he did not know the name of the carver but it was reputed to have been a Hollywood set designer who had travelled to West Australia 1930s or 1940s. The head is believed to depict a Western Desert type of Aboriginal man with a long beard. It appears to have been finished with a dark varnish.

The genus *Xanthorrhoea* are monocotyledonous plants (the group that include such diverse plants as grasses and palms) but are not an ancient lineage as is often stated. In fact, they are evolutionally advanced in possessing secondary thickening, which is one reason that they produce solid wood. Since European settlement there has been a history of utilising the wood to make carved items such as bowls and vases, principally in Western Australia, but this is the first carved object that this editor has seen.

14. Circular games table
First Quarter of C20th. Circular table with a rotating centre.
Supported by four legs to the outside of the circular top.
The timber is possibly Blackwood.
Size: 70 x 92 cm. Rotating centre 83 cm diam.

   The table has typical Arts and Crafts features such as the pegged through-tenons and round button covers for the screws, but the inner curve of the four supporting 'legs' possibly suggests a later date. However, a response is sought from members of the Society who have concentrated on 20th Century furniture may be able to provide better information.

   The table has been in the one family at Mount Macedon all its existence. It was originally owned by one of the owners' grandmother, 'an original member of the Arts and Crafts Movement in Melbourne in the 1930s.' The owner suspects that their grandmother commissioned the table, which has an ingenious hidden button to rotate the centre. The owner is seeking information on the designer, maker and the timber.

   Timber identification from photographs is almost always a 'best guess'. Commonly used timbers of that period included so-called Tasmanian Oak (a suite of eucalypts for which the timbers are all given the same common name), Blackwood (*Acacia melanoxylon)* and Queensland Maple (*Flindersia brayleyana*). The editors' best guess for the table is Blackwood.

15. S.A. Chamber of Manufactures All Australian Exhibition of 1930 bronze and silver medals awarded to Miss D.M. Pinch for Artistic Cushion, Oriental Embroidery and Canvas Embroidery.

The bronze and silver medals share the same obverse, the arms of SA Chamber of Manufactures and around SOUTH AUSTRALIAN CHAMBER OF MANUFACTURES INCORPORATED 1869. The Reverse: AWARDED TO [engraved name of winner and entry] all within a wreath, and around ALL AUSTRALIAN EXHIBITION 1930. The medals were presented in a cardboard box that fitted the medal neatly. Size each: 5.1 cm.

The Medal maker was S. Schlank & Co the leading medal maker in South Australia from 1887 to 1969. http://www.numismatics.org.au/pdfjournal/Vol23/Vol%2023%20Article%204.pdf

The needlework judges for this exhibition were Mesdames K. Parker, H. C. Park, Bagot, and Miss E. Wright.

The SA Chamber of Manufactures 1930 exhibition ran from 21 March to 17 May and attracted some 625,000 visitors. It was held at the Exhibition Building, North Terrace, which was demolished in 1962. The site is now part of the University of Adelaide's North Terrace campus.

The South Australian Chamber of Manufactures was established in 1869 and held exhibitions in the Exhibition Building, North Tce and at the Royal Adelaide Show Grounds. In 1972 it merged with the Adelaide Chamber of Commerce to form the Chamber of Commerce and Industry, South Australia Incorporated. In 1993 the Chamber of Commerce and Industry amalgamated with the South Australian Employers' Federation to form the South Australian Employers' Chamber of Commerce and Industry Incorporated.

16. Bracelet made with 9 Australian threepences.
C 1960 (youngest coin). Details. Size: approx. 9 cm. diam.

The coins have all been in circulation as they show the signs of use. In clockwise order from the clasp they are: 1948, 1949, 1960, 1944, 1950, 1951, 1947, 1939 and 1952. The small mint markings on the front of the coins are mostly K (on the left of the ribbon bow) and G (on the right of the ribbon bow). These refer to the designer of the coin, George Kruger Gray. The 1947 coin lacks any small mint markings. The 1951, also has the letters P and L in the bottom of the bow (minted in the Port of London) and 1944, which has an S under the right-hand side of the ribbon, indicating it was produced at the San Francisco mint in the USA. Where no mint marks are present the coins were apparently minted either in Melbourne or Sydney.

Until 1944 the threepenny coin was Sterling silver, after that time it was debased to 50% silver. According to one online site the change was made to assist Australia to pay its large debts incurred in fighting WWII.

17. A solid panel of superbly carved Huon Pine
By Charles Clifton Brittlebank (1862- 1945)
1905. Size: 76 x 51 cm.

Charles Clifton Brittlebank was a plant pathologist, watercolour artist, lecturer and also a farmer. He worked as a government plant pathologist (biologist) in Victoria from 1913 -1924.

The owner has three questions for the group.

1. *Has anyone discovered, or knows of, any further works carved by Brittlebank?*

Editor's response: As can be seen from his obituary, Brittlebank was probably far too busy pursuing other interests to carve for any reason other than artistic pleasure so the pieces are probably limited. His obituary began "SCIENTIST, ARTIST, island planter, successful farmer and one of Australia's

leading biologists—these were some of the roles recorded as being filled by Charles Clifton Brittlebank, when he died at Caulfield at the age of 82."

2. What are the plants and vines depicted in this carving?

Editor's tentative answer to Q2: The carving is of a highly stylised nature with generalised plant motifs, however, the seed pods look somewhat similar to the Kurrajong, *Brachychiton populneus*.

3. Does anyone have any more information on the life and pursuits of Brittlebank?

Editor's response: A great deal of additional information has been discovered and has been sent directly to the owner of this item. If other people are interested in the information the editors will be happy to provide it to them.

18. Australian Blackwood Windsor-style Peddle chair
Circa 1886-1888. Hobart Pattern made by George Peddle in Austin's Ferry.
Size: 85.5 x 47 x 53 cm.

This Peddle Hobart pattern dining chair was illustrated on page 41 in *Early Colonial Furniture in New South Wales and Van Diemen's land* by Clifford Craig, Kevin Fahy and E. Graeme Robertson in 1972. The chair was auctioned in Sotheby's Clifford Craig auction in 1994 and bears a label denoting that provenance.

Craig, Fahy and Robertson recorded in 1972 that, as a young girl, Mrs B.J. Edwards of Launceston, lived near George Peddle and had investigated Peddle's life and provided information to them on the chairs. Much more recently, in 2016, Denis Lake published a monograph titled *The Men Who Made the Celebrated Chairs, Windsor-chair making in Tasmania.* Lake provides considerable detail on the two original makers, George Peddle and Harry Hearn, as well as the many copies and later

18

reproductions. All the original chairs were handmade using traditional techniques so they vary slightly in dimensions. Although this chair was made by George Peddle, the majority of similar chairs (with slight differences) are believed to have been made by Harry Hearn, who Peddle employed while he concentrated on business matters.

Editor's note

George Peddle worked on the Tasmanian exhibit for the Melbourne Centennial Exhibition in 1888. He assisted Messrs. Dempster and Pearce in making a suite of furniture of blackwood and Huon pine that took second prize against entrants from all over the world.

19. Australian gold and citrine brooch
1860s. Marked TURNER in three places. Size: 3.9 x 4 x 1.3 cm.

This attractive gold brooch, decorated with grapes, grape vine leaves and tendrils and featuring an Australian citrine was made by WJ Turner of Beechworth, Victoria. (see Schofield, A and Fahy, K, *Australian Jewellery, 19th and early 20th Century,* David Ell Press 1990. A similar brooch is illustrated on page 117.)

Cavill, K, Cocks, G and Grace, J, *Australian Jewellers, Gold and Silversmiths Makers and Marks* (1992) state that Turner was active from 1857 to 1885, but note that because "Alluvial mining had given way to reef mining by the 1870s … the demand for Colonial jewellery had no doubt dwindled with the departure of the alluvial miners." The same authors note that Turner's jewellery used locally found precious and semi-precious stones from the Ovens and Beechworth districts of Victoria.

Editor's Comment

At the Ovens and Murray Exhibition held in Beechworth in 1866, in addition to samples of local semi-precious stones, WJ Turner supplied a splendid specimen of the Australian mineral Barklyite (a ruby, purple and opaque gemstone named for Sir Henry Barkly the governor of Victoria 1856-1863).

Fig. 1

Fig. 2

Fig. 3

20. Corner bookcase

C 1900. Art Nouveau style. Maker unknown. The timber is possibly Blackwood, embossed copper panels and English hardware: 237 x 148 cm.

The owner tells us that this bookcase was originally purpose made to fit between the fireplace and a window in the study of 505 Glenmore Road, Edgecliff, Sydney. The house was built by Henry Prescott in 1869 on land leased from the Trustees of St James Glebe for 99 years. This bookcase is not listed in the brief house inventory of 1894. George McRae, Government Architect, and Architect of the Queen Victoria Building Sydney, married Henry Prescott's daughter Katie in 1895 and moved into the house, living there until his death in 1923. The bookcase remained in the house until 1967. With the end of the 99-year lease in 1966, the land and house was resumed for the Eastern Suburbs Railway. The bookcase has been relocated a number of times since.

Figure 2 shows one of the small doors covering the three drawers, which have similar copper inserts showing stylised native Christmas Bell (*Blandfordia nobilis*). The two doors of the cupboard on the return have 'stamped' or 'pressed' copper inserts showing stylised Waratahs (*Telopea speciosissima)* (Fig. 3).

The owner would like to know who made the Bookcase and when? They speculate that the maker of the copper panels could prove to be a clue. Have they been used in other known furniture examples? The owner speculates whether it was Wunderlich, makers of pressed metal ceilings and wall panels in Sydney from 1885? In "1904 they established a distinctive style and employed Samuel V Rowe who as principal designer introduced Art-Nouveau Patterns into the Wunderlich Range as well as Stylised Designs of Australian Flora and Fauna." (Powerhouse Wunderlich Archive; A7437).

Editor's response:

Possibly made around 1906 in the factory of Farmer and Company Druitt St Sydney. Their show rooms were in George St. An interesting branch of their work was the adornment of various articles of furniture by the insertion of carved wood panelling, of art metal-work and of panels of pyrographic work. The copper panelling they used was either stamped metal or repousse work, usually in the Art Nouveau or in classical designs. (*Australian Town & Country Journal 24 Oct 1906* p36.) Other comments and advice would be welcomed.

21. Beatty Flower trough with Gnome, frog and rabbit
Slip cast semi-circular form with applied gum nuts
and leaves Size: 6.5 x 15 x 9.5 cm. Incised: Beatty.

22. Beatty Stump vase with 2 Gnomes and mushroom
Slip cast and applied with gum nuts and leaves
Size: 10 x 16 x 12.5 cm. Incised: Beatty.

23. Beatty Stump ash-tray with two gnomes and mushroom
Slip cast earthenware stump form with applied figures of gnomes and applied gum leaves and mushrooms
Size: 8 x 13.5 x 10.5cm Incised: Beatty.

Going Gnomic: Beatty Pottery
1950s

Glenn Cooke writes "There is no difficulty identifying the production of the Beatty Pottery as, like the three items above, the name is generally incised beneath the piece. The difficulty is finding further detail on the pottery itself. There is little information on such a major pottery as Mashman Bros in Sydney's metropolitan presses so the hope of finding something substantial on literally a 'back-yard' pottery is slim indeed. Geoff Ford has no record in 'Encyclopaedia of Australian Potter's Marks' and the only thing that can be confirmed so far on TROVE was the pottery was active by 1951 as the Bluebird Arts and Crafts Shop, Katoomba advertised the pottery as 'our exclusive line. Every piece is an original design, handmade and painted'. Further information may come to light when the scanning of further Sydney newspapers begins again after the pandemic.

This said, the pottery produced a distinctive and coherent group of work based on three slip-cast forms. The first is the rectangular trough with a half-moon apron and there are two forms based on a tree-trunk, the taller one is a vase and the shorter, with the addition of a cigarette rest, functions as an ashtray.

The platforms on these pieces are embellished with either (or both) figures of a standing and seated gnome, a rabbit, a mushroom and a frog. On other examples a reclining faun (perhaps influenced by Disney's 1942 animation 'Bambi') may be found. Other pieces have a more Australiana context as the gnomes are replaced with a kangaroo or koala and there are even others with Mexican additions. The 'trunks' of the pieces are decorated with incised lines to suggest the texture of bark. The holes in gum nuts are quite prominent while the leaves are bent and shaped to give a more realistic effect. The intense red depicted on the Beatty gnomes at the top of this item was not available in standard glaze colours so was painted on and now, after more than 60 years, is rarely intact.

The depiction of gnomes wearing soft conical hats reflects a long European tradition beginning with the 'pilos' travelling hat used in Ancient Greece. The contemporary Phrygian cap, with the apex bent forward, was associated with peoples in Eastern Europe and Anatolia. More recently in the late 18th century this cap was favoured headgear worn by supporters of the French Revolution and these so called 'liberty caps' were red. This may have offered the inspiration for the garden gnomes in the first flush of their popularity in the early 19th century.

24. Royal Doulton Gnome B Series

In contrast, English gnomes wore varicoloured hats such as shown in Royal Doulton's, popular Gnome B series ware, but red hats were favoured in Australian productions, especially amongst Sydney potters.

Editor's comments From TROVE:

The Bluebird Arts and Crafts shop Katoomba was operated by English migrants Mr and Mrs Hugh Smith who advertised in the Blue Mountains Advertiser from February 1951 (stocked the works of 4 Australian potteries) until March 1954 which may be the extent of newspaper digitisation and not the closure of the shop.

Mr Hugh Smith, proprietor aka 'lucky' Hugh Smith after a £6,000 lottery win in May 1952, said he hoped to set up a rubber manufacturing business with the capital.

On one piece of recognisable Beatty pottery are the initials "CGG".

Beatty pottery is often confused with Beauty, Beattrie (the Peoples Pottery book), and also BUNTY (rare- or a misreading - BEAUTY), WENDY & ARTA.

Geoff Ford *The Australian Pottery: The First 100 Years* mentions that ARTA operated from Bondi Junction, Sydney between 1954 until 1968.

25. Large Blackwood Comport.
c. 1900. Size: 25.8 x 29 cm. diam.

This large blackwood fruit bowl or comport has acquired a wonderful patina over its lifetime. It weighs 2.65 kg. The whole piece has been beautifully turned, with the rim of the bowl decorated with a carved frieze of stylized leaves, and the base featuring a circular egg-shaped moulding.