

Fourth Australiana Virtual Show and Tell Report

July 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.

FEEDBACK to australiana.queensland@gmail.com 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&T4, page 1, Item number 1) and the information will be passed on to the owner. When opportune (approximately mid-month) we will also circulate some items of feedback that add to the reports. If you have sent us something and it is not in this report, we will do our best to publish it in August.

Editors: David Bedford, Peter Lane & Richard Phillips



1. Two silver mugs with Australian and NZ association.

Left: child's silver mug, hallmarked for Birmingham 1877. Height 7.8 cm.

Right: child's silver mug, hallmarked for London 1890. Height 7.3 cm.

These two mugs represent the trans-Tasman family of Francis (Frank) Gellibrand Pogson (1842-1920) and his wife Laura Josephine (née Lubecki, ?-1927). Laura's parents had

migrated from England to NSW around 1840 and settled in Parramatta where her mother kept a school. They later went to Melbourne, and in the mid-1860s to Dunedin, NZ. Frank Pogson was from a farming family at Ouse in Tasmania, and with his brother George struck out to NZ in the early 1870s to take up sheep farming with their uncle's firm of Smith and Gellibrand at Cottesbrook Station in Otago. The families of Pogson and Lubecki were joined by the marriage of Frank and Laura at Dunedin in 1877, when Frank was running Barewood Station. On 9 November the following year their first child was born, Frank Lubecki Pogson.

The inclusion of the mother's family name can be explained because Laura Josephine Lubecki, who married Francis (Frank) Gellibrand Pogson, was the daughter of Princess Lubecki and Prince Alois Drucki de Lubecki (also given as Alois Konstantin Lubecki). Prince Lubecki had left his home country of Poland in 1831 as a result of Russian conflict, and married in England a Miss Duffus, shortly before they left for Australia. Although sometimes known as Princess Lubecki in the colonies, the former Miss Duffus was mostly known as Madame Lubecki.

Presumably in tribute to that lineage, young Frank was called Lubecki Pogson. Note that Francis (Frank) Gellibrand Pogson also carried a middle name in tribute to a relative, and in turn, his daughter Laura Gellibrand Pogson (of the silver mug) carried on the name. The Pogson and Gellibrand families were related, and both were well known in early Tasmania, and both represented in pastoral pursuits in NZ.

Frank Gellibrand went on to run a succession of highly regarded properties, culminating in the combined runs of Blackstone Hill and Highfield Stations in Central Otago, carrying over 40,000 prime merino sheep. He gained a high reputation for his skill and fairness as a property owner, so much so that when he sold his pastoral interests in 1891 his employees *...took this opportunity of showing their esteem by contributing among themselves and presenting Mr. Pogson's infant daughter with a most beautiful silver mug and a silver brooch.* The child Laura had been born a month previously, but sadly, died at Nelson two days before her third birthday.

Frank Lubecki Pogson was a natural athlete and a brilliant scholar, first at Nelson College in NZ, then progressing to Auckland University College where he gained his M.A. with honours in 1901. Studying at St John's College, Oxford, he won the Casberd scholarship in 1904, further honours in 1906, and then became Professor of Philosophy and Theology at Oxford. His family visited him there in 1904, with plans to stay in England for some time. By 1910 Frank Lubecki's star was rising, with acclamation for his masterly translations of contemporary French and German philosophers. Then on 6 November 1910, on an ascent of Mont Blanc, Frank died of exhaustion, exposure and oxygen deficiency. He was three days short of his thirty second birthday. His latest translation was in the press at the time, with his editor writing: *By his untimely death readers in the English tongue of the works of German and French scholars have lost a conscientious and scholarly translator...*

Frank Gellibrand Pogson was living in London when he died on 1st March 1920. In his obituary in the Hobart *Mercury*, he was referred to as *"...of Rotherwood, Ouse..."* The same newspaper later recorded the death in Adelaide, on 15 December 1927, of Laura Josephine *...beloved wife of the late Frank Gellibrand Pogson, of Rotherwood, Ouse.* It is likely that the surviving daughter of the family inherited the two silver cups, and they are still together in 2020.



**2. Farming at Highvale by Harry P. Cotterell (1892-1965/66).
1950s Oil on board. Size: 38 x 44 cm.**

This painting of Highvale, a farming community at the base of Mount Nebo and Mount Glorious was painted by Queensland artist Harry Prudencio Cotterell. The James Wieneke Collection of Photographs, John Oxley Library, State Library of Queensland, holds a photograph (ACC 7609) of Cotterell painting at Marburgh, Queensland c 1959.

Cotterell is a now forgotten figure. He was born in Bristol in south-west England in 1892 and during the first World War served in the Gloucestershire Yeomanry in the Middle East. After the war, he left England for Australia, where, according to family lore, he studied for a period at the Julian Ashton School in Sydney and mixed with a bohemian crowd in the Rocks. Subsequently, he moved to Brisbane where he and his wife Grace raised a family.

In 1927, Cotterell painted the scenery for the Brisbane Repertory Theatre's production of *Arms and the Man*, beginning a long association with the local theatre scene. In the years before the second World War he worked as a commercial artist with his own business (Cotterell & Co) at 32 Edward Street, creating advertisements and producing hand-drawn animations for advertising for the Wintergarden and the St James Theatres. This was done by drawing and painting on celluloid sheets (cels) which were laid over a static background drawing. In 1937 he was fined £2 and costs for engaging in 'sign-writers' work' outside the hours fixed by the Building Trades Award. In December 1941, he joined the Australian Army, serving as a Private in the Citizen Military Forces. During this time, he helped stage concert parties, designing and directing the production of scenery, drop curtains and back cloths. After his discharge in October 1944, he resumed work as a commercial artist and from the late 1940s, in company with Wilson Cooper, Charles Lancaster, Herbert Carstens and James Wieneke, he ventured from his home in Bardon (purchased with a deposit provided by close friend William Bustard) to regularly paint and sketch in the Marburg area, near Ipswich in south-east Queensland. During the 1950s, he was a strong supporter of Twelfth Night Theatre, helping with the sets and acting in productions, including a turn in 1950 as a 'genial' Banquo in *Macbeth* and a role in *Juno and the Paycock* (1954). Harry Cotterell's exhibition history is slight. In November 1924 he exhibited three oils *Realisation*, *Interior* and *Khalassa* with the Queensland Art Society. Thirty years later, he took part in a joint exhibition (with Charles Lancaster, Hubert Jarvis and Frank Sherrin) at the Moreton Galleries in Brisbane (1954).



3. Kookaburra Radiator Cap.

Maker: CEANDESS Ltd, Wolverhampton, UK. 1940s. Details. H: 9.1 cm.

Ceandess was founded in 1924 by Chilcot, Stephens & Scott and has been part of the UK Midlands metal engineering industry ever since. In the 1940's Ceandess developed a range of filler caps for the British motorcycle and car industries and continues to operate today producing filler caps and bases (<https://ceandess.online>).

It is unknown whether the cap was made for export to Australia to fit to a car here or whether for some reason an English car was fitted with an Australian Kookaburra cap. The owner would be pleased to have any specific information from motoring history enthusiasts.



ARGENT



4. Cased Société Impériale D'Acclimatation 1866 'gold' medal awarded to Mr Youl for importing salmon to Australia.

Whilst it was described as a gold award it was actually made of silver. Struck at the Paris Mint, Engraver Alphée Dubois (1831-1905). Size 5.0 cm.

The French Acclimatization Society was founded in 1854 by Isadore Geoffroy Saint-Hilaire and has gone under various name changes, today being known as the National Society for the Protection of Nature.

The recipient, Sir James Arndell Youl (1811-1904) was born at Parramatta, son of Rev. John Youl and his wife Jane, née Loder. In 1819 the family moved to Tasmania. Sir James was educated in England before he took over his father's property at Symmons Plains about 30 km south of Launceston. In 1839 he married Eliza, daughter of William Cox, the Surveyor-General of NSW 1810-1820. In 1854 they left Tasmania to live in England but maintained a lifelong association with Australia.

In 1860 James visited Tasmania and was a commissioner for the 1862 London International Exhibition, promoting Tasmanian timbers. He was also the secretary and treasurer of the Australian Association, founder and vice-president of the Colonial Society, and Agent General for Tasmania. Youl introduced trout and salmon to Australasian waters; earlier attempts in 1841 and 1852 had failed because of the difficulty of keeping fertilised fish eggs

alive under artificial conditions *en route* to Tasmania. His shipments in 1862 failed, and next year he directed experiments using ice-vaults. On 21 January 1864 the *Norfolk* left England carrying more than 100,000 salmon eggs packed in moss in the ship's ice-house. Ninety-one days later the first successful delivery of living fertilised eggs was made into Tasmanian hatcheries on the River Plenty. Victoria and New Zealand had supported the Tasmanian ventures and their rivers were also soon stocked. Youl received the above medal for salmon, described as a 'gold medal' – it was common practice to physically give a silver medal, and call it gold simply to acknowledge its status. He was created C.M.G. in 1874 and K.C.M.G. in 1891.



5. AN INCONSPICUOUS JAR.

Salt glazed bung jar, 1885-1889, 26 x 17.5 cm. Attributed to the Richmond Pottery, note the four clay pad marks to the rim and the interior Bristol glaze.

Base, note three clay pad marks and angled edge. Paper label, "Sutherland, Sandwich Pickle". Addendum to *Victoria's Earliest Potteries. Our Convict Era Potters*. By Gregory Hill. Self-published, 2019. Copies available: 'ghillpublications@hotmail.com'.

My first outing after the corona virus lockdown has come up trumps! The item – a simple, salt glazed bung jar with no markings commonly made in Australia from 1860 to 1890. I had stood in front of it, deliberating over whether there was enough reason to buy another brown pot. This example has slight differences to those usually found in Victoria, made by the Bendigo Pottery, Cornwell's Pottery or the Dahlke Filter and Pottery Works. These

differences could prove to be identifying features of another maker, something I am always on the lookout for. They are notably the recess below the rolled lip, used to keep string or some other tied restrictive material around a cloth/ muslin covering which seals the jar, and the sharpish point where the shoulder starts to curve away from the straight sided body.

I have just published a book on “Victoria’s Earliest Potteries,” which is mainly concerned with identifying this type of pottery, so I am keenly aware of it. Often these differences in manufacture come down to pottery made interstate or overseas and do not indicate a new local manufacturer. However, my interest was sustained by a paper label, which probably identifies the production of the article as post 1930 because of the vulnerability of time induced wear and tear. If this is the case it would place the jar outside the period I was hoping for.

The general condition of the label was almost too good, another cause for apprehension as reproduction of old Australian labels have been made over the last twenty years, giving enough time for some wear to appear. My suspicions abated as I read what I could of the label; ‘Sutherland / S&S /----- / SANDWICH PICKLE / MANUFACTURED BY / CREMORNE ST. RICHMOND VICTORIA.’

The pickle reference rang true as bung jars were often used for pickling but the important part was the address. This was one street away from Dover St. in Richmond which was where William Marshall’s Richmond Pottery(1855-1893) was located. If a pickle company needed pottery jars, where else would you buy them but from the pottery works behind your factory. The ducks were lining up, enough for me to buy the jar and its label, a genuine 135 year old survivor.

Once home I dived into the research and found that Sutherland and Sons had been making vinegar from 1885 to the late 1970s. However, pickles had been a major part of their business. Their first address had been Cremorne St. before expanding to new premises in Wellington St. in 1889 which are now heritage listed. The new research also presented some problems such as the Richmond Pottery relocating in 1872 but this was only 800 metres further away and hardly changed my reasoning. It also means that the jar was probably made between 1885 and 1889 as the second address is not mentioned on the label.

I also closely inspected the jar and found some other anomalies. The rim of the jar has been slightly distorted during firing which is not uncommon but rare to appear in the wares from Bendigo, Cornwell or Dahlke. This reinforced my original ideas about a different provenance. There is an angled bottom corner to the jar of 15 mm, which is quite large. Usually these are smaller or even rounded, giving a better shape and are used as a purchase point when drawing a piece of wire between the jar and the throwing wheel in order to separate them.

The jars are usually salt glazed inside and out but our example has a cream coloured Bristol glaze on the inside. Bendigo did this on their larger items such as water filters but it is yet another unusual feature. There are four circular marks on the rim and three under the base which are the remains of clay pads that separate the items from one another in the kiln. This was to stop the jar glazing itself to the shelf, on which it sat, or to any objects sitting on it. This method was typically used when salt glazing but such factors as number, size, shape of the blobs and their positioning are all characteristics which could point to future Richmond Pottery attributions.

After years of researching the Richmond Pottery and putting together a considered account of its workings and history in “Victoria’s Earliest Potteries,” I was unable to find a single piece of pottery made there. I think, I now can but it mightn’t be long before irrefutable evidence may appear. At least one of the houses that stands on the Richmond Pottery site is being sold and evidence suggests this often leads to demolition and new building which creates an opportunity to search the site. I will be very surprised if we didn’t find shards identical to my pickle jar and it would clearly justify the decision to buy another inconspicuous jar.



6. WWII Australian Coin Brooch, c 1944.

Centre, a 1944 Australian sixpence struck at San Francisco Mint, on both sides, 1942 Australian sixpences struck at the Denver Mint. Below a 1943 threepence struck at the Denver Mint. The top coins have been soldered together and onto a brass brooch clip and are linked by rings attached to a steel chain. Size of brooch 5.5 x 5.4cm.

The sixpences on the front of the brooch have the 1908 Coat of Arms of Australia and the words SIXPENCE ADVANCE AUSTRALIA mint mark [S or D] and the date. The Engraver was W.H.J. Blakemore. The 1908 Arms was replaced in 1912, however the 1908 Arms continued on all of George V silver coins. In 1938 when George VI’s reign began all but one of the designs changed, the two shillings updated to the 1912 Arms, but the sixpence kept the obsolete Arms, at the whim of the Lord Casey, and this outdated Arms continued until decimal currency began. The threepence has three wheat heads, with ribbon dividing the date, above AUSTRALIA and below THREE PENCE. Below the 9 in the date in minute letters K and below 3, the letter G the initials of the designer George Kruger Gray.



7. Staffordshire transfer printed earthenware saucer depicting St Andrews church, Hobart, circa 1866. The underside impressed symbol of an unknown pottery, the mark apparently a shell or anthemion. Diameter 15 cm.



Hand coloured lithograph of St. Andrew's Church, Hobart. H. G. Eaton (after T. Chapman), published by T. Bluett, Hobart 1844. 18.4 x 27.7 cm.

Courtesy National Library of Australia, ID 1857761.

On Thursday 7 February 1867 the assembled congregation of St Andrew's church in Bathurst Street, Hobart, sat down to a tea meeting in the church schoolroom. The occasion

was the first use of their newly arrived set of crockery, freshly landed from the *Witch of the Tees*. Almost a year earlier in an appeal to their wealthy member and benefactor John Walker (1799-1874), signed by about sixty parishioners, the church had asked him to order while he was in England "... a full set of crockery from one of the Staffordshire Potteries for the use of the social tea meetings in connection with the Sunday-school, the bible class, and congregation."

The church members were very specific in their request: "Our wish would be that it should be of a pattern drawn and prepared on purpose, with a picture of the church in the centre, and a circumscription bearing the name of the church and that they were presented by yourself. We enclose a photograph of St. Andrew's and a list of articles that we think might comprise the set." Leaving nothing to chance, the members then went on to enumerate the components, amounting to almost a thousand items, and ranging from cups, saucers and small plates (20 dozen of each), cake plates (6 dozen), and milk jugs, slop basins, tea pots and sugar basins (3 dozen of each). Their faith in John Walker was justified, and the only casualty in the consignment was a broken small plate.

Initially established in 1824, the present church in Bathurst Street was built in Early Gothic style 1834-36, of stone and with a slate roof. It was recorded in Thomas Chapman's *Six Views of Hobart Town*, a small publication of lithographs after Chapman by Henry Eaton, printed and published by Thomas Bluett at Hobart in 1844.

John Walker, a Scot, had arrived in Hobart in September 1822, aged in his early twenties. Although he claimed to be "penniless and unfriended", within a month he had a government appointment, and the following year was granted 200 acres of land. Soon afterwards he built a mill at Richmond, and with the advantage of assigned convict labour and then a larger land grant his wealth and investments rapidly increased. Credited with introducing steam power to Tasmania, he opened a brewery and engaged in whaling, shipping and insurance. Active in supporting religion, as a politician, and encouraging emigration from Scotland, he travelled to Britain several times, and on three occasions was shipwrecked.



8. Australian cedar and other timbers miniature chest of drawers.

c. 1860-80. Cedar carcass and drawer construction, the face veneered and inlaid with an ornate conifer veneer (unconfirmed species) to all front faces, and (probably) Black Bean string inlay banding to centre drawer, (possibly) Blackwood crossbanding to the drawers an original aged finish. Size: 52 x 45 x 30 cm.

This veneered and inlaid miniature chest has black Japanned full barley twist columns, knobs and turned feet. The black colouration may reflect the fashion introduced to dress, decoration and furniture after the death of Queen Victoria's consort Prince Albert in 1861. This is clearly a high-quality cabinetmakers construction, so was most likely a sales sample item rather than an apprentice piece.

It is difficult, perhaps impossible, to critically identify veneers and inlays from a superficial examination, unless they are distinctive species. The Black Bean and Blackwood recognition identifications have been by an experienced botanist, but nothing can be absolutely certain. The coniferous veneer is much more difficult because so many species produce such similar ornate timber. This could be a burl of an Australian kauri, a NZ Kauri (imported to Australia), an Australian *Podocarpus* species or of one of our Australian cypress pines. Only destructive wood technological examination would give some indication – but not necessarily definition because of the very similar characteristics of many timbers. In the case of such an intact and original item it is not worth causing any damage, it is just enough to know “It's Australian”. The carcass timber clearly indicates an Australian manufacture.

The owner believes the piece has been in private possession in a south-east Queensland family for at least the past 60 years but little more is known about its story.

The owner would be keen to hear any members' observations.

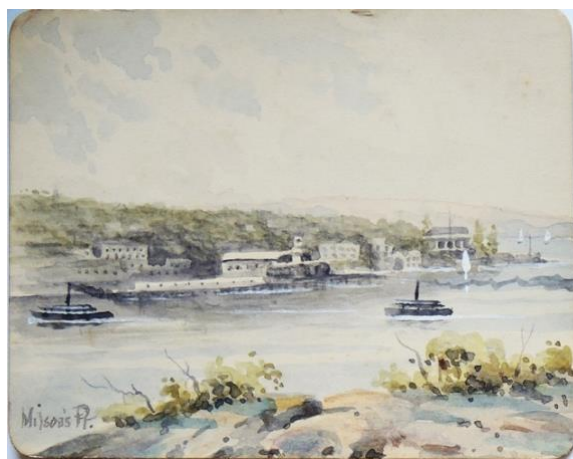


9 & 10. Two miniature beds (photographs not to scale).

Both beds show characteristics of mid-C19th design. Size: Farmhouse, low four-post bed: 37.5 h x 69.5 long x 37.5 wide, cm. Four post bed: 46 h x 52 long x 35.5 wide, cm.

The beds appear to be either sales samples (for travelling salesmen), made for a doll's house or as children's toys. The cedar farm house bed has more substantial section sizes than the four-post bed.

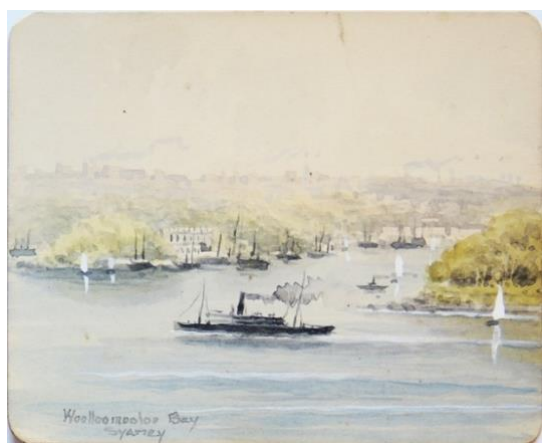
Miniature furniture examples of beds are relatively rare and highly collectable. Any members with specific expertise on miniature Australian furniture are invited to contribute their knowledge.



1



2



3



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11 - 14. Four examples from a set of 35 painted scenes on white cards.

Late C19th. Artist – attributed to Lewis or Sophia Steffanoni. Size: 9 x 11.5 cm.

These were a gift to the owner's husband's grandfather, probably in the 1950s or 1960s. They appear to be water colour sketches, heightened with white. A couple of years ago the owner was reading an old copy of the *Antique Collector* magazine, 43rd edition, and came across an article titled *Lewis Steffanoni* by Annette Butterfield. It was obvious that the coloured photo on page 60 of that article illustrated sketches the same as these; the style, the size, writing of the titles and the centre image "Cathedral Rock, Kiama" is very similar to one above. The owner tried to contact Annette Butterfield but she was deceased.

In her article Butterfield wrote that the image she illustrated shows "examples of his art work for use within the illuminated addresses" that his firm "Reading, Steffanoni & Son" ran from their premises at 92-94 Market St Sydney. Lewis Steffanoni died in 1880, and it would seem from the article that his death marked the closure of the shop and the end of the production of illuminated addresses. However, his daughter Sophie Steffanoni (1873-1906), through the researches of Annette Butterfield (her great-niece) has now received recognition as a painter of note in her own right. The family items illustrated in the *Antique Collector* came from Butterfield's family's collection; it would be interesting to know whether these watercolour sketches are now thought to be by Lewis or Sophia, and whether they were in fact intended for use in illuminated addresses, or simply *plein air* sketches by a talented female artist.



15. Chinaware memorabilia celebrating the opening of Parliament House, 1927.

Tea cup 7 cm x 8.3 cm diam., and side plate 15.2 cm diam.

Provisional Parliament House in Canberra was opened on 9 May, 1927 when the Duke of York (later King George VI) used a gold key to open its doors. It is now referred to as Old Parliament House and The Museum of Australian Democracy is located within it. Provisional Parliament House was designed by John Smith Murdoch, the first Commonwealth

government architect. He was asked to design a “provisional” building intended to serve as a parliament for 50 years. Murdoch worked with the Stripped Classical style, common in government buildings in the 1920s and 1930s. To understand this style, imagine a classical or neo-classical building like the Parthenon or the British Library and then strip away all the ornate detail and embellishments.

A wide range of memorabilia was produced to mark this auspicious event. Australian and English chinaware manufacturers were amongst the many types of providers of memorabilia. Of the English chinaware businesses, Aynsley in particular was commissioned to produce a range of items. However, Shelley also made wares expressly for several Canberra businesses to sell.

This white fine bone china tea cup and side plate, presumably part of a three-piece set, were made by Shelley expressly for E. & C. Chandler of Kingston, ACT. Mr and Mrs Chandler had a shop in Kennedy Street, Kingston selling a broad variety of chinaware, cutlery, jewellery and suchlike, both locally made and imported. The cup is similar to the Shelley Richmond (Nipped Rim) style.

The decorative design is unique and subtle. The view of Parliament House is oblique rather than direct with the foreground of a leafy tree and the Parliamentary lawn adding gentle green hues. Very subtle light blue sky appears above a white cloud effect. Designs on other sets of chinaware depict Parliament House from a position directly in front, with or without a kangaroo and flags, and no softening of the image by the incorporation of trees or lawn. While the saucer in this set has not survived the 93 years, the two remaining items are in very fine condition, with no cracking or crazing and no deterioration of the gold trimming, the scene of Parliament House or the wording.

Mr J.W. Prowse, stationer of Eastlake, also commissioned Shelley. The Company expressly made for Prowse a range of fluted tea cups with saucers and side plates; the decoration being the Speaker of the House of Representatives’ Chair. An example of this commission is held in the Collection of the National Museum of Australia.

E. & C. Chandler

In their advertisement on page 4 of The Canberra Times on 27 January 1954 the Chandlers state that they “are again pleased to announce a splendid range of Imported and Australian mementoes, to mark the visit of Queen Elizabeth and the Duke of Edinburgh.” Again, they found a niche market of buyers interested in memorabilia associated with royalty and special events, just as they had in 1927.

35 years after the 1927 Parliament House celebrations, in an advertisement on page 22 of The Canberra Football Record on 15 September 1962, the business, E. & C. Chandler of Kingston, claimed to be Canberra’s Oldest Established Jewellers.



16 & 17. Opening of Federal Parliament House Canberra: souvenir white china cup and saucer made by Aynsley.

May 1927, cup height 7cm, saucer diameter 14cm.

The cup and saucer maker Aynsley was founded in 1775 by John Aynsley, in Staffordshire, and the firm specialised in commemorative wares. In 1970 the company was taken over by Waterford and renamed Aynsley China Ltd and later changed hands a number of times, with the pottery factory closing in 2014.

The small paint marks were made by a particular decorator responsible for that item - so that the factory would know who did the decoration - either in case it was being paid for as piecework, or for checking the quality of the work.

The commemorative souvenir cup and saucer was originally sold throughout Australia in May 1927 for 4/6, and by June the following year when the euphoria for this major event died down, some retailers reduced their price to 1/6, along with similar bone china souvenirs.



18. Cherry and Sons wooden butter churn, c late 19th C.
Size: 42 x 39 x 28 cm and weight 8 kg.

Turning the crank handle made the internal paddles revolve, agitating the separated cream to form butter.

Cherry and Sons was formed by Edward Cherry (1830-1910), who together with his wife Anne, emigrated from England in 1855 and set up a workshop in Gisborne in Victoria. They continued well into the 20th century, making amongst other things, items for cheese production and wooden telephone boxes. They were one of the largest employers in Gisborne.



19. Mid Nineteenth Century Cricket Themed Belt Buckle [obverse and reverse].
Metal: Brass or copper alloy. Size 6.5cm across, and 5.2cm top to bottom.

The owner of this item writes “This item was found in the bush near Canberra in early 2020. It is made of pressed metal, with the exact negative features of the positive face on the underside. The image on the right is the underside of the buckle, with the bent over flap, originally holding the Indian elastic rubber and cotton strap in place. Given it has been in the bush, possibly for 100 years or so, it is in pretty good condition, though you can make out a little green corrosion on the face.”

The finder initially thought the object was reminiscent of Kerry Packer’s 1980’s World Series cricket motif, but this item has been dated to “1865 plus or minus 5 years” according to the Australian authority on these items, Brian Meilak. They were at the height of fashion in the 1860’s and were English made. Numerous illustrations of cricket teams of the time attest to their popularity.

Interested readers who wish to know more about buckles can find Brian Meilak’s e-book on the subject on the internet: a search ‘thebucklebook’ will pick it up. It’s a large document – too big for a web browser, so you’ll need to manually download it. Brian advises the best

match for this find that he knows to exist was made by a mudlarker some years ago on the Thames in England. [Mudlarkers are people who scour the tidal reaches of the Thames, looking for historic artefacts – coins, pottery, jewellery, clay tobacco pipes, buckles etc].



**20. Ancient Order of Foresters, Court Happy Home, medallion
for William Cornish, 1859, Hindmarsh, SA.**

Gilt *cliché* set in a sterling silver frame with glass over the medal, size 80 x 80 mm. Identical and similar Foresters medallions were produced and sold throughout the world well into the 19th century. The engraved reverse of the medals reveal the details of who gave them, the recipient's name, the date, and reason presented.

Inscribed on reverse: Presented by the Officers and Brothers of Court Happy Home, No. 2304, of the Ancient Order of Foresters, to P.C.R. Wm. Cornish, for the valuable services rendered by him to the Court for the last four years. Hindmarsh July 2nd 1859

Stamped: ADL, lion passant (assay mark), leopard head (London), date letter 'b' (1857), head of Queen Victoria (duty mark).

cliché maker: unknown.

Silver frame maker: 'ADL' Abraham David Loewenstark (C.1818-1884) a London silversmith, who came to England from Cracow and was naturalized on 6 May 1848. He married Sarah (?) circa 1850. Loewenstark first registered his mark at the London Assay Office in November 1845.

Inscription engraved in SA, possibly by Joshua Payne, the die engraver of the 1852 Adelaide Assay Office pounds, but there were several competent engravers in Adelaide around then, and it could have been any one of them.

The Ancient Order of Foresters was established to help the poor and needy in 1834 in Leeds, England; in 1847 the first SA Court was established, and the Court Happy Home in 1850.

The recipient's obituary published in the Express and Telegraph (Adelaide) 16 October 1899 reads (in part):

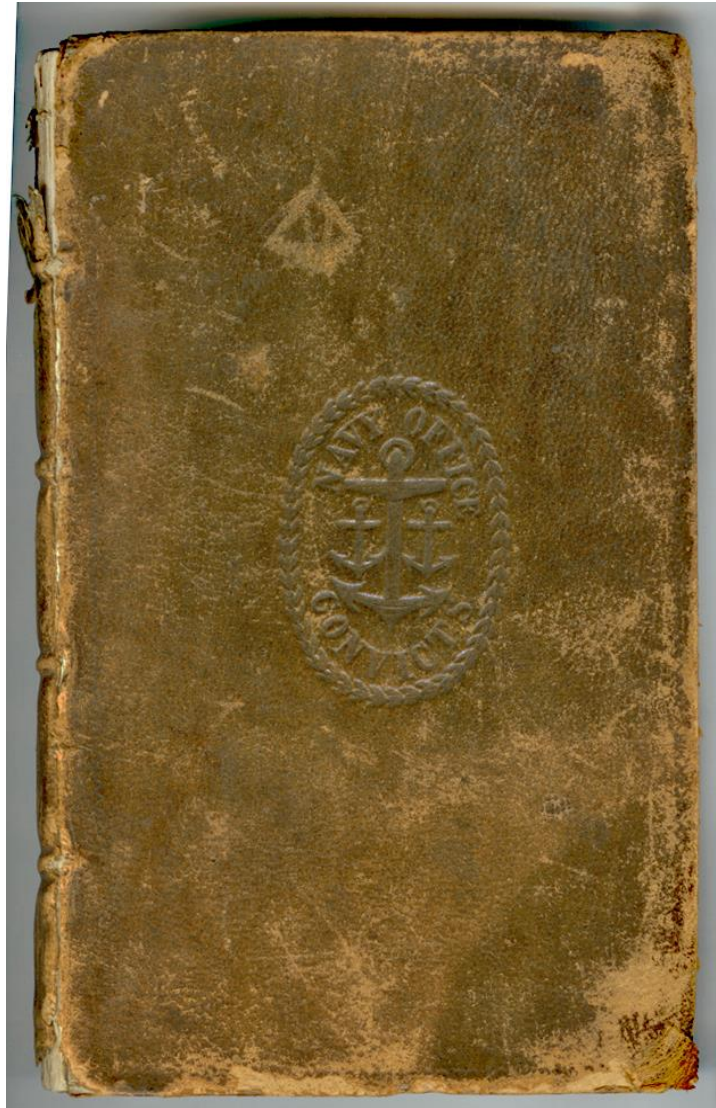
On Sunday afternoon Mr. William Westlake Cornish, an old colonist, died at Robert Street, Hindmarsh at the age of 81 years. He was born at Launceston, Cornwall, and arrived in South Australia in the *Lereza*, May 3, 1847. On the discovery of gold in Victoria he proceeded thither, and was fairly successful. For some time, he resided in Adelaide, where he followed his occupation as a blacksmith, and in 1853 he settled at Hindmarsh, where he since continued to live. ... He was a member of the Hindmarsh Cemetery sub-trust ..., and of Court Happy Home, I.O.F., 46 years, and he was a P.D.C.R. of that order. He took an active interest in local matters at Hindmarsh although he did not fill any public position...



21. Australian gold-bearing stone in a gold mount.

C 1900. – Marked WENDT under 9mm wide hinge to rear (partly obscured by later gold solder repair), elongated oval-shaped, gold-bearing quartz with twisted gold ribbon around a finely beaded rim. Size: 2.4 x 4.2 x .8 cm.

This is a simple and elegant piece of goldfields jewellery. The WENDT mark under the hinge of the pin is the mark of JM Wendt of Adelaide. JM Wendt began work in Adelaide in 1854 and his firm continued well into the C20th. The mark on this piece, simply WENDT, seems to be associated with the 1890-1910 period. However, the owner would be pleased to receive better information in regard to the dating of Wendt jewellery, if it is known.



St. David's Boy's School
Hobart.

22. Naval Office Convicts Bible published by Oxford University Press, 1842.

The Bible has a cover of brown leather with a crest comprising one central and two flanking anchors inside an oval shape with the words 'Navy Office' above and 'Convicts' below. On the front page in ink 'St David's Boy's School Hobart'.

Size: 12 x 19 cm.

The private owner of the Bible consulted John Shepherd, a Ph.D. Candidate from the University of Tasmania, who is studying convict literacy, for his thoughts on the book, Mr Shepherd answered:

This is very likely a Bible from a convict vessel to Van Diemen's Land, 1842-1853, although it is difficult to say which one. The embossing on the front is fairly definitive [standard].

A Chaplain accompanied each vessel, whom I believe was paid by the Admiralty. The Chaplain was responsible for conducting religious services but he usually oversaw the school on board each vessel also and kept records on the progress of convicts. Whether the Bible was personally issued to the Chaplain is difficult to say. Some Chaplains were ordained, others were trainees.

Each vessel carried with it a library, or stock of books. These were usually religious in nature and Bibles and other religious tracts featured prominently. Sourcing enough books was a constant problem for the Surgeon Superintendent. It is possible that some books came from the Admiralty. Other books were supplied by religious societies in Britain who were sympathetic to the idea of reforming criminal minds. Some Surgeons, such as Dr Browning, were members of these groups and solicited donations. The Elizabeth Fry Society also donated books to women's transports. The British and Foreign Bible Society probably also donated books.

What is certain is that there were not enough Bibles for convicts to receive one each. Schools were divided into divisions and then sub-classes according to ability. In a vessel of 300 convicts, there may have been 20 Bibles at a guess. Some convicts carried their own Bible from home. These were sometimes departing gifts from their family.

What became of these Bibles supplied to the vessels? There was a shortage to start with so Bibles did not go to waste. Sometimes well-conducted convicts at sea were presented with a Bible at Hobart Town as a mark of their good behaviour. Other Bibles and books were given to Probation Stations. Some, but not all, had libraries and schoolmasters. This repurposing of Bibles into use at colonial institutions is particularly relevant to this Bible which according to the inscription, was used at a boys' institution c.40 years later.

Between the book arriving in Hobart and the Bible being used at the boy's school its history is speculative. One likely scenario is that it was presented to St David's Church, which in August 1842 became a Cathedral – the year the Bible was published. The current Cathedral was built on the same site in 1868 and the foundation stone was laid on 8 January that year by HRH Prince Alfred the Duke of Edinburgh.

Mrs Chris Edwards, the Archivist at St David's states that:

St David's School was a parish school set up by the Cathedral to cater for the boys whose families lived in a very poor area of Hobart, known in those times as Wapping. It started out as a Sunday school, set up in about 1865 and grew into a parish school. By 1909 the school had 100 boys enrolled. In 1909 the state offered free education to all, and the school was closed in 1913.

The Bible is privately owned by a member of the Society but has been on display at the NMA for over a decade and will remain on view for at least another two years.



23 – 29. WWII Australian Red Cross Prisoner of War appeal and collector's badges. Plastic coated paper badges, 2.5 x 3.5 cm, tin and celluloid badges, diameter of shilling 2.5 cm 6d, 2.0 cm and a collector's enamel badge, made by Amor of Sydney, seller no. 10733, 3.3 x 2.1 cm.

The Australian Red Cross Prisoner of War Department was established in July 1916, to give information on missing soldiers and to provide some comforts for prisoners. Fund raising badges were sold during the two World Wars, and the above examples are from the World War II era.

During World War II just about every suburb and town in Australia had a branch of the Red Cross. Their aim was to support our POWs with food and medical parcels. They regularly held fairs and sold badges on street corners to raise money. One street Red Cross collector was Mrs D Stock of Victor Harbor in South Australia. Every Friday and Saturday while wearing her Red Cross Collector's badge, Mrs Stock was accompanied by her silky hair terrier called Kitchie. The dog would be wrapped in a blue rug, with collection tins attached to each side of her body, and would sit up in a begging position when someone walked past. It was a highly successful method of fund raising, as Mrs Stock had raised £120 by October 1942.

The money to buy food and supplies was sent mainly to Canada, where they processed and packaged supplies and forwarded them to POW camps in Europe. Parcels destined to go to POWs in Japanese camps were processed in Australia.



A



B



C

30 – 35. Gnomes Unknown.

Attempting to identify post-World War II pottery featuring gnomes: Calling all owners of labelled examples of gnome pottery for assistance.

Glenn Cooke writes: I have been researching the context of Harvey School ceramics for decades and am fully aware that unknown pieces, no matter how unlikely, cluster around a known name. This is also apparent in identifying Australian post-World War Two pottery made in Sydney that incorporates figures of gnomes. Let me begin my assessment by establishing if there are common or linked characteristics of a group of such unmarked ceramics.

The low bowl of A shows alternating patches of green and red glazes as does B the log vase with the reclining gnome (which is found in two sizes). When you compare a separate gnome-frog with a tree-stump vase and its accompanying gnomes you can clearly see the use of the same green and red glazes and even more distinctively the inky-blue of the gnomes' coat which may also be seen on the coat of the reclining gnome.



D

This gnome and frog ashtray (D) are clearly of the same ilk as the trough vase B (although it is now the gnome's breeches that are inky-blue) but I would draw your attention to the gum-leaves and nuts on this and the tree-stump vase: they are quite thickly modelled and applied directly to the surfaces, with veins lightly incised. The small round balls at their centres have the merest indentation to suggest gum-nuts. The clay body of each of these four pieces has a slight greyish tinge and a noticeable weight so I think that they clearly present as being from the same source.

I have harvested the suggested origins of these items from the Facebook collectors group 'Everything Australian Pottery. Beatty (discussed in an earlier post) has been suggested as the origin of the log vase and there is a slight connection in the use of incised lines to suggest

bark but the modelling of gum nuts and leaves is pretty basic and not as well executed. More telling though is the slip-casting of the Beatty pieces which is quite thin and has a pronounced lip at the rim. In contrast the modelling of the frog in the above examples is greatly superior to the lumpish Beatty version.



The Delamere Pottery which was established by Johnson Bros in Leichhardt Sydney in 1947 has been suggested as the maker of the circular bowl with the gnome frog (D). I am not aware of a similar gnome in Delamere's output but we can compare log vases with accompanying frogs as on the example shown as E — the finely mottle red/green glaze is distinctive to the pottery. This detail (F) shows that the hind legs of the frog are treated as a continuous shape whereas the other frog under question (image G, close up of item B) shows that the limbs are differentiated and there is a distinct line along the spine. Another difference: the growth-rings of the log are simply concentric circles.



Gloria May's Wendy Art Pottery (1939 – 1958) at Five Dock has been suggested as the maker of the tree stump vase (H) but you only have to compare the glazes of a representative example shown here (identified by a foil label) to see that they are totally unlike.

As such, the maker of the five pieces I have been discussing is yet to be identified. I remain hopeful one bearing a label will appear and would be very pleased to hear from anyone who has such a labelled piece.

There are other unidentified gnome pieces of course. The reclining gnome at the base of the mushroom vase in the Arta group is different in several details to the reclining gnomes mentioned here, most obviously in the small gap between the gnome's knees.