

Australiana

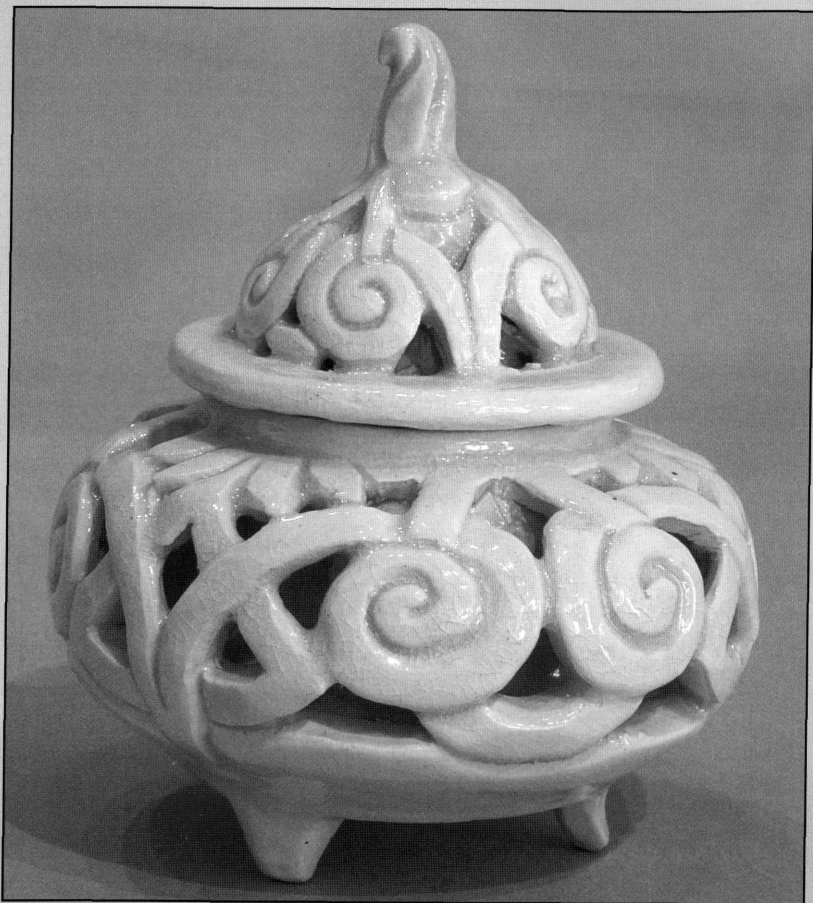
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Australiana

May 2005 Vol. 27 No. 2 ISSN 0814-107X

The Australiana Society

www.australiana.org

info@australiana.org

ABN 13 402 033 474

Australiana, the magazine of The Australiana Society Inc., is published in February, May, August and November.

Editors: Kevin Fahy AM and John Wade

Subscriptions 2005

Household\$55
Institutions\$60
Life\$550

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Printers: Halkeas Printing

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COVER: [Detail] Sampson Smith (attributed), Staffordshire, *Sir. R. Tichborne*, earthenware c. 1870-75, h 37 cm.
The Australiana Fund see pages 23-26.

A certificate from the Agricultural Society of New South Wales

LES CARLISLE

The Agricultural Society of New South Wales had its beginnings at Parramatta in 1822, holding exhibitions through to 1836 when lack of interest forced its demise. Renewed interest in 1857 gave promise for its rebirth at the Parramatta site but with the appointment in June 1868 of Mr Jules Joubert as secretary, calls were made for a move to a city location. The Cleveland Paddocks fronting Cleveland Street near the Redfern rail terminus was selected as the new venue, later to be known as Prince Alfred Park.

Major reorganising and construction of the new site prevented a show in 1868, although the Society did become involved in the Exhibition held by the Horticultural Society held at the Botanical Gardens, celebrating the visit of HRH Prince Alfred, Duke of Edinburgh to Sydney.

In 1869 the Society used the Cleveland Street site for the first time with many hurriedly erected stalls and a number of pavilions. The Arts and Crafts displays were displayed in the adjacent Cleveland Street Public School buildings.

Negotiations in 1869 with the City Council for the right to build something more permanent reached agreement, the erection of which was completed by 1 April 1870. With a more definite future, membership began to increase. During the Parramatta to Sydney era, a number of prize winning awards were given in the form of medals, sovereigns, certificates and even guano! The 1867 show prize schedule offered the winners choice of a medal or a quantity of guano fertiliser.

From 1869, the title of 'Metropolitan Intercolonial Exhibition' was adopted at Prince Alfred Park. When the Society moved again in 1882 to the Moore Park site, the name changed to just 'Metropolitan Exhibition' for a time.

Although many medals, certificates and cups were awarded in those early years



the survival rate has not been great, particularly of certificates. Often printed on semi-card material, they were very moisture prone, leading to rapid deterioration and therefore leaving few still in existence.

The certificate shown is from the 1889 Metropolitan Exhibition awarded to C. Houghton of Richmond as First Prize for a bay horse, *Quickstep*. The coloured lithograph measuring 300 x 400mm is signed by the President, Sir John

Robertson, and Secretary Frederick Webster. Printed by 'Gibbs, Shallard & Co., ... Printers, 84a Pitt Street, Sydney', the artist's initials 'H A B Del. et Litho.' appear above the printer's name.

Les Carlisle is a well-known numismatist and is working on a revision of his book *Australian Commemorative Medals and Medalets from 1788*, published in 1983.

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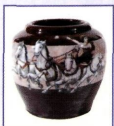
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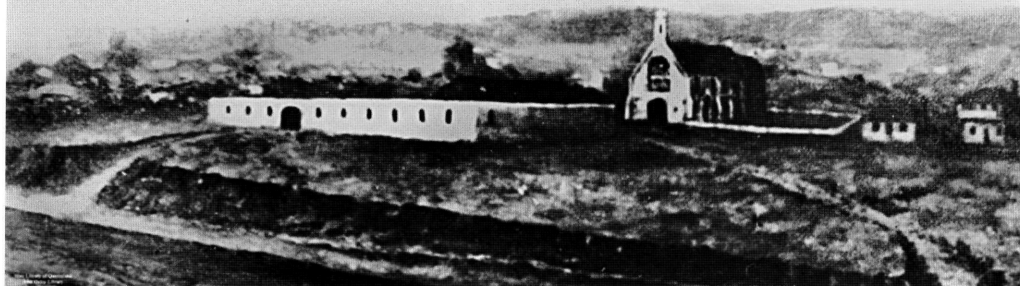
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Plate 1. *St Stephen's Church and the Police Station, Brisbane*, painting signed by J. James. Photograph in Collection: John Oxley Library, State Library of Queensland.



Two paintings of Brisbane c.1860 ?

JOHN STEELE

A naïve artist signing as 'J. James' painted two landscape views of early Brisbane purporting to represent the period around 1860. Although the originals have not been traced, black-and-white photographs of the paintings have been in the collections of the John Oxley Library, the Royal Historical Society of Queensland and the Brisbane City Council since the 1950s or earlier (plates 1 and 2).

The paintings have sometimes been regarded as primary historical sources; however the internal and external evidence point compellingly to at least one of these paintings being an artist's impression of the 1860s, based on photographs taken between 1888 and 1896.

The subjects

The subjects of both paintings are churches and their neighbouring buildings:

■ The first St John's Church,

Elizabeth Street (plate 1)

Opened for worship on Sunday 12 May 1850;

it still stands next to the Cathedral of St Stephen. The design of the church is attributed to A.W.N. Pugin (1812-52). The large walled compound to the left of the painting is the Police Station (formerly the Female Factory of convict days), where the General Post Office now stands, and the street in the foreground is Queen Street. This painting, if painted from life, would be considered a very early view of the church, and some authors have represented it as such.¹

■ The first St John's Church in Queen Street (plate 2)

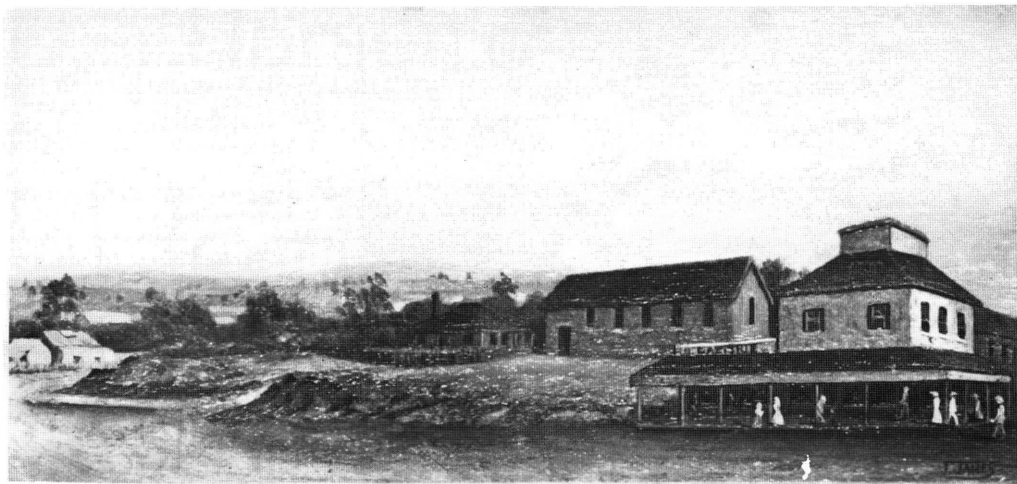
This was a brick hut built by convicts c.1825. The painting by James shows how it appeared after the door and windows of the building had been modified for use as a church. To the left of the church, the painting shows a house, the river and a cottage and shed near the riverbank on North Quay. To the right of the church, on the corner of Queen Street and George Street, is a curious building erected in 1857 and referred to as 'The Treasury', of which more later. None of these buildings survives. This painting, if painted from life c.1860, would be considered an important historical source.

The artist J. James

The artist has inscribed his name on both paintings at lower right in a distinctive rectangular frame in which the 'J' and the 'S' form the ends of the rectangle. His medium seems to be oils. He appears not to have exhibited in fine art exhibitions in Brisbane in the period 1884-1916.²

Professional artists were few in Brisbane in the period 1860-90. Artists were known as 'painters' and were listed in directories along with other painters, glaziers, paperhangers and decorators. The name 'John James, painter' appears in *Queensland Post Office Directories* from the earliest issue dated 1868 until 1892-93, at which date he ceased to be styled 'painter' and soon vanished from the scene. The names John James Junior and J. James, painters, also appear in the *Directories*, usually at the same addresses. It is arguable that they were father and son who shared the same address at Spring Hill until 1878-79, after which one stayed at 106 Boundary Street (near Little Edward Street) while the other moved between other addresses.

Glenn Cooke, Research Curator at the Queensland Art Gallery, has provided



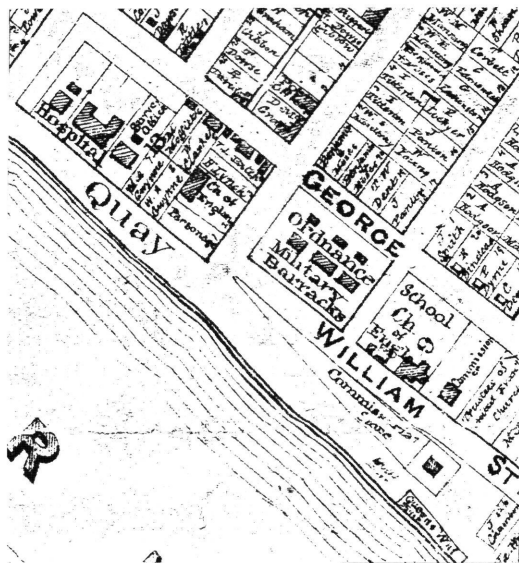
information on just such a family. John James (1819-99) was a house painter who migrated from Ireland to Port Phillip in 1839 and married Isabella McMaster, a midwife, in 1846. The family moved to Brisbane c.1860-61. Their third child John Jr (1852-1935) became a house painter and a successful artist whose works included landscapes. He married Annie Jane Hughes in 1880. John and Isabella were buried at Toowong Cemetery, Brisbane; John Jr and Annie were buried at Balmoral Cemetery, Brisbane.

Provenance of the photographs of the paintings

A photograph of James's painting of St Stephen's was donated to the Royal Historical Society of Queensland in 1955 by Mr R.J. Betzel (possibly the Mayor of Bowen). In the same folder,⁵ an undated cutting from *The Courier-Mail* says 'Mr E.M. Jack is the owner of this picture'. The brothers Eustace Morrison Jack (1870-1962) and Stephen Wellstood Jack (1873-) had arrived in Brisbane from England with their widowed mother in 1886. Eustace was employed for over 30 years in the Engineering Branch of the Post and Telegraph Department, retiring in 1934; he died in 1962. Stephen worked in retail shops; on retiring in 1932 he joined the Queensland Historical Society, collecting and donating historical photographs and books for their museum. In 1948-50 he donated or willed his books of historical cuttings and his photograph albums to the John Oxley Memorial Library.⁶ The photograph of St Stephen's takes pride of place in S.W. Jack's photo album no. 1⁷ and is available on the web at the State Library

Plate 2.
St John's Church
and the Treasury,
Brisbane,
painting signed
by J. James.
Photograph in
Collection:
John Oxley Library,
State Library of
Queensland

Plate 3. Detail from
Plan of the Town
and Environs
of Brisbane, County
of Stanley NSW
1858 signed
by A.C. Gregory,
Surveyor-General.
Note outlines
of buildings.
North is at the top



of Queensland's 'Picture Queensland'.⁶

The photograph of James's painting of St John's is in S.W. Jack's photo album no. 1 entitled 'First St John's and first Treasury'.⁷ On the web, the image is at the Brisbane City Council Library Services Catalogue.⁸

The site of St Stephen's Church

Denis W. Martin describes the site and says that the Catholic Church applied for the site in 1845, and received it in 1848 for the erection of a church, school and minister's dwelling. Work

was in progress in 1849 and the stonework for the church was completed by May 1850.⁹

The painting resembles a detail from a well-known panorama taken from the windmill in 1862 including a cottage and a two-storey building to the right of the church.¹⁰ Martin identified the cottage with the school, but the cottage shown in the panorama was outside the church compound and on the Elizabeth Street frontage, whereas the land granted for the school was on Charlotte Street at the rear

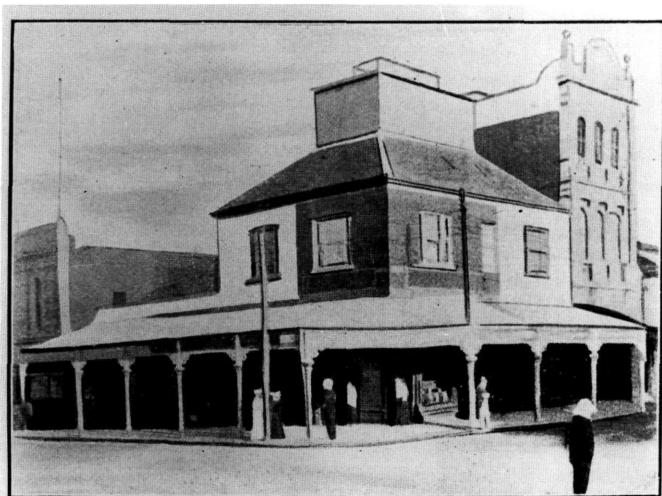


Plate 4. The corner of Queen and George Streets c.1888-89. Photograph, Collection: John Oxley Library, State Library of Queensland.

Plate 5. Detail of James's lettering on pediment (plate 2).

of the church land. The painting lacks some buildings and earthworks shown in the 1862 photograph, but we should not dismiss the suggestion that the painting was derived from the photograph, and studies of the other James painting will confirm this hypothesis.

The site of St John's Church

St John's Church had formed part of the brick Soldiers' Barracks compound in the 1820s and was converted into a carpenter's shop when the compound became the Lumber Yard of the 1830s.¹⁷ When the Penal Settlement closed in 1839, the old convict-built buildings fell into decay.

Bishop Broughton applied for exclusive use of 'a ruinous building attached to the lumber yard at Brisbane Town' in 1843 and permission was granted. After renovations that included narrow windows with gothic tracery, the building was licensed for worship in January 1844.¹²

A new St John's church designed by Edmund Blacket was opened in William Street in 1854, with a new parsonage alongside. Published plans of the Town of Brisbane in 1857-1861 denote the site of the former St John's as 'Church of

England School' and the allotment between this and North Quay as 'Episcopal Parsonage' or 'Parsonage'.¹³

The painting is perhaps the only record of the actual existence of a parsonage on North Quay. It may well have served as a residence for teachers from 1854 onwards. *Pugh's Moreton Bay Almanac* (1859) lists St John's Church of England School with teachers Mr and Mrs Bleach. However, while some of the plans of Brisbane in 1857-1861 show crude outlines of buildings in Queen, George and William Streets and in North Quay, none shows a building on the North Quay allotment (plate 3). A new school was later erected on the George Street side of the new St John's site and that was demolished c.1905.¹⁴

Meanwhile in 1877-78, the imposing Smith's Buildings were erected on the North Quay corner.¹⁵ Smith's Buildings (later known as the Longreach Hotel), the old St John's and the former Treasury are seen in Clarkson's *Balloon View of Brisbane* of 1888. The old St John's survived until 1896.¹⁶ The church owned the land until at least 1899 when it came under the control of the Lesser Chapter of St John's Cathedral.¹⁷

The Treasury

It turns out that the date of the painting is discerned by detailing the history of The Treasury. Prominently situated on the south-western corner of Queen and George Streets, it was erected by Dr Hugh Bell as his residence, and the turret was described as an observation tower.¹⁸ Dr Bell operated at the Brisbane Hospital in 1851-78. The Hospital relocated from North Quay to Bowen Hills (now Herston) in 1867.¹⁹ 'Dr Bell M.D., J.P., Surgeon' had rooms in Adelaide Street in 1874.²⁰

Dr Bell advertised his residence for lease between 1859 and its demolition in 1906. During its life it was used as the Treasury Building, Treasury Hotel, Assembly Hotel and for various commercial purposes.²¹

Pugh's Moreton Bay Almanac for 1859 shows that 'The Treasury, Office' was located in the 'Late Military Barracks', in William Street. But the Treasury Office moved soon after the proclamation of the new colony in December 1859, for *The Moreton Bay Courier*, 2 February 1860, records that Dr Hugh Bell's brick home was rented for the Colonial Treasurer and the Crown Solicitor. Its use as the Treasury is verified in a Survey Plan of 1861²² and more specifically as the 'Queensland Colonial Treasury' in the index to Thomas Ham's plan of Brisbane, 1863.²³

A writer in 1925 describing George Street in the 1860s listed 'Tom Gray's bootshop', and next to that 'The Treasury Hotel was up on a hill on the same spot as Smith's jeweller's, on the corner of Queen and George Streets. I think it was kept by Polly Barter'.²⁴ Mary Ann Barter was there in 1868-70, possibly the wife of W.P. Barter who was there in 1868.²⁵ The licensee of the Treasury Hotel in 1870 was G.B. Mason.²⁶ William Smith was the licensee there in 1870-71.²⁷

Bell's next-door neighbour Thomas Gray, bootmaker, erected new premises in George Street in 1865 to replace an earlier shop that he had established there in 1844.²⁸ Gray's new building was of two storeys and had two shops at street level. The floor of Bell's house was some five feet above the ground, so in 1876 Bell excavated under the house to provide foundations for new shops at street level.²⁹ Importantly, James's painting shows these shops, so it must have been created after 1876.

In his painting, James inserted a crudely-lettered sign on the pediment over the single-storey part of the building. A high-resolution image has revealed it to be 'H.U. CAEISRIE' (plate 5). One would expect the name of the business to be shown, but the one painted by James is a mystery. Apparently the artist did not know the real business name. The solution to the mystery will appear as we examine early photographs and directories.

Historical record or reconstruction?

Did James paint the 'first St John's and first Treasury' from life, or from photographs? Early photographs throw further light on this. It turns out that the James painting most closely resembles the condition of

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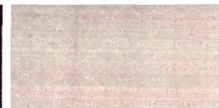
Renaissance Red



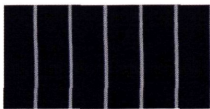
Ripple Grey



Pastorale Red



Spring Box



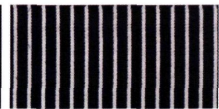
Saville Black



Royale Green



Regent Black



Moderno Black/White



Regal Blue



Infinity Light Blue



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Plate 6.
The corner of
Queen and
George Streets
c.1894-95.
Photograph,
Collection: John
Oxley Library,
State Library of
Queensland

'The Treasury' between 1885 and 1895, and that James must have composed his painting using separate photographs or paintings of 'The Treasury' and the first St John's of that period.

Photographs of Queen Street and George Street between 1859 and 1872 reveal portions of 'The Treasury' in the streetscapes, especially the flat-roofed turret and the hipped roof on the next level below. They reveal that the turret had railings at the edges of its flat roof, and windows on its north-east and north-west faces. About 1872 three skylights were evident on the north-east aspect of the hipped roof.³⁰ But the most relevant photographs, centring on 'The Treasury' itself, date from about 1888-1895.

■ George Street, c. 1888-89, John Oxley

Library image 88361 (plate 4)

Next door in George Street is T. & W. Gray's three-storey building built in 1885. Photo editing reveals part of the word 'CHRISTIE' and the number '23' on the Queen Street awning; C.L. Christie & Co., estate & labour agents, were tenants at 23 Queen Street only in 1888-89.³¹ The photograph is very grainy, apparently from having been screened for printing. Only a few letters of the name can be discerned with certainty, and the name C.L. CHRISTIE must be deduced from the *Post Office Directories* of the time.

Both Queen and George Street facades of the Treasury are visible, and a single-storey extension on Queen Street. An ornate awning has five bays on the Queen Street frontage, three facing George Street and one across the corner. A large shop window is seen near the corner and

six pedestrians are under the awning. Four of the five upper-floor windows are fitted with central sashes and side panels. Two of the three skylights are visible. The turret is now devoid of windows and railings on its roof are set back from the edges. Two poles near the corner of the footpath carry telegraph wires.

■ George Street c. 1894-95, John Oxley

Library image 22376 (plate 6)

Similar to plate 4, but showing new buildings along George Street. Large signs identify businesses, including 'GRAY'S BOOT WAREHOUSE', and 'REFRESHMENTS' replaces 'CHRISTIE' in the single-storey part of the 'Treasury'. Trimble and Spring were both tenants in 1894-96. A gas lamp stands in the foreground.

The Treasury retains its footpath awning. All three skylights are evident on the hipped roof. The turret is faced with chamfer boards and has new windows, two overlooking Queen Street and four overlooking George Street. No railings are seen on the roof of the turret and the telegraph poles are absent.

James's painting has strong affinities with the photograph now dated 1888-89 (plate 4). In both views the turret is devoid of windows, pedestrians are similarly placed on the footpath, and his rendering of the sign as 'H.U. CAEISRIE' is an approximation to the name that is faintly visible in the photograph (plate 5).

If James worked from this photograph, he would have had to guess the name. What is surprising is that James chose to paint the sign at all, and to place it so prominently on the pediment just above

the awning. He did not foresee that his rendering of the sign would serve as convincing evidence that he painted from a grainy photograph, indeed one that can be dated to 1888-89 and not 1860.

His painting also has links with the photograph of c.1894-95 (image 22376) in its identical perspective and its absence of railings and poles.

Christie & Co.

The 1880s were a time of massive immigration to Brisbane. Agents for real estate and labour were numerous, and like many other small businesses they changed their addresses frequently. Post Office Directories provide the following data on Christie & Co.

In 1887 Charles Louis Christie, Labour Agent, first appeared at 18 Grand Arcade, Queen Street; this arcade was located near the present Tattersall's Arcade opening onto both Queen Street and Edward Street.

In 1888 and 1889 C.L. Christie & Co., House and Land Agents, were at 23 Queen Street sharing premises with the Queensland Employment Institute, of which Christie was the Manager. His next-door neighbours at 25 Queen Street were, in quick succession, a tailor and hosiery, a confectioner and a fruiterer.

In 1890 Christie & Co., Commission and Labour Agents, were one of nine tenants in Poole's Buildings, George Street between Adelaide and Ann Streets.

James's source for the first St John's

It is plausible that James painted the first St John's from a photograph dated c.1902 (plate 7).³² This shows a ruined building with three skylights, and windows indicative of its 1843 transformation to a church. James omitted the skylights. His attempt to merge two images into one painting was not wholly successful, as the scale of the more distant church is too large in comparison with that of the nearer 'Treasury'.

A parsonage at North Quay?

It would be unsafe to conclude from James's painting that a parsonage was ever built on the North Quay site next to the first St John's. Town plans c. 1860 did not outline any building there, even though some did outline the new parsonage beside the new St John's. We may surmise that James invented a house at North Quay on the basis of knowledge that the site was marked 'Parsonage' on early plans of Brisbane (plate 3). Moreover it is unlikely that the cottage and shed he depicted on the steep riverbank across North Quay from the parsonage ever existed.

Plate 7. Ruins of the first St John's c. 1902. Photograph, Collection: John Oxley Library, State Library of Queensland.

So what about St Stephen's?

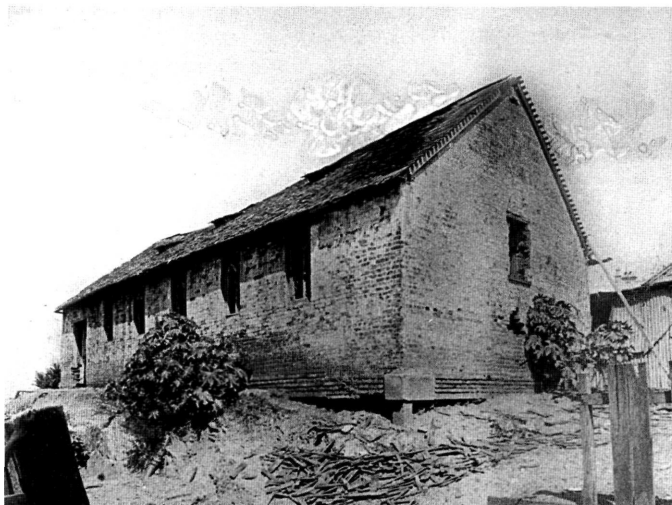
Since the evidence that James painted from photographs is strong, we may be inclined to think he painted St Stephen's and the Police Station also from photographs. The artist had only to copy detail from the 1862 panorama photographed from the windmill on Spring Hill. The horizontal perspective of the painting remained consistent with the photograph from the hill. His challenge then was to enlarge a small portion of the photograph and to suggest that the view was from nearby Queen Street rather than from the hill. He omitted buildings that, in the 1862 photograph, partly obscured the Police Station; he also left out the river in the background since it was not visible from the lower vantage point. He might have been able to obtain details of St Stephen's gothic architecture, excluding its bell turret, which was short-lived, from an 1860s close-up photograph that still exists.³³ Any discrepancies between this painting and the photographs can be attributed to artistic (but not historical) licence.

The paintings of J. James have long been enigmatic. This article shows that they can no longer be considered as primary historical sources from the 1860s. They contain clues to the playful endeavours of an artist who worked from photographs in the 1890s. The artist was probably the younger John James (1852-1935), whose works would have been somewhat naïve at the beginning of his artistic career. For a painter of Brisbane's two oldest churches, the inscription on his headstone seems fitting: 'Jesus made peace through the blood of the cross'.

The Rev. Canon Dr John Steele AM is a retired priest and scientist who writes on Australian history and art.

Notes

1. Sir Raphael Cilento & Clem Lack, *Triumph in the Tropics*, Smith & Paterson, Brisbane, 1959, plate LXIII; Denis W. Martin, *The Foundation of the Catholic Church in Queensland*, Church Archivists' Press, Virginia, Qld, 1998, illustration 6.3 on p. 87 and the wrap-around cover design that features the main detail, probably coloured by the designer
2. Julie Brown and Margaret Maynard, *Fine Art Exhibitions in Brisbane, 1884-1916*, Fryer Library,



- Occasional Publication No. 1, 1980
3. P2857
 4. 'Autobiographical notes of S.W. Jack', John Oxley Library O.M. 67-11/F1
 5. John Oxley Library APE-1, f.1
 6. Image 153725 entitled 'Female Convict Factory c.1850'
 7. John Oxley Library APE-1, f.2
 8. Image BCC-B54-A50, entitled 'First Treasury Site c.1850'
 9. Denis W. Martin, *op. cit.*, pp. 79 & 90 and illustration 4.6 on p. 57
 10. *Ibid.*, illustration 6.5 on p. 94
 11. Plan 28 (1838), Moreton Bay Plans, Queensland State Archives, reproduced in J.G. Steele, *Brisbane Town in Convict Days 1824-1842*, University of Queensland Press, 1975, illustration 75
 12. W.C. Stegemann, *Where Prayer has been Valid*, Barneyview, Qld, 2000, p. 4, citing correspondence between Broughton, Colonial Secretary and Wickham, State Library of Queensland microfilm A2.19/807
 13. *Plan of Brisbane Town*, published by McAdam's Sovereign Hotel. Queensland State Archives, A1A; *Plan of the Town and Environs of Brisbane, County of Stanley NSW 1858* signed by A.C. Gregory, Surveyor-General. Queensland State Archives, A1A 1858; *Brisbane City and Environs* by James Warner 1861. Queensland State Archives, 1 1/2 A1A, Sheet 1 1861
 14. *The Queenslanders* 11 Feb 1905, p. 20
 15. Donald Watson & Judith McKay, *Queensland Architects of the 19th century*, Queensland Museum, 1994, p. 88.
 16. *Church Chronicle*, March 1896, p.4
 17. *Church Chronicle* No. 110, 1899 p. 17
 18. Caption to published photograph 'Part of George Street, Brisbane, in 1865', John Oxley Library, image 19129, available on the web at 'Picture Queensland'
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 31. Watson & McKay, *op. cit.*, p. 174; *Queensland Post Office Directories 1885-1890*.
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Rosedale, Lyndale, Roselyn and Superior Ceramics:

THE POTTERY OF WORTHINGTON & COMBER

KATHERINE M. CHAPPELL

Pottery has been made in Australia for the past two hundred years.

From the first colonies, where potters provided bricks for building and produced basic kitchenware, it developed into the industrial potteries, with large-scale operations making terracotta tiles and pipes. In the years of World War II, they manufactured items for the defence forces' canteens, as well as providing cheap, utilitarian items for civilian use. Art ware studios emerged in the post-war period. In the present day, potteries now mainly cater for art lovers. We have a rich cultural heritage, in the form of clay, and it's important that we preserve what little we have left.

Right: Rosedale swan
Centre right: Lyndale mare with yearling and foal
Far right: Rosedale kookaburra and platypus



Right: Lyndale deer,
hunting dog and lamb
far right: Rosedale
kooka and kangaroo

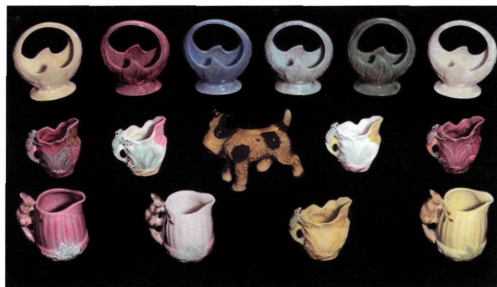
Little is known about many of the potteries that make up our history. Records have been lost, people have passed on, industries have changed as well as trends. But there is always that interest that is sparked when one picks up a piece of pottery. Who made this? Where did it come from? What inspired this particular form? Many questions enter our minds, and we begin to dig. Unfortunately, we often come to dead ends, but our interest never wanes. Sometimes though, we are fortunate enough to come across some small morsel of information and build upon it. And this is often how what little we know about the potters and their works comes to light. In other cases, it is the families who are able to provide the most vital pieces of the puzzle.

One such pottery that often draws interest is Worthington & Comber. Few collectors know about the company or the people behind it, but many would be familiar with the labels – *Rosedale*, *Lyndale*, *Roselyn* and *Superior Ceramics*. Several people have compiled information about this company over the years, most notably Dorothy Johnston in her book *The People's*

Potteries and Geoff Ford, whose *Encyclopaedia of Australian Potter's Marks* is widely regarded as a veritable bible on pottery marks and labels. Despite this, there is still much that is not known, and members of the Comber family have dedicated themselves to the task of building, cataloguing and gathering information about Worthington & Comber, and subsequently, Comber Bros.

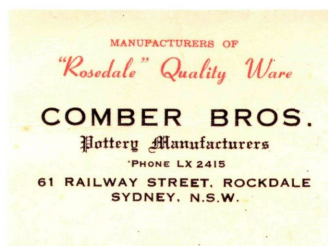
During the Second World War, many men who could not fight or were considered too old to enlist worked in the factories alongside the women. Three such men were Mark Worthington and brothers James and Walter Comber. James and Walter were both considered older than the active fighting age during the initial conscription. When the age limit was raised, both Combers were considered medically unfit: a doctor certified Walter as unfit in January 1942, and James had sustained a back injury from a diving accident, preventing him from enlisting. All three worked together at Fowlers Pottery at Marrickville throughout the war, and here they gained the skills necessary to go into business on their own.





Photographs of samples
of pottery shown to
prospective buyers

Below: Comber Bros
business card.



Mark Worthington was married with three sons, one of whom, Peter, joined the company Worthington & Comber out of high school. After the Combers and Worthingtons parted ways in 1962, Mark and Peter would go on to manufacture bathroom fittings under the label of *Superior Ceramics* at the Arncliffe site, later moving to Taren Point in Sydney's south. The company was sold during the 1990s, although Peter stayed on as a manager until it folded in 2001. The Worthington family still retains the business name of *Lyndale* and has been instrumental in much of the research undertaken by the Comber family.

Walter Joseph Comber was born on 6 March 1906 to John and Catherine Comber, and four years later; James Leslie Comber was born on 21 August 1910. John Comber was at that time working at Fowlers Pottery in Sydney.

John Comber is known to have worked at potteries in both New Zealand and Australia after migrating from Galway, Ireland. While working in Lithgow NSW at the Lithgow Pottery associated with the Lithgow Colliery, he met his future wife, Catherine Dellow. Catherine was working as a milliner at

that time. When the Colliery closed the pottery, they moved to Sydney, where they continued in their respective professions, until their marriage at St Patrick's, Parramatta, in January 1902. They settled in Newtown and their two eldest children, John and Margaret, were born here. They later moved to Carlton, in Sydney's south, and another three children were born – Walter, James and Eric.

On 7 October 1925, John and Catherine purchased a house at Railway Street, Rockdale, part of the old Morse Estate. The home provided ample room for their large family, and would later become the first site of pottery production under Worthington & Comber.

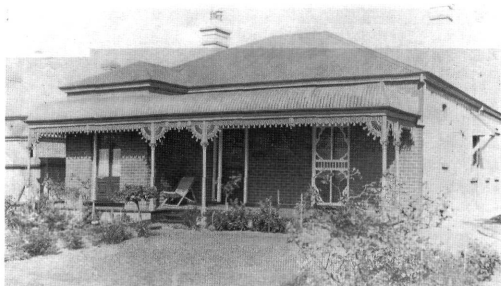
Both Walter and James, with their brothers, attended Marist Brothers school at Kogarah. After leaving school, they were probably apprenticed to their father at Fowlers. Their brothers did not join them in the family profession: John junior worked in communications and helped lay cable across the Pacific; and Eric became a French polisher. Their sister Margaret, more affectionately known as Pat, gained her secretarial qualifications but later kept house for her brothers and cared for their mother after the death of their father in 1940. Of

the five, only John and Walter married, however, John and his wife Nina did not have any children.

James, more commonly known as Jim, worked as a volunteer ambulance officer in the St George area. He spent many years instructing nurses at St George Hospital and as a member of the Voluntary Aid Detachment (VAD). Jim spent his summer weekends volunteering as a first aid officer at the once famous Ramsgate Baths.

Walter, who was also known as Wal, preferred the outdoors, and was a keen tennis player, becoming quite adept at the sport. While playing tennis at the Rockdale Tennis Club he met the love of his life, Mary Bernadette Crowe. They later married at St Joseph's, Rockdale, on 27 October 1951. Despite being older when they married, they had three children – Monica in 1952, Anne in 1955 and John in 1957. None of the children followed their father into the family business.

Walter and Bernadette purchased a home in Bexley, within walking distance of the family home at Rockdale. This home afforded them a large garden, allowing Walter to indulge his passion for gardening. Prior to his marriage, he had been an avid amateur

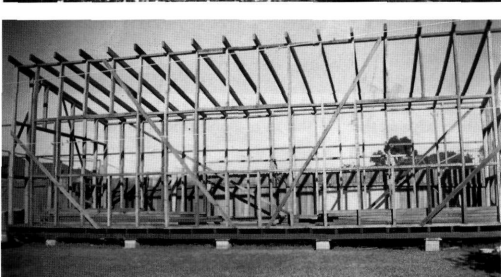


Above: 61 Railway St, Rockdale in 1925 and 1947

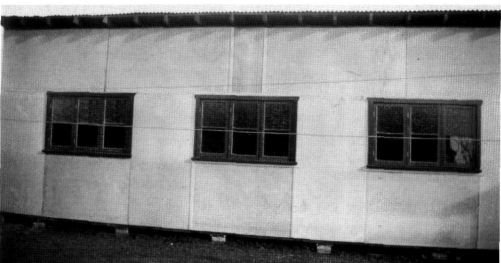


Left: Beginnings of the factory during a hail storm on New Year's Day, 1947

Centre left: Frame of factory in place, 1947



Below left: The completed factory, 1947



the Municipality of Rockdale approved plans for a 'Ceramic Factory to be erected for Mr. J Comber, 61 Railway St. Rockdale'. On 1 May 1947, the Department of Labour and Industry and Social Welfare gave permission for building to commence. The factory was then constructed, measuring 34 feet by 14 feet (10.4 x 4.3 m). In April 1949, the Municipality gave approval for a storeroom to be built on the premises. In 1951, they reached an agreement with the neighbouring property to build an additional structure. This was described as a double garage on the council application, but the handwritten notes of James identify it as a 'ceramic laboratory'. An extension was added to the factory in 1957, described as a 'Sun Drying Room'. This measured 14 feet by 6 feet (4.3 x 1.8 m). All of these buildings and additions are still standing today.

Once the pottery got underway, they employed a number of personnel and began taking on large contracts, as well as working on their own production. One of their employees was the noted modeller Jack Moss.

Jack Moss had been apprenticed to Royal Doulton in England, where he learnt many techniques that would influence his work in Australia. His personal flair made the pottery he modelled stand out. He moved to Australia, and is known to have worked with Daisy Merton until 1946, at Blakehurst NSW, turning out art pottery. Daisy Merton is famous for her hand-painted designs, and the two working together produced some of the best decorated pottery in Australia to date. Mark Worthington found him working there in 1946, and enticed him to work with Worthington & Comber.

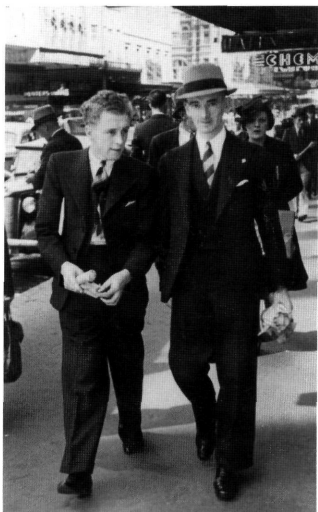
Mark remembers Jack Moss as someone who was extremely dedicated to his work and the two were great friends. Jack and his wife socialised regularly with the Worthingtons and the Combers. Walter's wife, Bernadette, well

bird breeder. His children fondly remember the hours he spent working in the garden and around the house, doing extensions and constructing sheds and an aviary.

After the Second World War, the demand for items such as vases, souvenirs and the like, grew and it was virtually an untapped market. This saw the rise of many potteries in and around Sydney. The

friends set up business, and began production of pottery in 1947, under the official company name of Worthington & Comber. Mark Worthington, Walter Comber and James Comber were equal partners in this venture.

At a loss for a site of operations, the rear yard of the Comber family home in Rockdale afforded enough space to construct a factory. On 21 August 1946,



remembered the picnics and outings they would take, with the Worthington and Comber children.

In the early sixties, Jack Moss' wife passed away and he then suffered from depression. The company decided to send him home to recuperate in England where he met a lady from his school days, and they married in a whirlwind romance. Sadly, he died two weeks later and thus never returned to Australia. However, his memory lives on in his work, and the pieces bearing his signature 'Moss', have become highly sought after.

Various labels were used throughout the life of the company. Some were simple glaze stamps in black print on the underside of each piece; others were foil paper stickers that were stuck on before shipping. These stickers often fell off and can now make identification difficult. The wording on the labels and stamps varied according to the line

Top left: Samples, taken inside factory at Railway St

Above left: Inside the Railway St factory

Top right: Walter and Bernadette Comber

Right: Mark Worthington (left) & James Comber taking pottery samples to city stores

label, e.g. 'Roselyn Artware', 'Quality Rosedale Ware', 'Lyndale Quality Ware', 'Modelled by Rosedale Moss', 'Superior Ceramics - Roselyn' and 'Rosedale Designed by J. Moss'.

The clay used in manufacturing was collected from various areas, most south of Sydney; and some west at Rylstone, past Lithgow. James Comber had a claim listed as: 'Portion ML38 of 7 acres 2 roods 39 perches in the parish of Clandulla, county of Roxburgh as shown on plan catalogued M.22565 in the Department of Mines'. The claim was bought in 1956 and then sold in

1969, with a miner's right certificate granted from 29 June 1956.

The slip was made from the clay, and then poured into moulds based on the models created by Jack Moss. The moulds were left to set in two separate halves, then joined together and fired in the kilns. There were three kilns in total in the Railway Street factory, two of which still exist today although they have long since ceased to function.

After firing, the pottery then had their glazes applied before further firing. Some of the moulds, along with one of the kilns, were donated to St Ursula's



Above left: Photograph of sample figures and vases

Above right: Lyndale marlin vase

Left: Paper foil Rosedale labels



College, a Catholic Girls' School at Kingsgrove. Both Comber girls attended St Ursula's. It is possible that some of the moulds went to Pates with the Combers, or they were disposed of, but none exist today within the family.

Both Walter and James had their specific tasks. Walter always did the slip work, while James was renowned as a glazer. He had a knack for discovering and creating new colours, and was especially proud of his jet-black glaze, which can be seen on a number of items. James was also a specialist in gold glazing, creating wonderful designs on the pottery in a paint mixture made from pure gold.

The range of items produced by the company was vast indeed, from vases to ashtrays, souvenirs and kitchenware. There were no catalogues, just a series of photographs of their range. They sold directly from the factory at Rockdale, and through shops.

Various stores in the area and in central Sydney knew them well. Walter's wife, Bernadette, remembered walking the streets of Sydney with her husband, armed with photographs and samples of pottery, trying to convince shops to stock their wares. However, they had to compete with the other potteries, which were growing in number. Quite often, they took in overflow work from the other potteries and although they had a kind of symbiotic relationship in many ways, the competition was fierce. If one pottery produced a certain design or

type of pottery, the others would follow suit shortly after. By this stage, the business had outgrown the Railway Street site and had expanded to an old foundry at Hattersley Street in Arncliffe.

During the late fifties, companies in Japan began to mass-produce similar items for the same markets. They could produce much more at a faster rate than the Sydney-based potteries could achieve, and at a greatly reduced cost. This effectively caused the end of the boom period in Sydney for potters. And in 1962, the Worthingtons and Combers parted ways.

The Worthingtons continued in business at the Arncliffe site, producing bathroom and lamp fittings. Meanwhile, Walter and James took jobs at Pates, which employed a large number of former pottery owners and workers. In addition, they formed their own company, aptly named Comber Bros. They also retained the 'Rosedale' name. Comber Bros took on government contracts, producing items for hospitals such as bedpans and sick feeders during their weekends. They continued to produce many of the items they had in the past.

Comber Bros ceased production in the early 1970s, after James became ill. He passed away on 24 October 1972 after a prolonged illness. Walter passed away two years later, on 20 August 1974, but not before he realised one of his greatest wishes – to see one of his children married. He walked his eldest daughter, Monica, down the aisle on 26 April 1974, just four months before he died. It was one of the proudest moments on his life.

The people responsible for the lovely pieces in our collections today may be



gone, but their memory lives on. The factory at Railway Street, Rockdale, complete with kilns, still exists today, although it is no longer used for the production of pottery. The traditional trade of the Comber family may have ended with Walter and James, but the children and grandchildren carry on the love of pottery. Walter is survived by his three children and nine grandchildren – Katherine, Sharon, Brendan, Paul, Jesse, Daniel, Elizabeth, Amy and Esther – all of whom have an appreciation of their heritage, even though they never knew their grandfather. His wife Bernadette passed away on 7 February this year.

As Walter's eldest grandchild, it is my privilege to gather and document as much of the history as I can locate. This has involved countless interviews with relations and people associated with the company, including a very wonderful and memorable meeting with Mark and Peter Worthington, to whom I am indebted for their assistance. It is my goal to catalogue the many different types of pottery produced under Worthington & Comber, as well as Comber Bros, in order to assist collectors with identification and to preserve what was for several generations, the family business. I have begun an online database, at <http://www.roselyn.info/> that will provide information freely to all who wish to view it.

Acknowledgements

Special thanks are due to my mother, Monica, and my aunt Anne for their tireless efforts in assisting me with my collecting and with answers to my countless questions. My uncle John, his wife Dawn, and my father Michael have been extremely supportive, for what started as an interest has grown into what looks like a lifetime project. Thank you to the Comber and Crowe families, for their anecdotes and snippets of information, all of which help to solve the puzzle. To Mike for providing a home for the website. To the Australian

eBay community, for their endless encouragement and ongoing support, especially Be who encouraged me to write this in the first place. And lastly, to my Grandma, Bernadette Comber, who instilled a love and respect for the pottery from an early age, and inspired me with numerous stories over the years, thank you.

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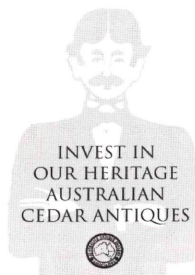
Katherine Chappell, eldest of the nine Comber grandchildren, has been researching the family pottery for four years, with the help of family and collectors. She publishes her on-going research and catalogue on the website <http://www.roselyn.info/>

Top left: Assorted salt & pepper shakers
Top centre: Lyndale bookends
Top right: Rosedale milk jug, with frog handle
Above: Lyndale vases
Below: Rosedale mother duck & ducklings





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Australia's on the boil

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Dixie, Fowler, Hecla, Simplex, Ace, Bakewell, Bendigo, Mashman, Nilsen, Sunshine, Rapid, Hot Rays, Alex, Southern Cross, Magnet, Hotpoint, Koster, R.E.A.L., Vulcan, Servex, Duralux, Wembley Ware, Langco, Dux, Diana, Universal, Temuka Ware, Speedie, Rowsley Perfecto, Rowco, Neeco, Haigh, Dandy, Essco, Capitol, Aryo, Dot Dawes, Love, Control, Excalibur – all these, and more, are the potteries, manufacturers and trade names that are the story of the ceramic electric jug in Australasia.

In 1974 I had just arrived in Australia and, as an inveterate collector, I was an

eager candidate for an area of collecting that would symbolise my new allegiances. The sight of a speckled frog-like ceramic electric jug, viewed on a visit to the Paddington markets in Sydney's east, was as startling to me then as it must have been to immigrants who came across one in a hostel during their first days in Australia. Long-time residents didn't seem to notice how eccentric electric jugs were. My good fortune! For a few dollars, I started a collection.

Early research was hard going. There was a small museum, long since closed, in the Sydney County Council electricity showroom in George Street opposite Sydney Town Hall. The displays included a Universal jug from the 1920s. I borrowed it for the exhibition *Nice Australian Things* at the Bondi Pavilion in the 1990s. I wonder whatever happened to this much-coveted jug?

The collection included magazines published from the 1930s onwards by The Electrical Association for Women, an organisation established in 1924 by Florence Violet McKenzie (1892-1982)¹. These publications included advertisements for jugs giving some clues to prices and styles are available at the time. The Powerhouse Museum was the only other place I noticed a few electric jugs on display and I was fortunate to access their slim 'jug' file.

At that time I was discussing a proposed exhibition on the history of the electric jug, so I was anxious to contact other collectors.



Mini jug. This belongs to Lorraine Forster of the Vintage Clothing Shop.

A salesman visiting her father's shop gave it to her in the 1950s

These turned out to be a group of interesting and friendly people who willingly shared their knowledge. With their help and some information gleaned from the NSW State and Mitchell Libraries, the Historic Houses Trust of NSW library (now the Caroline Simpson Library and Research Collection), and Patent Office records, I was able to piece together a sketchy history.

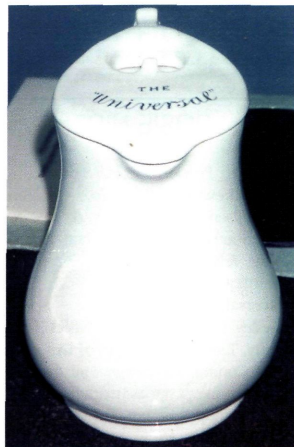
The difficulty of supply from overseas during World War I stimulated the manufacturing industry in Australia and encouraged Australian inventors to turn their attention to the design of 'electric servants'. The 1920s heralded the beginning



Above left: One of Ian Swift's penguin jugs

Left: Sculpture by the Sea, the well-known and much loved annual sculpture exhibition at Bondi Beach, exhibited Ian Swift's sculpture where dozens of ceramic electric jugs were transformed into penguins sitting on an iceberg. Photo Rosie Nice





Above: Sunshine Ceramics was established in 1921 in the Melbourne outer suburb of Sunshine. In the early days, Sunshine also made jugs for other manufacturers such as 'Hedda' and 'Dux'. The 'face' jug is believed to be a likeness of T.R. Barclay, a director of the company. Similar jugs were prizes at the Bendigo Easter Fair in the 1940s and they were still in production shortly before the firm closed down in the mid 1960s

Above centre: Olympic jug, made by Nilsen and celebrating the 1956 Olympics. The logo is a transfer applied over glaze.

Above right: Universal Jug. Owned by EnergyAustralia, formerly Sydney Electricity, this very rare jug was made for a short time only in the late 1920s.

of a post-war boom in home ownership and easy access to electricity.

The ceramic electric jug is an almost uniquely Australasian phenomenon although some were made in South Africa, and, also, I believe, in post World War II Czechoslovakia. By the time Lewis Frost applied for the first Australian patent for 'An improved electric heating appliance of the immersed element type' in 1921, it seems there was already legislation in place in Europe and America preventing an electric element from being placed in direct contact with water, and therefore halting the development of this type of water heater in these places.

The first electric jugs were made by drilling a hole in a domestic ceramic jug and attaching an electric element that became immersed in the water. These early versions were advisedly known as *lethal jugs*! Lids which could not be opened while the current was on were hastily engineered and by the 1930s the popularity of the electric jug was firmly established. An advertisement in the 1936 edition of the Electrical Association for Women magazine stated:

'An electric jug is the fastest known method of boiling water and certainly the cheapest - you can boil 18 pints at the cost of only a penny!'

In the same year at the South Australian Centennial Exhibition, Adelaide potter J.C. Koster advertised

'the VERY LATEST in electric jugs from 12s 9d each'.

Leading potteries such as Fowler, Bendigo, Bakewell and Mashman made jugs under their own names, but electrical manufacturers and retailers also commissioned jugs from them and marketed jugs themselves. As I soon



Hotpoint jug advertisement, probably 1930s. Hotpoint was the brand name used by the Australian General Electric Company

Kookaburra or duck jugs, made by NIFA or Nilsen. I have always thought of these as ducks but they are usually referred to as kookaburras. They are quite common in Victoria.



discovered, the range not only included 'frogs', 'kookaburras' and 'ducks' in blue, green and brown but solid colours 'and shapes including Grecian urns and face designs in the style of English Toby jugs.

The earliest lids were ceramic, with bakelite being introduced about 1927. The safety lids were in a variety of styles which slid, swivelled, lifted or split open only when the plug was removed, sparing one the risk of electrocution.

A black jug lid is probably a replacement one, as this was the commonly available colour for 'spare lids' which were stocked by suppliers alongside a recommended list of 'Element Bobbins, Contacts or Bullets, Klingerite Washers, Element Assemblies, Spirals and Leads'. These ensured that once you had invested in an electric jug it was possible to keep it in working order. Although prices did come down later, a Rapid jug seen in the 1930 Nock & Kirby catalogue cost a considerable 35/-. By 1936 a Hecla 'Boilo' could be purchased for 27/6 for the multi-coloured and 25/6 for the plain jug. A 1940s advertisement offered a most attractive 'petal' jug for 12/6 reduced from 17/6!

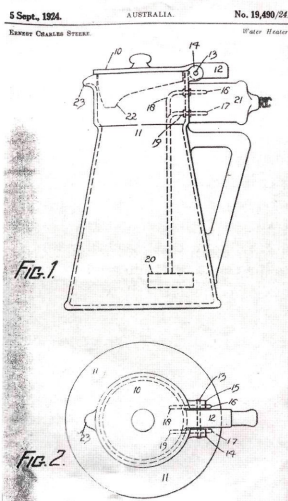
Hecla Electric's name was inspired by the eruption of the volcano Mt Hekla in New Zealand in 1919. They first made electric jugs in 1925 and originally the date of manufacture was part of the patent number. This 'Grecian Urn' jug was manufactured in 1929. The distinctive Hecla patented safety lid is attached to the electric cord.



Right: Patent Application by Ernest Charles Steere
5 September 1924:

'The invention comprises means by which the lid is locked in closed position and (provides) a means for preventing movement of the lid from the closed position while the plug remains on the contact point...thus preventing electrical connection of the element with the source of supply'.

Far right: Advertisement from Electric Times, 27 February 1931.
Courtesy of Powerhouse Museum



February 27, 1931. *Electric Times* No. 10-10-1931

Hecla News

Introducing Two New Domestic SERVANTS by "HECLA" - -

"HECLA" Electric Egg Boiler (With the DOUBLE SERVICE LID)

The Hecla Electric Egg Boiler is constructed of highly glazed porcelain, cream in colour and is fitted with a specially constructed safety lid in the shape of a double service lid. It will boil up to four eggs in any degree of hardness, even rapidly, right on the table, top, and automatically withdraws the current when the eggs are ready.

Price—Complete with Lid 24/-. Without Lid 18/6. (Schedule A.)

DOUBLE SERVICE LID—The lid of both the Egg Boiler and Boils Jug, being distinct and interchangeable, makes it necessary for the purchase of one lid only for use with both appliances, consequently owners of Hecla Boils Jugs will need only to purchase the body of the Egg Boiler or vice versa to enjoy the utility of the double service lid.

For use on Alternating Current only.

Guaranteed for 12 months under normal working conditions. Price, 18/6. (Schedule A.)

"HECLA" Domestic Immersion Heater

A most useful servant in the home of all sizes. The Hecla Domestic Immersion Heater is a most rapid boiler, of sound and sturdy construction, beautifully finished in highly polished nickel plate.

It heats a whole contribution of food in a few minutes, and is the best for the preparation of the food governed by the heater, placed in the water, and which has a comparatively large heating surface, the being so immersed in water when in use ensures a hundred per cent. efficiency.

For use on Alternating Current only.

Guaranteed for 12 months under normal working conditions. Price, 18/6. (Schedule A.)



Above left: Langco jug dated on base '5.3.30', given to me by a dealer friend. The sliding lid design is very slippery, and I carelessly dropped the lid while taking it off the back of his truck.

Above right: Sunshine egg boiler. While the face jug is possibly the best known of the Sunshine range, the chunky speckled frog shapes and sun motifs are also most attractive. This jug has a removable inside used for boiling an egg, heating milk or whatever.



An important event for jug enthusiasts was between 1994 and 1996, when the *Australian Antique Bottle and Jug Collectables* magazine published a series of articles, by collector Ian Fenselau, covering all aspects of the ceramic electric jug. These appeared in volume 1, nos 26-29, volume 2 nos 2-6 and volume 3, nos 1-2. Ian solicited the assistance of other collectors and dealers – Marie and Ron Hulme, Colin Eshman, Peter Manteufel, Ray Dalton and others – and offered tips on collecting, the history of the manufacturers, identification of the different makers and how to get spare lids made! This was a really good way for us all to exchange information. He suggested that the jugs fall into four categories:

- The 1920s when jugs were first made – before and during the time safety measures were put in place. These jugs were often white and sometimes handmade. I like the story of the electrician who was working on the Wyangala Dam near Cowra. He made a large number of these jugs in a home workshop, paid a young lad 6d each to finish and box them, and sent them to Sydney for eventual sale.

- The second period from the thirties onwards was a time of innovative design and colour. These are the most collectable jugs although because of poor technology the high temperatures sometimes caused the glaze to become crazed.

- Post war mass production meant predominantly plain colours and conservative designs with the exception of Sunshine Electrics, who kept on making jugs in interesting shapes and patterns and used quality glaze which better withstood the heat.

- Jugs from the 1960s onwards are mostly ignored by collectors, although I have seen a few kitsch 60s designs with plastic lids which are worth picking up. I realised that the electric jug had finally made it when one of my favourite columnists, Terry Ingram, dedicated a whole page in his *Financial Review* SMART ART column on 8-9 March 2003 to the subject, illustrating his article with a row of very covetable jugs. I don't agree with his theory that Americans didn't make electric jugs because they preferred coffee to tea, but I am delighted nevertheless that American toaster collectors have discovered THE JUG. My Sunshine face jugs (one in blue and one in brown speckles), extravagantly bought for \$20 & \$50 in the mid seventies, may now be worth an absolute fortune.

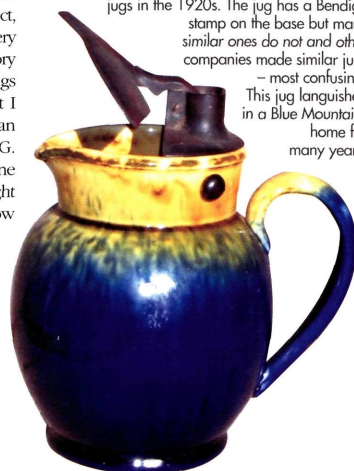
That's collecting for you!

Ian and Carol Fenselau have a fine collection but would be interested in any hearing from any readers with unusual early jugs fenselau@iinet.net.au

P.S. After moving over 100 of jugs in my collection around for 30 years, I have decided to sell them. Enquiries to nice@ozemail.com.au

Rosie Nice is a freelance curator. Her projects have included *The Australian Scarf* for the Historic Houses Trust of NSW, *State of the Waratah* for the Royal Botanic Gardens Sydney and *Sailor Style* for the National Maritime Museum. *Australia on the Boil* is an exhibition she would like to curate.

Bendigo electric jug, mid 1930s. The Bendigo pottery was established in Epsom, Victoria in 1858 and began making electric jugs in the 1920s. The jug has a Bendigo stamp on the base but many similar ones do not and other companies made similar jugs – most confusing! This jug languished in a Blue Mountains home for many years.



Note

¹ Prof. Caroll Pursell, 'Domesticating modernity: the Electrical Association for Women, 1924-86,' *British Journal for the History of Science*, 32 (March, 1999), 47-67



Photographer unknown,
Fitzmaurice Street,
Wagga Wagga
looking south,
c. 1880s,
photographic print
on paper,
102 x 152 mm.
Museum of the
Riverina,
Wagga Wagga

The baronet butcher of Wagga Wagga



MICHELLE MADDISON

The following anagram is among the curiosities of the Tichborne case:

The letters forming the words 'Sir Roger Doughty Tichborne, Baronet' may be transposed without addition or omission into the sentence 'You horrid butcher Orton, biggest rascal [sic] here.'¹

In 1854, Roger Charles Doughty Tichborne, heir to the extensive Tichborne Estates in Hampshire, England vanished en route from Rio de Janeiro to New York. An inquest was held, and the ship *Bella*, her passenger and crew were officially declared lost at sea, bringing young Roger's life to a

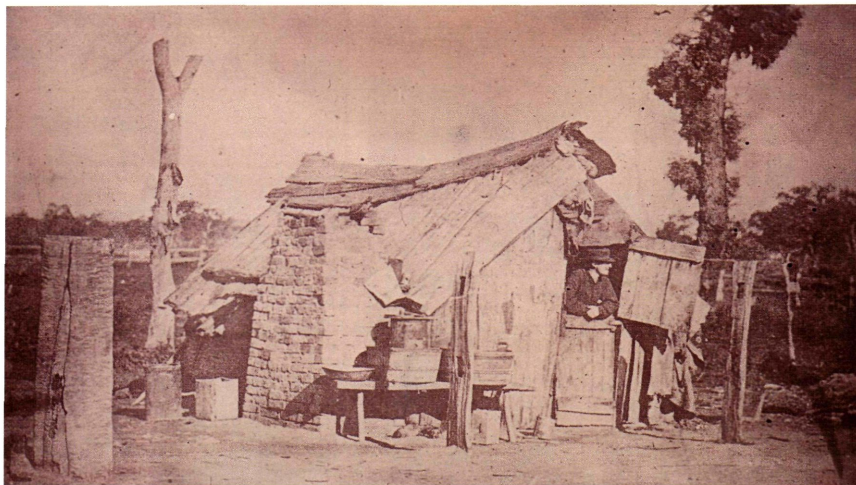
Sampson Smith (attributed),
Staffordshire, *Sir R. Tichborne*,
earthenware c. 1870-75, h 37 cm.
Sotheby's Melbourne 2-3 May 2005 lot 501,
ex Caroline Simpson Collection at
Clyde Bank. Photo Greg Weight

premature end. After the disappearance of Roger's ship, his very wealthy mother Lady Tichborne refused to believe that her son – once described as 'all narrowness: long neck, champagne bottle shoulders, concave chest and hips that were hardly there'² – was dead.

Eleven years later, in 1865, Lady Tichborne received a letter from Mr Cubitt's Missing Friends Office in Sydney. A Wagga Wagga attorney, William Gibbes, had written them a letter claiming that one of his clients, a man named Thomas Castro, was Tichborne living incognito.

Wagga Wagga at the time was a small provincial town in the Riverina, with a population of about 1,000. Tom Castro was a butcher plying his trade off Fitzmaurice Street, in Wagga's central business district. A stout, uncouth man, described by one customer as 'loose and slommicking'³, Castro and his supporters set in motion one of the greatest cases of disputed identity in modern history.

The 'Claimant' as he became known, and the question of his true identity, grew to be a *cause célèbre* in the English-speaking world. Eventually



W. Fearne (photographer), *Private Residence of Tom Castro, Claimant to the Tichborne Estate, 1866*, photographic print on paper and card, 107 x 162 mm. Edney Collection, Museum of the Riverina, Wagga Wagga

Below right: Sampson Smith (attributed), *Staffordshire, Sir. R. Tichborne, earthenware* c. 1870-75, h 37 cm. The Australiana Fund



leading to two court trials – one civil, and one for perjury – the trials lasted a total of 291 days, involved 36,000 cross examination questions and defence council speeches that lasted months. Even special commissions sent to Australia and Chile failed to prove to everyone's satisfaction if the Tichborne Claimant was a butcher from Wapping, London (a man called Arthur Orton, using an antipodean alias of Tom Castro) or truly the heir to the Hampshire estates. After the second trial, he was found guilty of perjury and sentenced to 14 years gaol in March 1874.

Souvenirs, including figures, glassware, pamphlets, postcards and the infamous Tichborne bonds were mass-manufactured for the duration of the trial. Souvenir figures depicting key personalities of the trial were churned out for the well-off and working class alike. Cheap figures were manufactured using materials ranging from painted and unpainted plaster, to earthenware and terracotta. Small pressed glass plates were moulded with the claimant's image. For the wealthier collector, china and porcelain statuettes were created. Staffordshire earthenware figures of Orton were produced, and one is now kept at the Prime Minister's Sydney residence, *Kimrill House*.⁴

In 1984, Wagga Wagga City Council received a gift of a set of four Tichborne trial figures. Donated by Mr P.L. Mussared of Adelaide, these were a treasured family memento. Mr Mussared's wife was the great granddaughter of William Gibbes, the lawyer with a practice in Wagga during the 19th century, and the attorney for Thomas Castro. Mrs Mussared explained that it had always been the understanding of her father's family that the figures were manufactured and sold in London at the time of the trial to help defray the legal costs of the defendant.

These figures were sold originally in a set of six. The personalities depicted in the original set are the Solicitor General, Sir Roger C. Tichborne before he left England (as a young man), the Dowager Lady Tichborne, the Claimant (Orton), the Magistrate and the Sergeant. Brighton Museum in England has a complete set of these six figures, as part

of the Henry Willett Pottery and Porcelain Collection. The catalogue of Willett's collection says that the figures in this group were made in France of coloured plaster.

Henry Willett was a founding father of the Brighton Museum. During his lifetime, Willett amassed a collection of pottery now known under the title *Mr Willett's Popular Pottery*. Believing that 'the history of a country may be traced on its homely pottery'⁵, his most innovative collection was that of pottery and porcelain which illustrated British popular history. The 2,000 pieces in his collection are catalogued under 23 themes, which cover all aspects of British history: royal and political, military and economic, social and cultural.

The Fitzwilliam Museum in Cambridge, England boasts two earthenware figures of the claimant Arthur Orton in its ceramic collection. The two figures, one plain white and the other partly coloured, show Orton in a top hat and frockcoat. He is holding a gun, and has a bird perched on his left hand. These figures, mounted on an oval plinth with the name 'Sir R. Tichborne' in relief on the front, stand about 37.5 cm (14 3/4 inches) high.

The figures came to the museum as part of a bequest from Dr Glaisher of Trinity College, Cambridge, who was aged 26 at the time of the trial. By all accounts, Dr Glaisher was a methodical man who made comprehensive notes about each piece in his collection. Of the two Tichborne figurines, he wrote: 'The statuette is really a portrait and quite recalls the man.' And further, 'The

Maker unknown, Tichborne Trial figures – Sergeant, Dowager Lady Tichborne, the Claimant and the Solicitor General, c. 1870s, Painted plaster, wood and metal, 125 x 55 mm. Wagga Wagga City Council – Museum of the Riverina, Wagga Wagga



Tichborne Trials (1871-4) occupied so large a space in the life of the nation in those years (which it would be difficult for anyone who did not live through that period to realise) that I wanted to obtain some pottery record of the event.⁶ In his notes, Dr Glaisher says that Orton made a confession, which appeared in an 1895 edition of *The People* newspaper. In this, Orton says he was good at pigeon shooting – which accounts for the gun and pigeon depicted on these earthenware figures.

Famous children's author Randolph Caldecott (1846–1886) modelled another contemporary group of figures, which were sold as Tichborne souvenirs. Using terracotta, all personalities (again, six in total) were depicted with the heads of animals. The three judges: Lord Chief Justice Cockburn, Justice Mellor and Justice Lush are owls; the Claimant is a turtle and Mr Hawkins and Dr Keneally a hawk and cock respectively.⁷

Wagga Wagga City Council and the Museum of the Riverina have a small

but significant collection of Tichborne material. The centrepiece of the collection is Nathan Hughes' oil painting titled *The Great Tichborne Trial*, which hangs in the Historic Council Chambers. Painted in 1874, and measuring 6 ft by 8 ft (183 x 244 cm), it depicts a scene during the address for the defence by Dr Keneally, counsel for the defence. The claimant himself is seated in the foreground, and the artist has faithfully represented such details as the table, cut to fit the great corpulence of the claimant.

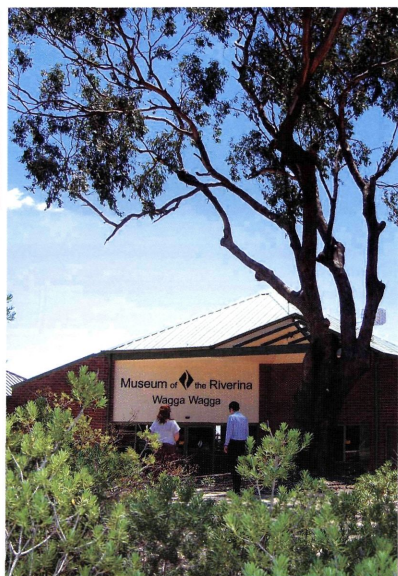
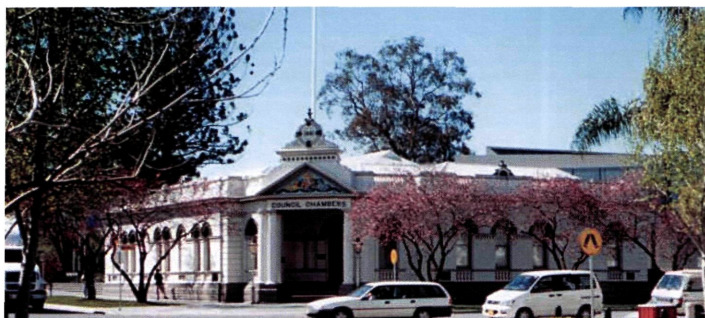
This painting was originally the *pièce de résistance* furnishing *Earlsbrae Hall*, the family home of E.W. Cole (of the Book Arcade). In a massive gilt frame,

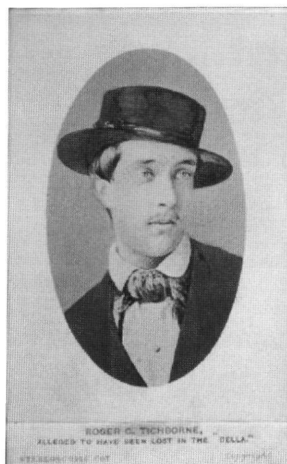
and including a key to the personalities depicted, the painting had been exhibited all over the world, an admission charge of 1/- earning £14,000 in revenue.⁸ Visited by hundreds of thousands of visitors and commanding the praise and admiration of all who saw it, it was presented to the Council in 1953 by Edward H. Kinnear, Esq of Essendon, Victoria.

Hanging next to the painting is a framed photograph captioned 'Original Photo of the Jury – Tichborne Trial (the only known photo)'. Arthur Orton Sentence 14 Years – 1874 – Law Costs 92,000 Pounds'. On display at the

Opened in 1999, the Museum of the Riverina has two sites. The Historic Council Chambers, in the heart of Wagga Wagga's Civic Precinct, was the original Town Hall and municipal offices. The building now serves as a space for travelling exhibitions and as a meeting venue.

The Botanic Gardens Site was previously the Wagga Wagga & District Historical Society Museum, located on Willans Hill 3km from the city centre in the picturesque Botanic Gardens. Displays present the stories of the people, places and events that give Wagga Wagga its unique character. The Sporting Hall of Fame is located within the Museum. Their first show curated in-house, *Made in Wagga*, opens on 17 June and will be followed by a major revamp of the historical museum site.





Left to right:
Roger C.D.
Tichborne as a
young man;
The Claimant;
reverse of
photograph of
the Claimant

Museum of the Riverina's Botanic Gardens Site is the full set of bound volumes entitled *The Trial at Bar of Sir Roger C.D. Tichborne, Bart, in the Court of Queen's Bench at Westminster...*, 1873. The collection includes some contemporary photographs and a souvenir postcard.

The Tichborne figures and other pieces of 'Tichborneiana' existing today are tangible representations of the fascination that this case created throughout the English-speaking world. They are a physical embodiment of the enthralled excitement and interest which was generated among the public at large – an interest which is still being generated today.⁹

In total, the claimant endured years of trial, ten years of penal servitude following, culminating in twelve years of miserable obscurity. He died on All Fool's Day 1898, with the name Sir Roger Doughty Tichborne defiantly engraved

across his coffin, and was buried in an unmarked grave at Paddington Cemetery in London.¹⁰

To this day, the question remains unanswered – could any impostor have had such stamina?

Notes

¹ *Amador Weekly Ledger*, Jackson, Calif., 16 May 1874

² Robyn Annear, *The Man Who Lost Himself: The Unbelievable Story of the Tichborne Claimant*, Text Publishing, Melbourne 2002 p. 17

³ *ibid.*, p. 3

⁴ Another coloured figure was in the Caroline Simpson Collection at *Clyde Bank*, see Sotheby's Melbourne 2-3 May 2005 lot 501; Veronica Moriarty, 'Australia and Staffordshire pottery figures', *World of Antiques and Art* 65, Aug 2003, p. 206; P.D. Gordon Pugh, *Staffordshire Portrait Figures*, 1987 G478 fig. 34

⁵ Internet: www.brighton.virtualmuseum.info 13 April 2005

⁶ 'Famous Trial Personalities', *The Daily Advertiser*, Wednesday 9 Aug 1961 p. 3

⁷ Internet: www.randolphcaldecott.org.uk 13 April 2005

⁸ Cole Turnley, *Cole of the Book Arcade: A Pictorial Biography of E.W. Cole*, Cole Publications, Hawthorn, Victoria 1974 p. 167

⁹ Hampshire County Council Museums and Archives Service is mounting a major touring exhibition based on the Tichborne Claimant. With aid from the Heritage Lottery Fund, it bought a collection of photographs, drawings, prints, posters, correspondence and printed transcripts. Staff are keen to borrow material for the exhibition which starts in January 2006. Website: www.hants.gov.uk/museums

¹⁰ Stuart Kind, 'Criminal Identification', in *Science Against Crime*, London, 1982 p. 24

Michelle Maddison, BA (Hons) in Classical Archaeology, MA (Museum Studies), worked at the Australian National Maritime Museum and as steward/curator on board HM Bark Endeavour. She has been Curator at the Museum of the Riverina since 2002.



Far left: Nathan Hughes, *The Great Tichborne Trial*, 1874, oil on canvas, 183 x 244 cm (6ft x 8ft).

Wagga Wagga City Council, Museum of the Riverina, Historic Council Chambers

Photo credit:

Wagga Wagga City Library, Local Studies and Angus McGeech

Left: Maker unknown, England, plate with image of Orton and legend 'Would you be surprised to find that this is Tichborne', pressed glass, c. 1870. Courtesy Hordern House Rare Books

PROCLAMATION & COLONIAL COINAGE BOOK

A joint publication on Australian colonial coinage between the Powerhouse Museum and Monetarium.

Numismatists will be well aware that Monetarium has been preparing a book on colonial coinage for some time now. We are pleased to announce that this major project has come to fruition, and the book is now available for purchase.

"The Coinage of Colonial Australia" is a joint publication on Australian colonial coinage between the Powerhouse Museum and Monetarium. This keenly awaited book provides an introduction to the concept of colonial coinage, as well as an exhaustive description of each coin mentioned in the first comprehensive legal document on Australia's monetary system – Governor King's coinage proclamation of November 19th, 1800.

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- Information on the use of coins in the early days of New South Wales;
- A detailed numismatic description of each listed coin in Governor King's proclamation of November 1800, including the backgrounds to the designs used;
- Notes specifically designed to assist collectors new to the area.

Example page detailing the Indian Star Pagoda.



THE COINAGE OF COLONIAL AUSTRALIA

Governor King's Proclamation of 1800



ANDREW CRELLIN

INTRODUCTION BY PAUL DONNELLY

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- THE BRITISH EAST INDIA COMPANY STAR PAGODA 63
- THE SPANISH SILVER DOLLAR 70 • THE DUTCH SILVER GUILDER 81
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Each chapter is illustrated with full-colour photographs of coins housed in the Powerhouse Museum's numismatic collection – each coin is a distinguished example, and many have a provenance tying them to key events in colonial Australian history.

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Three Marrickville Potteries: Fowlers, Diana and Studio Anna

JOHN WADE

The Marrickville Heritage Society is an active local history and heritage group in Sydney's inner west. Its 400 members make it one of the largest local history societies in Australia. For a dozen years they have been producing their own annual journal, with illustrated articles on the history of the people and the area that stretches from Cook's River to Parramatta Road.

Many of the most active members are also collectors, so they have a bias that means their journal often deals with craftsmen or historic houses, and needs to be well-illustrated to provide the essential visual evidence. The silversmith J.J. Josephson, the Fowler pottery and the Diana Pottery – for some reason, often confused with Princess Diana – have featured in earlier issues. The issue with Geoff Ostling's aptly titled article on Diana Pottery, 'Desperately seeking Diana', sold out, proving its popularity with collectors.

Now the Marrickville Heritage Society has brought together, revised and added to previous articles and talks on three of the major potteries of the area: Fowlers, Diana and Studio Anna to create this slim but valuable book. They have substantially enhanced the number of illustrations, and published it with the aid of a publishing grant administered by the Royal Australian Historical Society. It is mainly black and white,

with a stiff colour cover and eight-page colour centrefold.

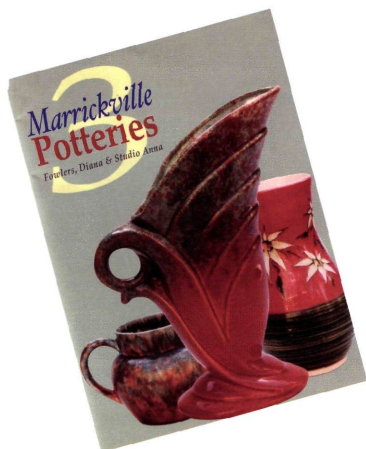
Enoch Fowler's pottery was the first of the three, established originally in 1837 on the Parramatta Road. Later, they moved to Glebe, then Camperdown. Production was consolidated onto a 17-acre site in Fitzroy Street, Marrickville just after the First World War, and a new second plant built at Thomastown in Victoria in 1927. Much of Fowler's production was industrial ceramics – sanitary pipes, sanitary ware, insulators and tiles. The illustrations show the factory site, the marks, travellers samples of the sanitary products, and examples of their domestic ceramics. The late Gary Nicholls' research on Fowler has been put together with the help of Robert Hutchinson.

Geoff Ostling has been researching Diana for over ten years, and his chapter adds to the existing information he published in 'Desperately seeking Diana' in the 1994 *MHS Journal* – not least as a result of Dorothy Johnston's valuable oral histories published in *The People's Potteries*.

Diana Pottery operated for a shorter period, from 1940 till 1975, but produced millions of pieces of decorative ceramics. Diana was a child of the war, as importer Eric Lowe had to find a business to replace his importing glass from Czechoslovakia. They began making utilitarian ceramics for the Lithgow munitions factory canteen, expanding into plain teapots and milk jug for civilians.

After the war, Diana's flamboyant pottery brightened the lives of postwar Australasia, and sat tastefully on tables and mantelpieces from Darwin to Dunedin. Some of the women painters employed at Diana could decorate up to 100 pieces a day. Diana's colour catalogues and examples of their wares adorn the eight colour pages in the centre of the book.

Donna Braye's chapter deals with Studio Anna. Founded by Czech emigré Karel Jungvirt, Studio Anna moved from a backyard operation in Neutral Bay to Marrickville in 1954. The key to its success was its simple Australianness –



Above: Fowler promotional ashtray in the shape of a pottery kiln

Left: Fowler cigarette box with moulded koalas

Right: Diana ovenware
casserole printed with
wattle, 1960s
Far right: Diana ovenware
casserole printed with
flannel flowers, 1960s

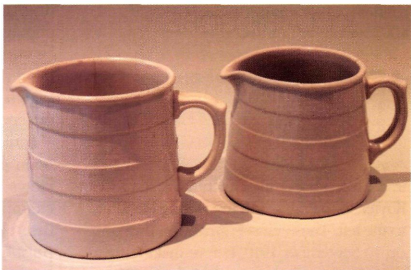


moulded and painted Australian wildflowers, Australian scenes, Australian animals and designs inspired by Aboriginal art. This range, and its embracing of tourist wares, enabled Studio Anna to survive the invasion by British and Japanese ceramic products that killed many other post-War potteries. In the 1980s, production switched from tourist wares to lamp bases, kitchenware and hotel ware until the business and factory were sold in 1999.

I always admire the work of people who produce historical works voluntarily or as a sideline to their real work. What I find surprising is the lack of support the Marrickville Heritage Society gets from the local Marrickville Council. Search the Marrickville Council website for mention of the Marrickville Heritage Society and you draw a total blank. By contrast, the adjacent City of Sydney council site lists twelve historical societies in its local government area, with a brief statement and contact details for each.

The older potters sadly are rapidly departing the scene. We hope that the people researching their history seek out those who are still alive and who still remember, so their history is not lost. Make sure this book sells out so Marrickville Heritage Society has to produce a revised edition in the not too distant future.

*Three Marrickville
Potteries: Fowlers, Diana
and Studio Anna is
available for \$27
including postage from
the Marrickville Heritage
Society, PO Box 415,
Marrickville NSW 1475*



Above right:
Fowler canisters

Above: Fowler
commode pot

Centre right:
Fowler milk jugs

Right: Diana vase



Right: Diana basket
vase with wildflower
motif. Often the
moulded waratah
was painted in
naturalistic colours

Far right: Studio
Anna bowl with
sgraffito decoration
of koalas





A panorama of Brisbane

CLAIRE GOBÉ

'*Brisbane panorama*', a large panoramic photograph from 1910, features the City Botanic Gardens viewed across the Brisbane River from Kangaroo Point. It can be dated by the two large ships moored in the foreground, the Dutch naval ships *De Ruyter*, to the right, and the *Hertog Hendrik*, to the left. These vessels arrived in Brisbane on 10 September 1910, before making their way down to Sydney and Melbourne later that month. Their visit generated much fanfare and was covered extensively by local press in each of these cities.

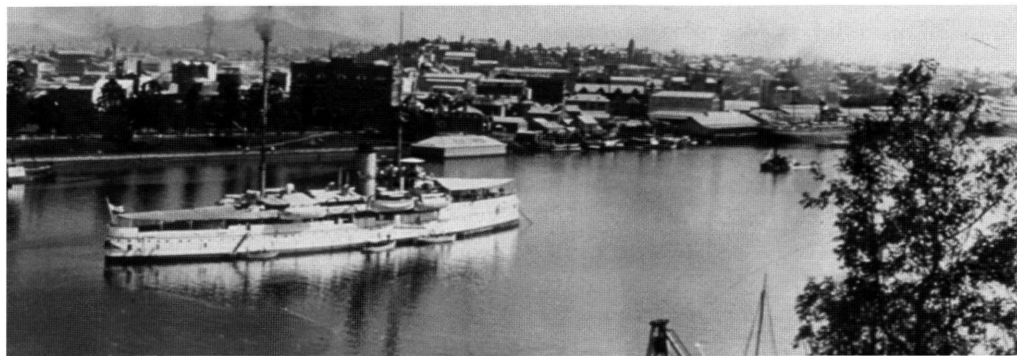
'*Brisbane panorama*' is a late example of the work produced for the 'views trade', an industry in mass-produced photographs of sights, events and people of significance that had thrived in Australia since the 1850s. The trade expanded significantly in the 1890s

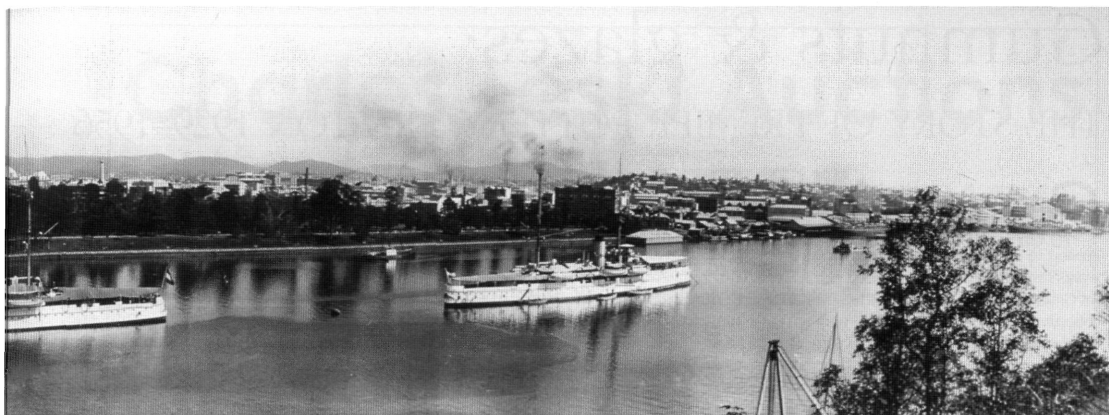
due to the proliferation of amateur photography and an increase in tourism between the colonies. By around 1914, however, photographs had been superseded by illustrated magazines as the preferred source of accessible imagery.

Large panoramas of urban centres had been popular from the inception of the views trade. One of the first recorded examples was *Panorama of Hobart* from the *Domain*, an albumen silver photograph by John Sharp and Frederick Frith that was first advertised for commercial sale in January 1856. This photograph was a composite of five skilfully aligned prints that, as a whole, measured almost a metre long. The difficulty of both taking and printing such work demonstrated consummate ability on the part of the photographer, and the technique was mastered throughout the 19th century

by photographers such as the New South Welshman Charles Bayliss.

Technical developments in photographic procedures in the early twentieth century allowed the production of large-scale panoramas in one piece. In '*Brisbane panorama*' the relatively new medium of gelatin silver printing was used to achieve this result. Gelatin silver printing had been developed in the 1870s and was adopted by professional photographers in Australia in the 1890s. The process required short exposure times, making it a cheaper alternative for the production of standard views trade photographs. Negatives could be easily enlarged, a characteristic that has been exploited to full advantage in the large-scale printing of '*Brisbane panorama*'. The quality and clarity of this work suggest that its unidentified photographer was





professionally trained, and the vantage, Kangaroo Point, was one of those frequently used by professional studios.

Nearly one hundred years after its production, *'Brisbane panorama'* remains an impressive example of panoramic photography. The work was recently given to the Queensland Art Gallery where it joins a growing number of late 19th- and early 20th-century photographs of Queensland that, together, are forming a detailed picture of early social and photographic developments in the state.

Notes

- 1 The two vessels sailed with a third ship, *Konings Regentes*, which moored in a different area of the river during its stay in Brisbane (ScreenSound Australia in Melbourne: Bayside Bulletin: Bay Video Project Bulletin no. 9, Dec. 2001, viewed 9 Sept. 2004, <http://www.screensound.gov.au/screenso und/screenso.nsf/0/E7D738082B7C3499CA256B5F0021DCD8?OpenDocument#6>)
- 2 Gael Newton, *Shades of Light*, Collins, Sydney, in association with NGA, Canberra, 1988, p. 83
- 3 *Ibid.*, p. 25

UNKNOWN, Australia, [Brisbane panorama], 1910. Gelatin silver photograph on paper, 23.5 x 120.1 cm (sight), 23.5 x 120.1 cm (comp., sight). Queensland Art Gallery Acc. 2004.195, Gift of Garry Menzies through the Queensland Art Gallery Foundation 2004

Claire Gobe is Curatorial Assistant, Australian Art to 1970, at the Queensland Art Gallery, Brisbane

Notes and news

Early Women Woodcarvers

Between 1880 and 1940, many young Australian women became proficient at woodcarving. Throughout their lives, they continued to embellish a range of furniture and household items with exquisite designs. Late 19th century designs were mostly traditional or followed the Arts and Crafts Movement. However, in the early 20th century, many of these women became more adventurous and worked on pieces crafted from some of our unique Australian timbers with more creative designs that incorporated Australian themes and motifs.

Jenny Springett has embarked on a project investigating not only the beautiful examples of the work of these remarkable generations of women but also information about them and their lives. She was a woodcarver herself for many years and understands the joys of carving and the satisfaction that this craft must have given them at the time.

She has been collecting information from all over Australia and if any one can help with names, information, stories or photos of their work, she would appreciate the assistance. Please email Jenny Springett at jenileecurtis@aol.com.



On the Birdsville Track

From 23 June till 9 October, Canberra's National Museum of Australia will show previously unseen works of a young English artist who travelled the Birdsville Track in 1952.

Noelle Sandwith, an affluent English woman artist, was lured by the legend of the track and travelled the 500 dusty kilometres from Birdsville to Marree in 1952. She completed her journey just before the international release of *The*

Back of Beyond and her sketches capture many of the people and places seen in the film.

She documented the role of the Royal Flying Doctor Service, the Country Women's Association and the Australian Inland Mission, and provides an insight into contemporary attitudes towards Aboriginal people, women and migrants. Sandwith gave her artworks, travel manuscript and photographs to the museum in 1993.

Gumnuts & glazes:

THE STORY OF PREMIER POTTERY, PRESTON 1929–1956

G*umnuts & Glazes* is the first exhibition to cover comprehensively the contribution of Premier Pottery, Preston to Australian ceramics. Showcasing works from the National Gallery of Victoria, Art Gallery of South Australia and ten private collections, it opened in February at Bundoora Homestead, near the site of the pottery at Preston. The 3,000 visitors it drew there made it their most successful exhibition ever.

David Dee and Reg Hawkins, two potters out of work as a result of the Depression, established Premier Pottery at Preston in outer northern Melbourne. Against the odds, and despite fierce competition from imported English wares and local products, Premier Pottery, Preston became the market leader in decorative ceramics.

Premier Pottery was distinctive in style, notably glaze, motif and form and espoused an aesthetic that expressed an Australian identity. Its early success and later collectable status lay in its ability to bridge the gap between the high-volume output of the more commercial potteries and the one-off handmade works of the studio potters of the time.

Premier Pottery, Preston created a line of art wares branded Remued, named after an investor in the company, Nonie Deumer (Remued backwards), who later married Reg Hawkins. These products were characterised by colourful, free flowing and overlapping glazes and applied hand-modelled decoration. Typically, the decoration included gumnuts, gum leaves and fauna motifs such as koalas and reptiles and was largely the work of Margaret Kerr, a little known artist.

This exhibition is a tribute to a remarkable pottery that emerged from the clay soils of Preston in the midst of the great Depression. David Dee and Reg Hawkins established their own business as a bulwark against hard times and went on to create a range of pottery wares which would, in time, emerge as an icon of Australian ceramics. Many family members are still amazed that both collectors and public art galleries now seek the ceramics that they themselves treated so casually.

Premier Pottery, Preston's unique wares stand alone as cultural artifacts and provide insight into some of the

stylistic, cultural and economic changes that swept Australia over two tumultuous decades.

Gumnuts & Glazes includes previously unpublished photographs of the potters, the pottery and original advertising material. The pottery's profile and glaze books – which were parted in 1934 as the result of a business disagreement – are reunited seventy years later in this exhibition.

Exhibition venues

Geelong Art Gallery
30 July – 25 September 2005

Wangaratta Exhibitions Gallery
9 December – 15 January 2006

The exhibition was mounted by the Bundoora Homestead Art Centre and curated by its Director Jacky Healy. It has already been seen at Bundoora in Melbourne's north and at Ballarat Fine Art Gallery. A 40-page catalogue with essays by Noris Ioannou, Catherine Webb and Gregory Hill accompanies the exhibition, price \$20.



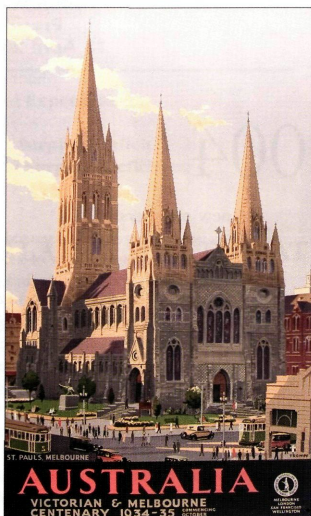
Left to right: Remued ware, 1933–56, Vase, barrel shaped with applied gumleaves, gumnuts and branch handle 1935–50. Earthenware, glaze, 26.0 x 21.5 x 22.9 cm, incised in base: Remued / 114/10M / Hand Made. National Gallery of Victoria, Melbourne, gift of Don McRae 1991
Remued ware, 1933–56, Vase with applied gumleaves 1933–35. Earthenware, glaze, 12.6 x 11.4 cm diameter, incised in base: Remued. National Gallery of Victoria, Melbourne, gift of Catherine Webb 1986
Remued ware, 1933–56, Jug with applied gumleaves, gumnuts and branch handle 1935–50. Earthenware, glaze, 25.7 x 23.2 x 17.3 cm, incised in base: Remued / Handmade / 54 LM. National Gallery of Victoria, Melbourne, gift of Don McRae 1991

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President's Report 2004

The Australiana Society expanded its membership once more in its 26th year, and was able to introduce a series of events outside Sydney for the first time.

Jennifer Storer, Therese Mulford, Warwick Oakman and Robyn Lake developed an event program for Tasmania, which other states can emulate. Most states have enough members to run successful events, and by doing so can expand our services and membership. Anyone who wants to volunteer to run interesting events in Victoria, Queensland and South Australia in particular should contact the Committee for support.

In July, with the help of Robijn Alexandra, Ian Stephenson and Dawn Waterhouse (née Calthorpe), we organised a weekend excursion to Canberra in the ACT to visit the Gallery, Library, University House and the historic properties *Calthorpe's House*, *Mugga Mugga* and *Lanyon*.

Our magazine *Australiana* continues to be produced four times a year, each issue with 24 colour and 16 black and white pages. With such a large and authoritative magazine, it has been extremely difficult to maintain the quality

and quantity of content. Seeking contributions, editing them, designing and producing the magazine is complicated and very time consuming, and without a strong flow of contributions, our production schedule slips. All our many authors and advertisers deserve our thanks for their support throughout the year.

A strong field fought out this year's Peter Walker Fine Art \$250 *Australiana* writing award and the anonymous \$100 prize. The winner of the Peter Walker award is Robert Warneke for his relentlessly researched article on a scrimshaw box, and the winner of the second award is John Edwards for his story on the painter Edward Baker Boulton. These awards recognise the devotion of our members to the study and preservation of *Australiana*, and we thank our sponsors for funding the awards.

An award of another sort went to the late Professor Joan Kerr, who the Society nominated for an Australian honour. Joan was made a Member of the Order of Australia (AM), though we regret that it was awarded after she passed away in February 2004. We seek other suggestions of people whose work in the field of *Australiana* should be recognised officially in the national honours lists.

Attendance at meetings has been disappointing in spite of a wide range of informative events, which are opportunities to see, learn, socialise and discuss collecting. I would like to thank those who organised them or hosted us, including Axi's, Australian Galleries, the National Gallery of Australia, National Library of Australia, Museum of Sydney, Tasmanian Museum, ACT Cultural Facilities Corporation, Da Silva Restorations, Brian Eggleton, John McPhee, Dr & Mrs Keith Okey and Stuart Purves.

Our Treasurer, Caressa Crouch, Secretary Michael Lech, Events Organiser Annette Blinco, my fellow editor Kevin Fahy AM, and Committee Members Christian Da Silva and Dianne Damjanovic, Megan Martin, Marcia Rackham and Scott Carlin have all been active in working for the Society and its members.

But the Committee needs your help to continue the Society's progress. Contributing to the magazine is not as hard as you might think. Help us build up the membership by telling people about the society, putting out our brochures, or getting potential members to contact us for a sample magazine.

John Wade
President
13 April 2005

Treasurer's Report 2004

I have pleasure in submitting my report and the accounts of the *Australiana* Society at and for the year ended 31 December 2004. I would like to thank Greg Johansson for his help in compiling the Society's financial report.

The Society has had an unprecedented successful year and what is most important is that this has occurred in doing what the Society was incorporated to do: to encourage the 'researching, collecting and preservation of Australia's heritage'.

The Society's operating budget works on the principle that annual membership subscriptions cover the cost of our professionally produced magazine and the events program for members while meeting essential running expenses. This is exactly what the Society has achieved for the year, producing a small surplus of \$1,431.

For an organisation that relies on volunteer efforts, this is a significant

achievement, especially if you consider the very professional profile and presentation of the Society.

We are in a sound financial position. However, I should comment on some aspects of our operations for the year and the accompanying accounts:

- a The accounts show that advertising revenue fell while magazine production costs remained steady. This is because distribution of issue number 4 for 2004 was delayed, and while the production costs were incurred (shown in Accounts Payable) the advertising revenue will not be earned until 2005.
- b The accounts also show an increase in merchant fees. This is because more members pay by credit card and we pay a fee for this service.
- c Our membership grew from 403 to 426 members and four new life members joined. Our non-renewal rate is low at 27 (7%) in 2004, with

83 new members.

- d Back issue sales have increased this year, forming a strong area of income that has been helped with the index of *Australiana* on our web site.
- e Our magazine and event program has something for everyone and shows *Australiana* and the Society as a living breathing interesting place to be.

I mentioned at the start about our budget. Well, achieving the budget also depends on having a net increase in members. I would like to encourage each member to introduce one new member this year so we can continue our mission and have fun at the same time!

Caressa Crouch
Honorary Treasurer
Australiana Society Inc.
13 April 2005

The Australiana Society Inc.

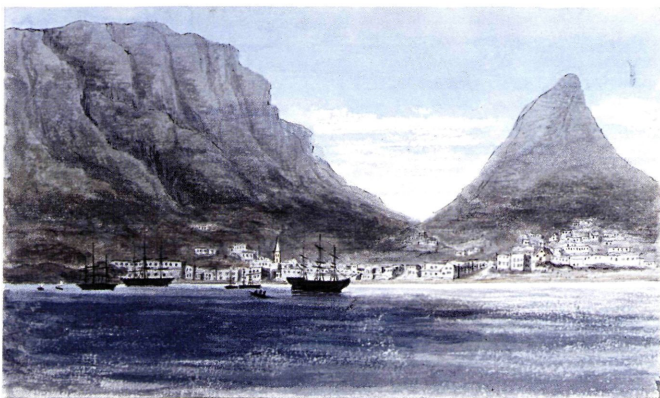
INCOME & EXPENDITURE STATEMENT

	2004	2003
Income		
Subscriptions	23,180.97	20,235.76
Australiana back copies sales	816.29	496.36
Australiana advertising	6,404.52	8,381.80
Australia Day dinner, raffle	5,836.76	4,565.33
Donations - Peter Walker Fine Art	0	250.00
Donations	895.00	986.83
Interest Received	975.09	963.13
Sundries	167.28	0
Total income	38,275.91	35,879.21
Expenditure - Australiana		
Production	25,668.00	25,550.00
Postage	3,774.99	3,301.70
Stationery	422.80	332.40
Writing awards	350.00	500.00
Sub total	30,215.79	29,684.10
Expenditure - General		
Brochure production	0	909.09
Web site	659.19	1,035.65
Corporate Affairs fee	36.36	35.45
Subscription to RAHS	166.65	147.00
Insurance	605.00	693.00
Australia Day dinner	4,366.15	3,149.99
Bank charges	4.55	28.64
General Meeting expenses	247.85	589.73
Merchant fees	542.95	169.95
Sub total	6,628.70	6,758.50
Total Expenditure	36,844.49	36,442.60
Nett Surplus (Deficit)	1,431.42	-563.39
Total Surplus (Deficit)	1,431.42	-563.39

BALANCE SHEET AS AT 31 DECEMBER

	2004	2003
Accumulated Funds		
Balance brought forward	26,211.52	26,774.91
Add surplus (deficit)	1,431.42	-563.39
Total equity	27,642.94	26,211.52
Represented by:		
Current Assets		
Cash & investment account	36,269.23	25,207.52
Donations Account	684.67	1,178.81
Trade debtors	942.50	1,563.50
GST refundable	151.55	
Total Current Assets	37,896.40	28,101.38
Less Current Liabilities		
Accounts payable	-10,253.46	-1,889.86
Nett Current Assets	27,642.94	26,211.52

Cape Town: halfway to Sydney 1788–1870



The two British colonial settlements of New South Wales and the Cape Colony, had such strong ties that if something happened in Sydney, Cape Town knew about it virtually within weeks. The many similarities and fascinating differences between the two colonies are brought out in this new exhibition at the Museum of Sydney.

From the First Fleet until the opening of the Suez Canal in 1869, Cape Town was the critical halfway point for the long journey from Britain to Sydney. Missionaries, military officers, explorers, scientists and settlers – the personnel of empire – moved between these places.

Lieutenant Henry Waterhouse's purchase of Spanish breed merinos at the Cape in 1797 signalled the beginning of Australia's fine wool industry. Scottish naturalist William Paterson – who made significant Cape botanical discoveries – rose to become lieutenant governor of NSW. Sir Richard Bourke was acting governor of the Cape (1826–28) before becoming governor of NSW (1831–37). Thomas Baines traversed northern Australia after significant exploration of the Cape. Early settlers such as Elizabeth and John Macarthur imported a large number of Cape plants that have since thrived in Australian gardens.

The exhibition presents the rich tapestry of colonial Cape Town society and architecture. It explores Cape Town's strategic importance in trade and political networks as well as early British explorations in the dramatic interior of Southern Africa.

Over 150 rare artworks from the Oppenheimer family's internationally

John and Margaret Herschel,
No 100 Protea Mellifera, c1835,
pencil and watercolour. The
Brenthurst Library, Johannesburg

Marianne James, Cape Town, *Table
Mountain and Lion's Head seen
from an anchorage in Table Bay*,
[1827], watercolour. The Brenthurst
Library, Johannesburg

A large number of Cape plants have since thrived in Australian gardens

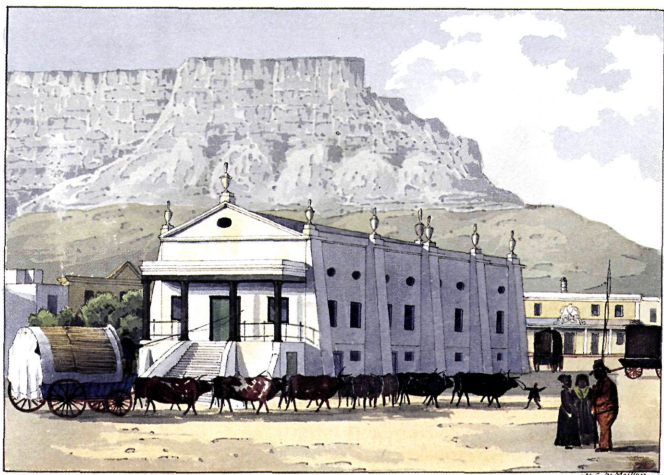
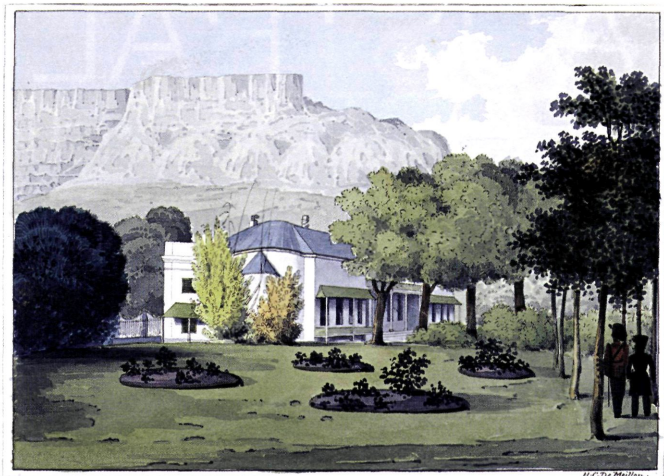
renowned Africana collection at the Brenthurst Library, Johannesburg can be seen for the first time outside South Africa. Exquisite watercolours and oils from South African artists such as Thomas Baines, Henry Clifford de Meillon and botanical artists John and Margaret Herschel complement many delicate sketches, rare books and journals.

Sir Ernest Oppenheimer (1880-1957), who became keenly interested in Africana when he was working as a partner of the Diamond Syndicate in the Kimberley in the early 20th century, established the collection. His son Harry (1908-2000) followed in his father's footsteps by continuing to collect fine manuscripts, artworks, rare books and pamphlets. Harry's daughter Mary Slack continues to enrich the collection.

Cape Town halfway to Sydney 1788-1870

14 May - 7 August 2005, daily
9.30am - 5pm

Museum of Sydney,
corner Bridge & Phillip Sts, Sydney
Entry \$7, conc/member \$3, family \$17



From Top right:
Henry Clifford de Meillon, *Government House, Cape Town*, c1830, watercolour.
The Brenthurst Library, Johannesburg

Henry Clifford de Meillon, *The African Theatre, Cape Town*, c.1830, watercolour.
The Brenthurst Library, Johannesburg

Artist unknown, *William Paterson album, Camaeolea sp.*, 1777-79, watercolour. The Brenthurst Library, Johannesburg

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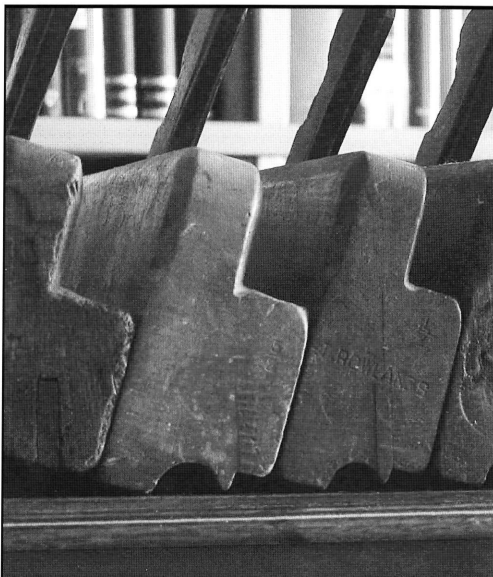


SIDNEY NOLAN
NIGHT FLIGHT AND SUNRISE
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A highly important and fully documented engraved slate equation sundial made by William Ford Cleeland for Jonathon Fleming Boadle Esq. for his property at Janefield in Victoria. Signed and dated 1862.

It is rare to find a Southern Hemisphere sundial engraved with the equation of time which calculates the number of minutes the sun is fast or slow of Melbourne Standard Time (originally Greenwich Mean Time) as given by the Frodsham Regulators installed in the Melbourne Observatory in the Botanical Gardens in 1862. The creation and installation in the Observatory may have prompted the manufacture and possible gift of this sundial. Both parties lived at Janefield in Victoria. Cleeland was a cabinetmaker by trade; born in Ireland, he died in 1868, aged 69. Joan Atkinson, daughter of George Atkinson, known colloquially as the father of La Trobe, married J.F. Boadle's son, Frederick Dalziel Boadle on the 9th May 1905 in Melbourne. On the death of George Atkinson in 1920, they moved to his magnificent house *Frogmore*, at Latrobe, from whence this sundial came. Unfortunately the sundial has been broken in two having been discarded in the garden. \$10,000

