

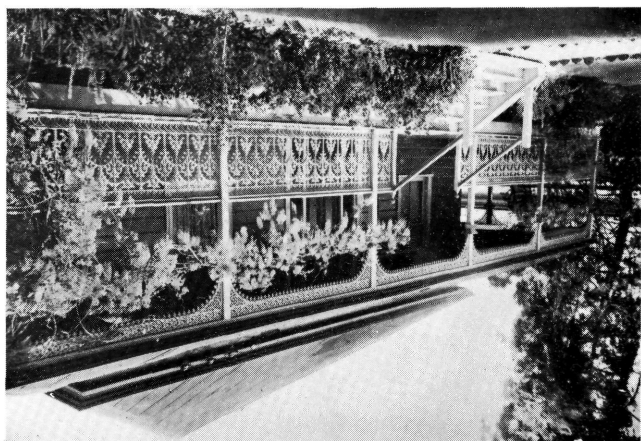
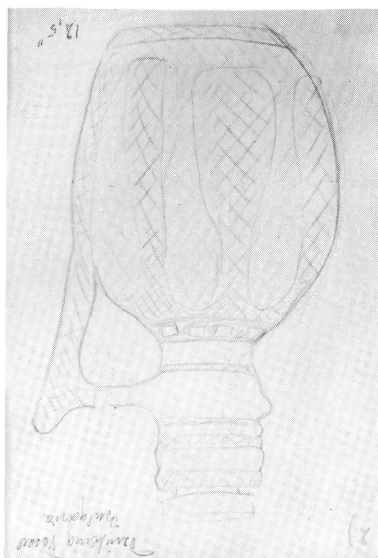
AUSTRALIANA



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ISSN 0156 8019

Society Information

MEETING DATES

Meeting dates and subjects for 1985 will be:

April 4	Alan Davies of AUSTRALIAN PHOTOGRAPHY
June 6	Kevin Fahy on AUSTRALIAN FURNITURE
August 1	Annual General Meeting and AUCTION
October 3	Les Carlisle on AUSTRALIAN NUMISMATICS
December 5	Treasured possession night SHOW AND TELL

In August there will be a Sunday afternoon visit to THE GREAT SYNAGOGUE, Sydney, with guided tours of the building and the museum followed by afternoon tea.

The Great Synagogue was built by Thomas Rowe in 1878, replacing the York Street Synagogue of 1844. The interiors were recently restored for the building's centenary, and are spectacularly rich. The ceiling for instance is blue with a pattern of gold stars, the joinery is all cedar.

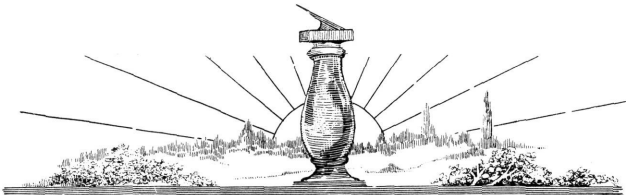
Attached to the Synagogue is a museum. Curator Sylvia Rosenblum will give us a guided tour. The colonial portraits, illuminated addresses, silver plated mounted emu eggs and the cedar ark in Egyptian style from the York Street Synagogue are especially noteworthy.

Further excursions are planned. One will be to picturesque Goat Island in Sydney Harbour, where the Maritime Services Board has set up a small museum and there are many historic reminders of Australia's colonial past.

Margaret Betteridge, Curator of the Australiana Fund in the Prime Minister's Department, will also be approached for a possible visit to one of the Official Residences and a talk about the Fund and its work.

Future speakers will be asked, where possible, to provide some notes on their talks to be published in *Australiana* for the benefit of members who cannot attend. Where this is not feasible, a summary of the talk will be made by one of the audience, and printed here.

Robert Hutchinson has offered to collate news of auction results and other transactions, to feature regularly in these pages. Details should be sent directly to him care of the Society's box number. This will only work if you support it.



AUSTRALIANA NEWS

CIVIC SILVER OUT ON SHOW

Sydney's City Council has followed Brisbane's example and set up an exhibition gallery within the Town Hall.

The first exhibition, opened in January, was a mixed bag, with a variety of important items and assorted gifts to the city, as well as an exhibition on the theme of maritime Sydney put together by Vaughan Evans and the Australian Association for Maritime History.

Some of the silver we have seen before, such as the three trophies by William Kerr, presented to Mayor Roberts in 1879, and featuring Australian flora, fauna and Aborigines. For reasons unknown, one is considered to date from 1855 and the others 1875, although all look similar in style to the untrained eye.

Mayor Walter Renny's silver trowel, used for laying the foundation stone of the Prince Albert Park Exhibition Building on 9 March 1870, is there. So is a trowel presented to the Mayor for laying the first brick of the Black Wattle Swamp Sewer on 19 June 1869.

While at the exhibition, don't miss the tiles, stained glass, joinery and mayoral portraits scattered throughout the building. The ceiling in the Centennial Hall was supplied by Wunderlich and its 20 arched stained glass clerestory windows are probably, like the Oceania and Captain Cook windows, the work of Goodlet and Smith.

Perhaps the Council might consider de-beigeifying the building and recreating its historic colour scheme for the Bicentennial.

VICTORIA'S SESQUICENTENARY

For the State's 150th birthday, the National Gallery of Victoria is mounting a major exhibition, "Victoria 1834-1984" which opened on 8 March and runs until 5 May. Why anyone would have a 150th exhibition a year late is beyond us, but it should have plenty of Australiana in it, and not just flat art.

ARTS NATIONAL

"Arts Queensland", the attractive glossy magazine which dealt with the unlikely subject of the arts in the Backward State, has been such a success that it has now gone national. It covers all the arts, especially performing arts, but includes painting, sculpture and decorative arts, with major contributions in the last area from Glenn Cooke, Curator of Decorative Arts at the Queensland Art Gallery. The December 1984 issue carries an article by Glenn on the potter Daisy Nosworthy. Subscription rate for six issues is \$27 from P.O. Box 231, Hamilton Central, 4007.

TASMANIAN LADY POTTERS

Janet Floyed, Curator of Craft at the Queen Victoria Museum in Launceston, is currently researching and documenting the work of three Tasmanian potters, the Misses Maude Poynter, Violet Mace and Mylie Peppin. She would like to hear from anyone with information or examples of their work. The address is Queen Victoria Museum, Wellington Street, Launceston, 7250.

AUCTION NEWS

Not too many of our readers can get to all the auctions in Australia or get the chance to read all the reports on them in the newspapers, especially the Financial Review. So we have decided to try to compile a commentary on all the important Australiana auctions.

In the next issue you will find a report on the important sales of 1984 - the Smith sale at Scone, the Cowlishaw sale at St Ives and the Oxley sale at Cronulla, in the review of last year's auctions.

For future issues, Robert Hutchinson has volunteered to collate the auction news. You can help by sending him details of sales and press cuttings care of PO Box A378, Sydney South, 2000, or telephone (02) 536 4079 a.h.

MINT TIES UP GARLING SHIPS

Two watercolour paintings attributed to Frederick Garling have gone on display in the Mint Museum, Sydney.

The two watercolours were bought on behalf of the museum by the Midland Bank. One shows a three-master anchored off Fort Macquarie, and the other a barque entering Sydney Heads under steam. Both were bought at Christie's sale of the Dr John L Raven collection in September, when a larger Garling of a boat anchored in Sydney Cove, with Campbell's store in the background, sold for \$22,000.

Garling (1806-73) was a prolific painter. Arriving with his family in 1815, he apparently taught himself to paint. He went with Stirling to the Swan River in 1827 as an artist and on returning to Sydney began a career with the Customs Office - the ideal base for a ship painter. Garling is said to have painted almost every ship that entered Sydney Harbour.

These paintings join other images of Sydney Harbour donated to the Mint by the Midland Bank in 1983.

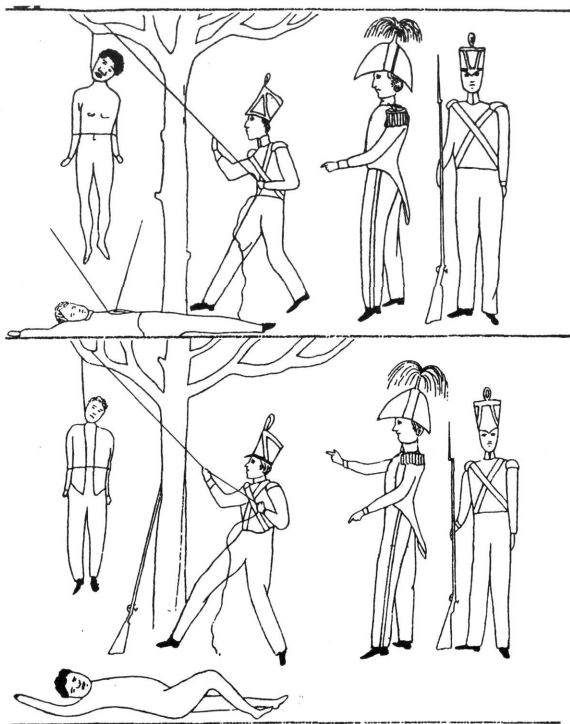
CALLING A SPADE A SPADE

A spade may seem an odd thing for an art museum to buy, but Adelaide's Art Gallery of South Australia has just bought one. This unusual item, offered by a Castlereagh Street dealer, was a silver ceremonial spade used by the Governor in turning the first sod for the Adelaide tramways in the 1880s. It was made by prominent Adelaide silver identity J. M. Wendt.

GOVERNOR DAVEY'S PROCLAMATION

John Morris has produced a limited edition facsimile of "Governor Davey's

"Proclamation to the Aborigines", each handcoloured in the manner of the 1866 lithograph. They sell for \$85.00 each from John Morris, telephone (02) 810 2565, 13 Simmons Street, East Balmain, 2041.



DETAIL FROM THE LITHOGRAPH

Copies of this print were first exhibited at the Intercolonial Exhibition held in Melbourne in 1866. They were based on a rare surviving timber panel, one of a number made at the direction of Lt Governor George Arthur in Van Diemen's Land (now Tasmania) in 1829. The timber panels were to be nailed to trees in places where it was thought the aborigines might pass.

The Commissioners of the Tasmanian Exhibit at the Melbourne Exhibition believed that they were produced by Governor Davey and guessed at the date of 1816. This explains the error in title and date.

The timber panels were designed to persuade the Aborigines that the whites were friendly and that white law would protect them.

The virtual extinction of a unique race of people in a bare 73 years was a tragic result of British Settlement in Australia. Today the Tasmanian Aborigine survives only in mixed race. The print records a picturesque and bizarre effort to prevent this tragedy.

This is an edition limited to 500 numbered copies, each handcoloured in the style of the 1866 lithograph.

AUSTRALIAN ART INDEX

Canberra is looking at the possibility of a nationwide index of the collections held in Australian museums, based on the system which has operated in Canada for a number of years. It would of course be a computer system and would make life enormously easier for researchers and exhibition curators. Eventually such a system could also list major private collections.

LENDING FEE

Two boards of the Australia Council (the national funding body for the arts) have introduced the concept of a lending fee. The Visual Arts Board and the Crafts Board now pay artists a fee for borrowing their works for exhibition. The fee is designed of course to recompense artists who may be disadvantaged financially by not having their property to sell, but the principle would also apply to dealers and maybe some private collectors, who also cannot sell things on loan.

Before, most people were happy to lend for the added exposure their works got and the prestige the owner and the object received. A precedent has now been set; will it soon be extended to all lenders?

PRINTING HISTORY

A new group was founded in Sydney last year to record and research printing history. The Australian Printing Historical Society will record and research printing and printing equipment in Australia, set up a register of printing records, and foster interest in printing as a craft. Its annual journal goes by the odd name *Wayzgoose*, described in the *OED* as "a printing house's annual festivity".

Incidentally, archaeological investigations at the site of Government House, Sydney, in 1983 uncovered lots of lead type from outbuildings presumably associated with the production of the Governor's notices and the *Sydney Gazette*.

The Society's address is Box 161, Pyrmont, 2009. As well as wanting members, they also want details on printing equipment used in Australia prior to 1945.

ARCHAEOLOGISTS TREK SOUTH

The 5th annual conference of the Australian Society for Historical

Archaeology takes place on May 27-28 and in the best northern hemisphere tradition archaeologists will gather and fly south to winter in Melbourne. Conference sessions are planned to discuss standing structures, ethnicity and recent fieldwork and research.

LAWSON'S STRIKE GOLDMINE

Good press coverage, liberal distribution of photographs and spreading the news by word-of-mouth gave Sydney auctioneers James R Lawson a coup with a Western Australian goldfields brooch on 11 February.

The brooch was a fairly typical one, stamped 18ct, with windlass, pan, pick, shovel, mortar and pestle, bucket and nuggets - and an arch with the name "BULLFINCH". This was a small gold-mining town in the Yilgarn gold fields, where the first mining lease was granted to C. Hones on 29 December 1909. It is thus one of the rare brooches which can be geographically identifiable, and might have been made by one of the jewellers in the nearby town of Southern Cross or in one of the towns on the Perth-Kalgoorlie railway.

While a similar brooch with the interesting subject of a stamper battery sold at Geoff K. Gray's last October at the "Little Milton Museum" sale for \$600, spirited bidding took the Bullfinch brooch to \$3,200 and into the hands of a prominent Sydney jewellery dealer. So next time gold prices go up and people are tempted to melt jewellery into bullion, just remember that in 1985 an Australian gold brooch sold for \$180.79 per gram!

LANYON RE-OPENS

The restored interior of Lanyon homestead near Tharwa in the ACT re-opened to the public on 28 February.

Parts of the house had been closed since 1983. During the last 18 months, the fabric of the building has been restored under the direction of architect Howard Tanner, returning the rooms to their original proportions and using wall and floor treatments appropriate to the house's original period of construction. Appropriate furniture and furnishings for the house are gradually being acquired by the house's owners, the Department of Territories, with the assistance of the National Trust of Australia (ACT).

Curator David Dolan has been closely involved in the restoration and refurbishment, which is explained in a new exhibition, "A Museum in Preparation". Lanyon is well worth a visit, not only to see the work in progress, but also for the garden, the adjacent Nolan Gallery, and the landscape.

PRESENTS FOR CHRISTMAS AND EASTER

Wedgwood has just released for sale the "pink on sage green jasper Australian egg box", the perfect Easter present. The lid is decorated with *Blandfordia* (Christmas Bells), so the box makes an equally good Christmas present. The 7 cm long box is the first in a series featuring Australian flowers, and sells for \$39.50.

NOWRA NEWS

Up for auction in March last was the timber two-storied Gothick cottage

"Merigal" or "Meroogal" at Nowra. Featured in Suzy Forge's book *Victorian Splendour* for its partially intact interiors, it is also of interest because much of the furniture was the work of its builder, Kenneth McKenzie. The house was expected to fetch around \$100,000 although it was reported that some of the original decoration had been altered since Suzy Forge's photographer was there.

RUGGING UP FOR WINTER

Society member Annette Gero specialises in antique Australian and American patchwork quilts. We are looking forward to contributions to this journal from Annette - so if you know of any good quilts (for sale or not) she would like to hear from you on (02) 908 2942 or write care of the editor.

BOOKS ON THE WAY

We hear from various sources of a book in preparation on Fowler pottery by Paul Davis of Sydney. Enoch Fowler founded the firm in 1837 in Parramatta Road, to be succeeded by his son Robert, later Lord Mayor of Sydney. Fowlers remained in the pottery business, at Marrickville, until the 1970s.

Ceramics are also the subject of a book by Grahame Bennett, currently undertaking research on behalf of the Victorian Brick Manufacturers Association, to produce a work on the history of brickmaking in Australia to mark the Sesquicentenary of Victoria.

MORE BOOKS

Robert Muir Old and Rare Books (24 Stirling Highway, Nedlands, WA, 6009) advise that they are selling a large reference library of ethnology and art, amassed by Mr A Bortignon of Kalamunda Gallery of Man. A series of catalogues of the 4000 titles are planned, available from the bookseller, telephone (09) 386 5842.

COLOUR YOUR WORLD

Pascal Paints have released, in conjunction with the National Trust of Australia (NSW), a folder of "Heritage Colours for old Australian Buildings 1820-1930". The six-page leaflet includes not only a colour card of 25 British Standard colours, but useful notes on colour schemes, undertaking paint scrapes, etc.

It is said to sell for a dollar, but when we went to the NT shop in Paddington they had never heard of it. Some Pascal paint stockists have it and at least one is giving it away free.

And while we are on the subject of National Trust shops, it is alleged that NSW Police raided the NT "Gifts in a Basket" shop in a Double Bay arcade. Radio 2GB reports that there may have been complaints about the presence of bottles of champagne in baskets sent as gifts to hospital patients, new mums and birthday boys and girls.

OUT OF THE BOX

A team of maritime archaeologists, led by North American Ron Coleman

(Curator at the Queensland Museum) has located the wreck of HMS *Pandora*. Two twelve-week expeditions diving on the wreck have located ship's timbers, cannon and medical instruments. The team aims to excavate the site, collect and preserve the artefacts, and maybe raise the hull.

The lower part of the wreck is buried - and preserved - in sand. The upper part, not protected by the sand, has been eaten by teredo worm and destroyed. Using a bolt-together aluminium grid system over the site, archaeologists are planning and recording the remains with an unmanned mini-sub fitted with a video camera as well as by still cameras and drawings.

Salt removal from the artefacts takes place slowly back on land, but Coleman reports an iron cannon found in 1983 has now had its concretions removed and is in beautiful condition.

Small exhibitions about the excavation were shown at Grace Bros stores in February-March 1985, with a major exhibition scheduled for Brisbane in 1988, and a documentary for ABC-TV.

The *Pandora* - a British man-o-war which sank off North Queensland in the 1790s - offers a view of life aboard ship which must have been very similar to that enjoyed by the first European colonists of eastern Australia.

GOVERNMENT HOUSE PARRAMATTA

Concerned about the future management of Government House at Parramatta, the National Trust of Australia (NSW) organised a seminar on 14-15 February to review management options.

Many speakers made clear the need for action. Opened by H.M. Queen Elizabeth in 1970, fifteen years on the house is showing the signs not of age so much as of a philosophy of re-creation which has been improved upon in the past 15 years.

While it still has the finest collection of Australian colonial furniture in public ownership, as an historic house and a vehicle for interpretation, it is time for a management review. Already this review has been fore-shadowed by the new colour scheme for the house, changed from 1960s white to 1830s buff.

Fifteen years of public display has also taken its toll on some of the artefacts. Cedar desks and tables placed under sunny windows, and textiles displayed in bedrooms without curtains drawn in the daytime have been irreparably damaged by the fading effects of light. This is a salutary lesson not only to museums but especially to private collectors who do not have access to conservation advice. If you have valuable furniture, textiles or watercolours exposed to high light levels, then PLEASE check immediately for fading of surfaces more exposed to the sun. Compare the colour to parts which do not get the light, and if there is damage, consider pulling the curtains or moving the pieces to darker corners.

Papers presented at the conference, which was sponsored by Esso, will hopefully be published and will benefit not only the 150 "guardians" who voluntarily assist the Manager, Bob Green, in keeping the house open, but also a more general audience.

plebs

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Mail: P.O. Box C.54,
Clarence St. P.O.,
SYDNEY, 2000

REFERENCE BOOKS ON ANTIQUES & COLLECTIBLES

COZZOLINO	Symbols of Australia	\$14.00
CUFFLEY	Oil & Kero Lamps in Australia	24.95
"	Buggies & Horse drawn Vehicles in Australia	29.95
"	Catalogue & Hist. of Cottage Chairs in Aust	15.00
CRAIG, FAHEY	Early Colonial Furniture in N.S.W. and Van Diemens Land	60.00
GRAHAM	Aust. Glass of 19th & Early 20th Century	19.95
"	Aust. Pottery ... ditto ...	19.95
HOOPER	Guide to Collecting Australiana	12.00
KEIL	Collecting Aust. Pot Lids	23.95
SCANDRETT	Breeches & Buckles - Ill. Hist. of Cloth in worn in Aust. 1788 - 1914	19.95
SCHOLES	Bendigo Pottery	50.00
ARNOLD	Aust. Preserving & Storage Jars (\$25.95 - few faded covers)	20.00
"	Bendigo - Hist. in Bottles & Stoneware	7.00
"	Avon Annals 3	12.00
ROYCROFT	Aust. Bottle P/Guides 1, 2, 3	9.50 ea
"	1000 Ginger Beers	15.00

BOOKS ON: AUSTRALIANA, BOTTLES, DOLLS & TOYS, FURNITURE
GLASS, POTTERY & PORCELAIN, ARMS & MILITARIA,
HOROLOGY, JEWELLERY, MUSICAL & ORIENTAL COLLECTIBLES,
POSTCARDS, CIGARETTE CARDS, RESTORATION, TEXTILES,
FASHION, LACE, TOOLS, TILES, etc.

Some stock available at: THE OLD ARK ANTIQUE CENTRE
20 City Road,
Chippendale
(opp. Grace Bros. Broadway Store, Sydney)

Look for PLEBS' stall at antique and collectors fairs around Sydney. We will be at the Kurnell Historical Festival Day on Sunday, 28th April, from about 10 a.m. till 4 p.m., and POSSIBLY at the Sydney Antique Gun Show 20/21st April (still waiting on organizers to send us an application for space form!)

MAIL ENQUIRIES: Please send a 33c stamp with your enquiries.
DO NOT SEND MONEY until we tell you if books
in stock, and how much the postage will be.

Stock position changes week by week as books are sold and others arrive from overseas. Next shipment of Official P/Guides from the U.S.A. will be here in June and this will include the popular O.P.G. on Royal Doulton, Knives, Music and Military Collectibles, Guns, Handguns, Pottery & Porcelain, Glass, Toys, and a host of other subjects. Last year's price was \$12.50, but this year's landed cost will be more in view of fallen state of Aust. Dollar.



GOVERNMENT HOUSE SYDNEY

NSW Premier Neville Wran chose Australia Day 1985 to announce that no high-rise development would take place on the site of Australia's first permanent Government House, in Bridge Street, Sydney.

Mr Wran promised the site would be preserved, protected and presented in a way which allowed it to be seen, understood and enjoyed by this and future generations.

"The first Government House site is our only known physical link of its kind with the first year of European settlement in Australia. There are few, if any, countries in the world which have the opportunity to preserve such a link with the first days of modern settlement", the Premier said.

Governor Phillip laid the foundation stone of Government House in May 1788, less than four months after the First Fleet's arrival at Sydney Cove. The original six room house was completed in 1789. Phillip moved in on 4 June, the occasion being marked by the first theatrical performance (of "The Recruiting Officer") held in the colony. Nine governors lived there until the present Government House, designed by British architect Edward Blore, was completed in 1845.

★ ★ ★ ★ ★

LIST OF ILLUSTRATIONS

Cover:

Photograph of Muriel Macdiarmid's pottery, taken by Poulsen's Studio, Brisbane, in 1932.

Inside Front Cover, Top:

Muriel Macdiarmid's home, "Myola", 36 Park Road, Milton, where she conducted her pottery classes.

Inside Front Cover, Bottom:

Sketches for a Greek jug and Bulgarian drinking vessel for Muriel Macdiarmid's historical reproductions.

Inside Back Cover, Top:

Display of Muriel Macdiarmid's work (top shelf) in the NSW Society of Arts and Crafts competition for technical college students in 1935.

Inside Back Cover, Bottom:

Muriel Macdiarmid's ceramics in an unidentified exhibition post 1938.

Back Cover:

Three early pots, just possibly from the convict pottery at Port Arthur. The one on the left (about 20 cm high) has a much-flaked, mustard coloured glaze similar to that on a jug exhibited in 1982 and believed to be of convict origin. The other two pots have vestigial marks which could be arrowheads. All three were obtained in the Launceston area. Archaeological evidence may eventually throw some light on the origins of these items.

★ ★ ★ ★ ★

Australian Colonial Silver

John Hawkins, one of Australia's leading dealers and expert on Australian silver, entertained and enthralled Society members at our 1985 Australia Day dinner held in Sydney. The dinner venue was Sydney's Royal Botanic Gardens restaurant, where we were able to combine a fine meal, an historic location, beautiful surroundings, a superb speech and good company.

Here, Australian Financial Review Saleroom correspondent TERRY INGRAM summarises Mr Hawkins' talk.

The rarity of colonial silver - and the unique contribution made to world decorative arts by its smiths - was brought home to members of the Society by guest speaker John Hawkins at the Society's annual Australia Day dinner at the restaurant of the Royal Botanic Gardens, Sydney.

In a stimulating talk illustrated by slides of some of the many pieces of silver and other Australian silver which Mr Hawkins has handled either in his own business as an antique dealer, organising the epochal Australian Silver exhibition at Lindesay in Sydney in 1973, or in his research of the subject, Mr Hawkins told of the small size of the colonies in terms of population and therefore as a market for the early smiths. He believes that less than 2,000 objects were made in silver and gold in the colonial period, counting a canteen of cutlery, however, as one object!

Gold objects are particularly rare. Mr Hawkins maintained that only 25 substantial gold objects were made in the colonies. Of this number, which he has gleaned from his researching of existing records, only eight are now known to exist. Mr Hawkins recently paid \$44,000 for one of these, a racing trophy, when it appeared at an auction in Adelaide.

A unique contribution to the decorative arts came from those silver-smiths who mounted emu eggs in silver. There was nothing else to compare to this art form, he said. Imagine the amazement in the northern hemisphere on hearing of this new bird as big as an emu and of the size of its egg!

A few members pondered on the status of the ostrich egg in all this but the question was not raised. Your correspondent's own travels, however, suggest that the mounting of ostrich eggs was an Australian extension of the emu egg mounting craze, although the subject calls for further research.

Mr Hawkins' claim that there was an anonymous embosser at work in the colonies responsible for embossing work by Dick, Brentani and Barclay also calls for further scholarly investigation. Our speaker supported his claim by stating that embossing was a specialised skill and the market for it at that time was very small. The embosser, whose identity has yet to be unveiled, later worked for Edwards in Melbourne.

Mr Hawkins has considerably updated his own book on Australia silver which was launched at the time of the Lindesay exhibition. Members will await the revised publication he proposes with considerable interest although most of us will have to be content with the standard edition, rather than the deluxe limited edition which has been suggested.

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Between Tattersalls & Legacy

History In Clay - Muriel MacDiarmid's Drinking Vessels

by Glenn R. Cook

Of all the students who studied pottery under L. J. Harvey in the years 1916 to his death in 1949 only a handful ever contributed a personal element. Daisy Nosworthy favoured underglaze decoration, Val McMaster had a facility with grotesque motifs, while Muriel MacDiarmid developed an interest in reproducing historic drinking vessels.

Muriel Mary MacDiarmid was born in Brisbane in 1879, the eldest daughter of Duncan MacDiarmid, a Queensland banker of Scottish descent and Jane Cameron nee MacKergow who was born in the Moreton Bay District of (then) New South Wales¹. She was educated at the Brisbane Girl's Grammar School where she excelled in music, watercolour and drawing.

The MacDiarmid girls had lessons with the well known Queensland artist, Isaac Walter Jenner. Later, when she was in her forties, Muriel joined L. J. Harvey's pottery classes at the Central Technical College and became one of his most dedicated students. She principally exhibited with the Arts and Crafts Society of Queensland (where she was awarded Mrs Scott-Fletcher's prize for the best display in 1935) and at the Royal Queensland Art Society's annual exhibitions 1933-38. She was hindered by frail health throughout her life and died in 1941.

Although family history relates that she started with Harvey in 1921 and her square sided tobacco jar is dated to this year (it is illustrated in the Jan-June 1981 issue of *The Australian Antique Collector*, p.127 in Marjorie Graham's "Patchwork") it is surprising to discover No.5 in Harvey's series of pottery exercises, the slab-built jar, is dated three years later. It is possible she may have stopped studying for a time and continued later. In contrast with the best of Harvey's students in the 1920s, she did not exhibit at the Royal National Association Exhibitions held in the August of each year so it is not possible to find any description of her work. Nonetheless the examples of her dated works which survive reveal that her work was typical of the Harvey School.

Harvey asserted in his *Principles of Ornament* that "lettering gives a decoration of great value in careful hands"² and lettering was a feature of many of his works. Muriel exceeded Harvey himself in her production of ceramic items decorated with lettering. One such item is a sandwich box³ dated 1924 incised on one face with:

"Help yersel/and/dinna be blate" and

"It's no'lost/what/a freen gets" on the other.

It reflects the predilection in the Harvey School for folksy quotations and, appropriately, Muriel's Scottish heritage. Other examples of incised and carved lettering are visible in the photograph taken by the well known Poulsen Studio of Brisbane in 1932, notably, the three drinking vessels and the pen tray carved with the monogram "M". A watch stand in a Brisbane private collection, dated 1930, is incised with another Scottish quotation:

"Nae time/mon nor/can tide/tether".

The most striking item in this category is the oval wall plaque of 1938

carved in the still favoured Arts and Crafts style script with:

"No handicraft can
with our art compare
our pots are made
Of what we potters are".

It was relatively common at this period for gifts to be made for members of the potter's family or friends and to be incised with their initials. Such items include a jug with an elongated hound handle, dated 1929, which was made for her brother John (illustrated in *The Australian Antique Collector*, Jan-June 1981, p.127) and a pot pourri jar, pierced with a design of stylised insects - a favoured motif of the Harvey School - and made for her mother the same year, incised with her initials.

There was one other area in which she was regarded as an individual by other members of Harvey's pottery classes. Agnes Barker recalls that when she was a young student at the Central Technical College in the late 1920s Muriel was noted for the variety of jugs she produced. The illustrations on the cover and inside cover pages give some indication of this aspect of her work: the fish spouted jug (mentioned later), the jug on the bottom shelf with a dragon handle (dated 1925 and inspired by a jug Harvey made for his own home the same year), the white jug with scrolling decoration (the shape is typical and was produced by students from the mid 1920s to the early 1940s). Other jugs in family collections, carved with waterlillies (dated 1929 and 1934), applied with gum leaves (dated 1924) and slip decorated jugs of the 1930s strengthen this impression of variety.

Although Harvey actually encouraged his students to enter the Royal National Association Exhibitions it appears that Muriel exhibited only in 1933 in the section for slip decoration. She did not gain a prize as she was competing with the exceptionally proficient works of Val McMaster. She also exhibited with the annual exhibitions of work by students of the Central Technical College in the period 1933-37. Individual ceramic works are never commented upon as the "fine arts" are but the craft works are always favourably noted.

This lack of specific comment is as apparent in the annual exhibitions of the Royal Queensland Art Society where she exhibited "collections of pottery" from 1932 to 1937 and a "pottery jug" in 1938. As she did not exhibit again before her death in 1941 it seems to indicate that her health, which was never robust, was deteriorating. This lack of comment, however, is no reflection of the standard of the potter's work as L. J. Harvey himself received only the briefest words of approval on his modelling and woodcarving.

Surviving records indicate she began to exhibit with the Arts and Crafts Society of Queensland from 1931 and ceased in 1937. In 1931 the reviewer commented "Miss M. MacDiarmid shows great originality in the decoration of her pottery, an outstanding piece being a jug with a fish twined around the lip, its tail serving as a handle and its mouth as a spout"⁴ This appears to be the jug illustrated in the middle row of the Poulsen photograph - it was made in 1931. Her work is always favourably mentioned in the succeeding years - the quality of the pottery exhibits was always a high point in the Society's exhibitions. In 1933 the reviewer for *The Sunday Truth*⁵ makes the first reference to her increasing local fame for

replicas of drinking vessels; "Miss M. MacDiarmid is another exhibitor whose work should not be missed. She specialises in modelling replicas of antiques and peasant pottery, and her display this year includes a 14th century English pitcher, Hungarian and German jugs, Japanese, Flemish and Italian wine bottles." Illustrated with this article was her brown and yellow Bulgarian drinking vessel (a preparatory sketch for which is illustrated on the bottom section of the inside front cover) and an "exact" copy of a Corinthian jug in azure overglaze with carved ornament. The reviewer comments further that "If her work was collected for the museum it would have a high educational value."

The Australian Women's Weekly also reviewed this exhibition and illustrated three of these vessels. "Miss MacDiarmid's work is mainly based on ideas borrowed from other times and nations. The three articles in the picture are a German beer jug portraying the hearty gentleman with the flowing beard, a Hungarian (Bulgarian) bottle in shades of brown and tawny yellow, and an early English double bodied flask. This latter must have been a great convenience for traveller's who enjoyed, for instance, a rum and milk in their coaches for both liquids would, in their separate compartments, await the owner's need to unite them in the felicitous marriage such beverages can achieve on cold journeys. The work is an example of Slip decoration, one of the earliest known forms of this craft."⁶

The most famous of these reproductions was an English puzzle jug of the eighteenth century which was thought to be unique in Australia and featured in a special article in *The Telegraph*. It was inscribed with the verse:

From Mother Earth
I claim my birth,
I'm made a joke for man,
But now I'm here,
Filled with good cheer,
Drink from me if you can.

The article explained: "These jugs were perforated in the neck and the rim and had three, five, and even seven spouts so that the ale could not be drunk in the ordinary way. One spout alone gave access to the content. All the other spouts had to be closed by the fingers as well as the hole hidden under the top of the handle. Then by suction at the spout the invitation often given 'Come taste me if you can' was accepted"⁷.

The clue to Miss MacDiarmid's venture into reproducing antique vessels was, as was suggested previously, their educational role. Such collections of original vessels were not (and are unlikely to be) found in Queensland. This project was the subject of an extensive review in an unidentified press clipping where it was reported that her friends supplied her with designs from the Victoria and Albert Museum. She also sought the assistance of the director of the Queensland Museum, Mr H. A. Longman, and his staff. "The process of slip decoration and the mysteries of underglaze were explained to the interviewer by Miss MacDiarmid, who does a considerable portion of her work at her Milton home, where she displayed books and boxes of illustrations. There was no difficulty in following these, she said, when the height and dimensions of a bottle were given. One simply drew to scale and built accordingly. A design which she contemplates building in the near future depicts a Mesopotamian wheat jar, whose original - now in the Oxford Museum - has been found to contain wheat

5,000 years old, and whose own date was 3,500 B.C. In another instance she has copied a water pot belonging to the Incas and adorned with primitive but highly symbolical designs. Decidedly novel, also is a Japanese oil bottle modelled on an illustration 300 years old. It is inscribed in Japanese. Its creator, however, had no little difficulty in obtaining the lettering until a well known Japanese merchant came to her aid."

This quotation shows how seriously she regarded this project but we must ask how successful she was in what she set out to do. A collection of some 25 of these historical reproductions was bequeathed to the Royal Brisbane Historical Society where they may now be seen on display. The collection, made between 1931 and 1938, portrays a wide variety of vessels from many different cultures - Italian, Chinese, Persian, Danish, Inca, etc., - but while they may be historically accurate their appearance is often quaint. Think, for instance, of the German beer jug already mentioned - the wheel thrown, salt and cobalt glazed stoneware original has been translated into hand built, slip decorated earthenware with a clear glaze. It is no surprise that the essential character of the piece has been lost. The same may be said of most of the slip decorated pieces. Although this criticism is perfectly valid it may also be a little unfair as the potter was aware she was not reproducing her pieces with absolute accuracy. It was reported for instance that her famous puzzle jug was "fashioned by her in pie dish clay, the nearest approach to stoneware"⁸. Queensland pie dish clay was a light buff with a pronounced speckled effect and used for the more substantial wares produced by Stone's Pottery, and hence the most appropriate body that Muriel could find. Stoneware was not produced by Australian artist potters until Harold Hughan began his investigations in Melbourne in the late 1940s.

The Greek jug (illustrated at bottom of inside front cover) does appear more successful as the painted slip decoration successfully mimics the slip-painted original. Other examples such as a Corinthian jug, a Chinese wine jug, various pilgrim flasks, and the vessels in the Poulsen photograph are more successful precisely because they "fit" more closely with the Harvey School style - carved decoration and colourful majolica glazes from Stone's Pottery.

Her dedicated research ensured her local acceptance as an authority on ancient ceramics and she delivered talks to organisations such as the Willmore Discussion Club on "English pottery from the thirteenth to the beginning of the nineteenth century". It also appears that because of this interest she gained the support of Mr Roy Stone of Stone's Pottery and was able to place her pots in the most suitable spots in the kiln. Other potters' work was fitted in after the pottery's commercial wares were stacked.

Drinking vessels formed the core of her exhibits in the succeeding years but in 1934 a "skilfully modelled woman's head" met the approval of the reviewer⁹. In 1935 it was proudly recorded in the reviews of that year's Arts and Crafts Society exhibition that Muriel MacDiarmid won second prize for works produced by students of technical colleges in Australia at the Education Department's Gallery in Sydney. The prize was sponsored by the Society of Arts and Crafts of New South Wales and was judged by Miss Thea Proctor, Miss Eirene Mort and Mr J. B. Waterhouse. The item for which she won the three guinea prize was the Bulgarian bottle already mentioned. In

the photograph of her section of the exhibition other examples of her work may be identified: the owl lamp base (typical of the "night" symbolism of the Harvey school) and a slip decorated bowl shown without its cover. The competition required that the design for the item be submitted with the entries and because of the discipline she had already undergone in researching her ceramics, this was very easy to comply with. The last record of her exhibiting with the Society is in 1937 with "a lamp and shell shaped individual oven dishes"¹⁰

A photograph of Muriel's works in an unidentified exhibition of the late 1930s (the fish wall pocket is dated 1937) does give a good indication that she was breaking free of Harvey's influence, which is evident only in the jug in the middle of the table. This exhibition may have been in New South Wales as the label identifies the work on the adjoining table as by Mrs Lane/Newcastle/N.S.W.

Muriel also "spread the Gospel" by teaching pottery in the small studio adjoining the kitchen of her home, "Myola", 36 Park Road, Milton. She followed the methods taught by Harvey but with a little less rigidity. She did not have an extensive number of pupils but Annie Scott, Gladys Sharp and her neice Dorothy McPhee (who could be considered one of the best) are in this number.

In this brief discussion of Muriel MacDiarmid's pottery career it is perhaps pertinent to point out that she was in many ways typical of his spinster students. As the eldest daughter her first responsibility was to care for her ageing parents and she came to Harvey's classes first as a hobby. She would have met there women with a similar background such as Sarah and Alice Bott, Mary Lawrence, Fanny Brett, Mary MacDonald, etc. These women were Harvey's most dedicated students and attended Harvey's classes for many years, even when they themselves were teachers. Muriel's work was as accomplished and as representative of the Harvey School as these other talented women. However, when she developed a fascination with historic ceramics it became her consuming interest and provided the basis for a special assessment of her work.

ENDNOTES:

1. She had two sisters and brothers. Mona was on the personnel staff of the GPO, Norma was the well respected Matron of the Kingaroy Hospital, while John Cameron was the manager of the Commercial Bank at Penrith, NSW, and D.C. was a solicitor in Tully, North Queensland.
2. Half Dozen Group Papers, Fryer Library.
3. Sandwich boxes were frequently produced by Harvey's students in the twenties and thirties and I have been assured they were eminently practical items for afternoon teas. The sandwiches were made early in the day, placed in a refrigerator or icebox and removed when the hostess wished to officiate. The sandwiches were kept fresh and prevented from drying out.
4. *Telegraph* 20/10/31
5. *Sunday Truth* 29/10/33
6. *The Australian Women's Weekly* 27/10/33
7. *Telegraph* 30/3/38
8. *ibid.*
9. *Telegraph* 11/10/34
10. *Courier Mail* 12/10/37

Notes On The Convict Pottery At Port Arthur, Tasmania

by Brian E. Easterbrook

A pottery at the convict settlement on Maria Island operated from about 1826 to 1828, but was closed down because of the inferior quality of the products and because Lieutenant-Governor Arthur remarked on the waste of time of prisoners engaged on such work. A pottery was subsequently proposed for Hobart Town, but Arthur refused to allow the proposal to go ahead.

The convict settlement at Port Arthur began in 1830. I. M. Brand, in his scholarly and detailed study *The Convict Structure of Tasman's and Forestier's Peninsula* gives some information about the undertaking of pottery making at Port Arthur. He states "the proposal to form a pottery followed the discovery of clay suitable for manufacturing pantiles, gutter tiles, firebricks, etc. in 1836". However, the paper *The Clay Products Industry in Tasmania* states that the Commandant at Port Arthur "reported in 1832 that excellent clay had been discovered about a mile from the settlement and that 50,000 bricks and 1,000 flooring tiles could be supplied per month."

In "An excursion to Port Arthur in 1842", David Burn gives favourable mention of the pottery, stating that "bricks, tiles, gutter tiles, flower pots and other similar articles are manufactured". He said that not only the needs of Port Arthur and Point Puer convict establishments were supplied, but also an excess production for government appropriation and for general sale in Hobart Town. The pottery was clearly well established by this time.

It seems likely that brick making began first, possibly around 1832, and that pottery making came later, perhaps about 1837 or 1838, following the recommendation of 1836 and the departure of Lieutenant-Governor Arthur who apparently was averse to such activities. Transportation finally ceased in 1853, causing the supply of trained potters to dry up. Operations at the pottery seem to have ceased by 1855, as the Commandant's report to the Comptroller-General in January 1855 does not include any production from the pottery. In March 1856, the Solicitor-General, as quoted by Brand, stated: "I cannot but note the value of the Pottery works and at the same time express my regret that they should lately have been in some degree discontinued, I think they might be most usefully extended". The Commandant's communication to the Comptroller-General in July 1856 contained a suggestion that pottery making be renewed. These suggestions were eventually followed, as in July 1861 the Commandant reported the making of "cell pans, tiles, etc."

The Hobart *Mercury* of 26 March 1870 printed an account of a visit to Port Arthur, including the following description of the pottery: "About three quarters of a mile further off are the brickfields and pottery, where excellent bricks are made for the erection of buildings, and some exceedingly pretty pottery has been turned out. We saw a large quantity of flower pots intended for Government House, which were equal to any made in the colony. Milk dishes and other articles are manufactured here". By this late stage in the life of the pottery, ornamental wares were being made.

Port Arthur closed down altogether in 1877, so that the pottery must have closed down some time in the early to mid seventies, thus having operated intermittently for some 35 to 40 years. A pottery which operates for such a period cannot help but leave some of its wares behind it for posterity. It is a matter of learning to recognise them.

James Price operated a pottery at Port Arthur from about 1886 to 1912. The site of Price's pottery is known, but whether it is on that of the convict pottery is not at present certain. As I understand it, the Department of National Parks and Wildlife, which in Tasmania controls the Port Arthur site and the archaeological investigations carried out there, has not yet located the site of the convict pottery. The possibility therefore must be considered that Price sited his own pottery at the site of the old convict pottery, and that he might have inherited buildings, kilns, and moulds from it.

A sufficient number of pots which can be reasonably or certainly attributed to Price have survived to establish the character of his output and enterprise, which have been described by Webster, by Hamilton, and again by Hamilton & Morrison. He was essentially a maker of bricks, pipes, and tiles. Nevertheless, he produced much work of a more elaborate nature - horticultural containers with attractive, raised floral decoration, and a cup which, as C. W. R. Thompson pointed out, showed an awareness of Greek forms. Since there is no evidence to suggest that Price employed a mouldmaker, the question arises as to where he got his moulds from. Hamilton & Morrison suggest that some of them came from George Waller, a Hobart brickmaker who is believed to have made some pottery. Waller might have made flower pots, but he would seem to be an unlikely candidate for a knowledge of Classical greek forms. On the other hand, records show that many trained potters were transported to Tasmania, and common sense suggests that some of these would have been employed at the convict pottery and their English training could have given them a knowledge of Greek pottery. They therefore could have made the moulds of Greek-style cups which might have come to Price at a later date.

Hamilton & Morrison illustrate (their pl.3) a tile which they state is identical to one made by John Campbell. It was made by Jory & Campbell, although the mould came from John Campbell's pottery which could also have supplied moulds to Price. Also illustrated by Hamilton & Morrison is a flower pot (their pl.8) decorated with the crest and motto of the Prince of Wales, an item which might well have been made originally by the convict pottery for Government House, as described in the *Mercury* article of 1870. The moulded floral decorations on various other pots from Price would fit the same reporter's phrase of "exceedingly pretty pottery".

It seems therefore that the possibility that Price got moulds from the convict pottery must be considered. Hamilton & Morrison dismiss the convict pottery with the sentence: "However in the case of convict pottery only records exist to confirm that simple pottery products together with bricks and tiles, were made at Port Arthur during the convict occupation" (p.50. This statement seems to be in conflict with the *Mercury* report which, we must remember, was contemporary with the pottery.

Item No.13 in the catalogue of the Port Arthur Pottery exhibition put on by the Queen Victoria Museum is a jug which is believed to have been made

by a convict potter. It is described in the catalogue incorrectly as having a "green and tan" glaze. It is in fact glazed mustard-yellow with darker specks of brown. This is an interesting glaze, as the writer has collected a number of pots of an obviously early shape similarly glazed. The colour varies from mustard-yellow to mustard-olive and there are darker specks and sometimes faint bluish-grey areas. The glaze has on some pots (left hand pot on back cover) flaked off a good deal. They are most probably the work of some early colonial pottery, but whether they came from the convict pottery can only be determined, if at all, by the recovery and examination of potsherds.

Hamilton & Morrison mention some of the archaeological finds from Port Arthur, but they do not quote from any ceramic reports, nor do they state whether any such reports will be made. It is essential that detailed ceramic reports on the archaeological material be published and that the material be made available for re-examination by other workers. Experience overseas has shown that pioneer workers in similar fields have many problems to contend with and they inevitably make mistakes. This is not necessarily any criticism of their work. But it does mean that their descriptions and conclusions ought to be able to be checked by other workers.

The brief description of the archaeological examination of Price's kiln given by Hamilton & Morrison is particularly interesting. They state that "iron grates found in the fireboxes suggest that the kiln was fired with coal" (p.50), and that it is believed to have been an updraught kiln, although at the time of Price's operation downdraught kilns were considered more efficient. This assumes that Price built the kiln, presumably to an older design with which he was familiar. But if he had taken over an earlier kiln from the convict pottery, it might well have been an updraught type, and the convict pottery would have been able to get a supply of coal from the convict mines in the peninsula area. The authors state that "The presence, archaeologically, of saggars and wads suggest that the kiln was not used for salt glazing" (p.50). The presence of remains of saggars only indicates that at some stage glost firings had been done earlier, for example during the convict period, or in Price's early days, there is no reason why Price could not have done saltglazing at a later date. However, if saltglazing had been done in later days, I would have expected that there would have been evidence of it. The date when the saggars material was deposited in the kiln, if it could be determined, would be illuminating.

Webster expressed doubt that the kiln used by Price was a kiln from the convict pottery, but, lacking evidence one way or the other, she wisely left it as an expression of opinion. However, Hamilton & Morrison's article reads as though they had assumed that Price's kiln did not date from the convict period. This may turn out to be the case, but it will have to be proved, as nothing can be assumed in archaeology.

In the writer's collection are two storage pots (back cover, centre and right) one about 19.5 cm high, of pale clay slipped in reddish brown and covered inside and over most of the outside with a clear glaze, and underneath with what could be a small arrowhead stamped faintly in black. The other pot is slightly smaller, has a reddish brown slip over coarse, pink clay with a dark brown glaze over the inside and upper outside; the underside is much eroded, but has a mark which could be the remains of a

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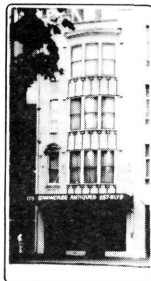
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small, impressed arrowhead. Both pots were obtained around Launceston. There is only the thinnest, tenuous connection between these pots and the convict pottery and they cannot be attributed at present. However, the recovery of potsherds of similar material from the site of the convict pottery, if ever made, would add more definite evidence.

These notes contain much of conjecture and little of solid facts. But when one is grappling with this kind of problem, the Sherlock Holmes method of working out possible explanations of the few known facts and then attempting to test these theories against further evidence is the most fruitful way of proceeding. Any such further evidence concerning the Port Arthur potteries will be held by the Department of National Parks & Wildlife. Hence it is to be hoped that the Department will publish full descriptions of its own investigations and will make the archaeological material it gathers available to other workers.

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CONTRIBUTIONS WANTED

Every day your Editor waits anxiously for the mail to arrive with new contributions for the Newsletter.

Don't feel bashful and shy. Get out your typewriter, pen, pencil or quill and tell us what is going on - new books, auctions, new finds and new Australiana discoveries.

Your Editor cannot keep prevailing on the same old friends for copy. His wrists are getting weaker from trying to squeeze stories out of people.

please help - NOW!



Western Australian Jewellers

LISTED IN POST OFFICE DIRECTORIES 1893-1915

by Linda Young*

The following are listed as jewellers in the West Australian Post Office *Directories* examined annually from their beginning in 1893 to 1900, thereafter biannually to 1915. Some names are listed in the *Directories* as "jewellers", some as "watchmakersjewellers". All up to 1900 are included in this list, but thereafter the numbers grow so large that I include "jewellers" only.

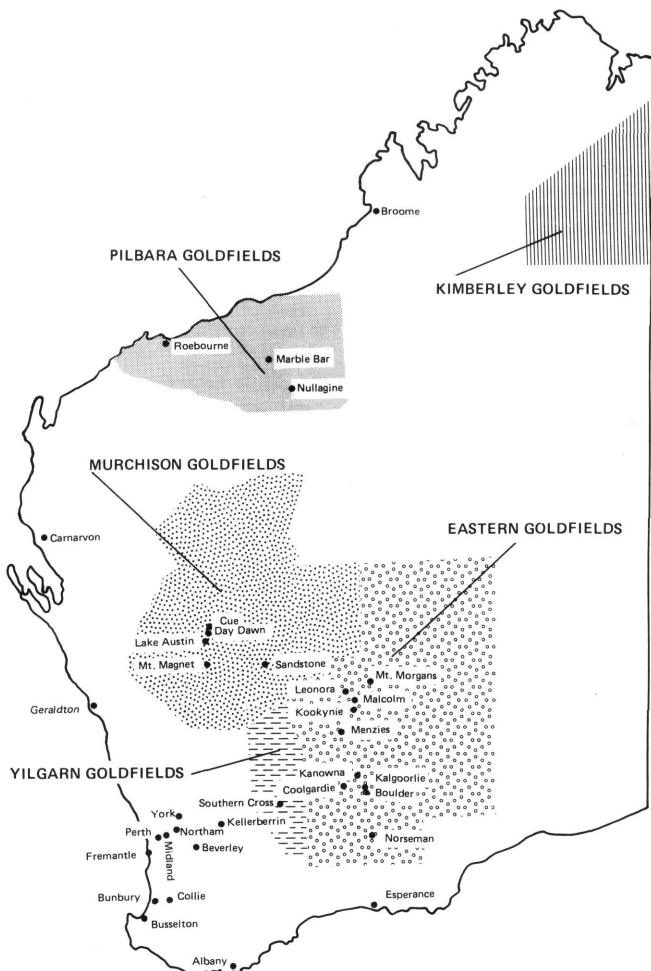
The list is unlikely to be complete: transient practitioners may never have advertised as jewellers. For example, 3 mining brooches are known marked with the elaborate sign of Larard Bros, yet the Melbourne company of that name never advertised as such in the west; nonetheless, there are a William and a Richard Larard recorded (without trades or professions) in Mt Magnet in 1899-1900. Are they the real Larard Brothers? Did they make the odd brooch without formally advertising themselves? Or did the Melbourne firm make souvenir brooches for returned Westralian diggers? This is the sort of information that cannot be gleaned from trade directories and will require specialised research to answer.

Several jewellers entered advertisements more elaborate than a mere name listing. These indicate that jewellers both in the metropolitan (Perth-Fremantle) area and in the goldfields operated extensive businesses, wholesale, retail, manufacturing and gold-buying. Many (perhaps most) traded also as, or in association with, watchmakers - a traditional link. Some advertised as opticians; a few as sellers and repairers of scientific instruments and music boxes; some offered metallurgical assaying.

A typical advertisement is this, from Stanley Caris in Coolgardie: "Practical watchmaker, jeweller and optician. Gold manufactured into chains, rings, bracelets. Nuggets mounted as brooches etc." (*Directory*, 1897, p.43). William Hooper of Perth and Fremantle assured his customers of the latest fashions: "Quite up to date in all the newest designs in jewellery etc....Every description of jewellery made to order". (*Directory*, 1897, p.219.)

The following gives a very rough analysis of the data:

TIME (years)	1	2 - 5	6 - 10	11 - 15	> 15
Anywhere in W.A.	20.6%	26.7%	29%	11.4%	12.2%
Goldfields only	29.0%	29.0%	24%	8.0%	9.6%
PLACE	1893-1915	pre-1900		post-1900	
Perth-Fremantle	36.8%	46.2%		33%	
Eastern Goldfields	34.8%	40.0%		36%	
Murchison Goldfields	6.5%	7.5%		6%	
Other (country towns)	21.7%	16.2%		29%	



EXPLANATIONS:

The last place named indicates the last (or 1915) residence.

The first column indicates mention of a jeweller elsewhere in Australia before moving to the west -

* Melbourne

+ Ballarat

Adelaide

NAME	1st LISTING	MOVE(S)	LAST LISTING
ABELMAN, Henry	1898: Southern X	1903: Leonora	1915
+ ADDIS, George R	1897: Kalgoorlie		1933
ANDERSON, John	1899: Perth		1899
BAND, Charles E	1901: Kalgoorlie		1905
BARAK, M	1897: Coolgardie		1897
BARNES, F	1893: Southern X	1898: Mt Magnet 1903: Malcolm	1907: Kalgoorlie
BATES, Alfred	1915: Northam		1915
BECK, Albert	1901: Kalgoorlie		1905
* BEHRMAN, Henry	1895: Cue		1903
# BLOUSTEIN, M H	1898: Perth		1907
* BOWMAN, Frederick	1901: Lake Austin	1905: Kookynie	1907: Mt Magnet
BOXHORN, Louis	1898: Perth		1909: Kalgoorlie
* BROMLEY, Harold	1898: Menzies		1915
BUCHHOLZ, Paul (also BUCKHOLZ)	1905: Cue		1907: Day Dawn
BUCKLEY,	1894: Coolgardie		1894
** BURMEISTER, W A	1899: Perth		1911
CARIS BROS (John & Stanley)	1897: Coolgardie	1898: Perth 1901: Kalgoorlie	1915: Perth & Kal
CATLETT, Waldo E	1894: Coolgardie	1899: Bunbury	1915
CHAND, M L	1898: Albany	1909: Geraldton	1911
CHARLES, James	1915: Broome		1915
CHAPMAN, Charles	1901: Geraldton		1911
# CHAPMAN, Henry (son)	1905: Broome		
CHENIK, Charles	1898: Coolgardie	1899: Perth	1899
CHRISTIE, G & Sons	1899: Bunbury		1909
COHEN, Mayer	1899: Boulder		1899
COLLIE, William G	1897: Geraldton	1903: Lawlers 1907: Leonora	1909
COOK, Arthur	1893: Perth	1901: Bunbury	1905
CORNE, Henry	1895: Day Dawn	1898: Kanowna 1901: Leonora	1911
COX, Arthur J	1894: Coolgardie	1903: Kalgoorlie	1903
CRUMP, C. S. & Co.	1907: Kalgoorlie		1915
CURTIS, A	1913: Geraldton		1915
DADD & ALLAN	1913: Perth		1915
DAVID, K M	1893: Fremantle		1893
* DAWSON, Stewart	1901: Perth		1913
DEAN, S K	1913: Broome		1915
DICKENSON, Alfred	1899: Esperance	1903: Collie	1905
DICKENSON, Herman	1899: Esperance		1905
+ DIXON, W J	1898: Perth		1905

DOBSON, J D & Co	1911: Perth		
DONOVAN & OVERLAND	1894: Perth		1911
DOWNES, M B	1913: Albany		1915
DUFFNER, Primus	1899: Albany		1903
EDWARDS, Arthur & Co	1901: Kalgoorlie		1901
ELLIES, T B	1913: Broome		1915
EMROSE, Robert L	1898: Fremantle		1898
ERLICH, Mark	1898: Perth	1901: Boulder	1909: Boulder
		1907: Kanowna	
# FALK, P & Co	1911: Kalgoorlie		1911
FERRY, Jonathan	1913: Perth		1915
* FETTLING, August	1898: Boulder	1899: Kanowna	1911: Kanowna &
		1907: Mt Morgans	Mt Morgans
# FIMISTER, George	1897: Coolgardie	1899: Kanowna	1903: Kalgoorlie
FOUCHARD, Antonio	1893: Perth		
* FRANZ (E), William	1901: Perth		1911
GIBSON, Annie	1899: Geraldton		1915
GILES, A C	1911: Perth		
GLARIS, N	1913: Carnarvon		1915
GLASSBRENNER, H	1907: Boulder		1915
GLOB, C	1913: Bunbury		1915
GROTH, William	1899: Fremantle		1903
HAHN, Ludwig & Co	1894: Kalgoorlie	1898: Boulder	1911
HANDS, A H	1907: Perth		1915
HALL, A G	1898: Coolgardie		1898
HARRIS, F	1901: Menzies		1901
HARVEY & KENNEDY	1897: Menzies		1899
HARVEY & PROSSER	1897: Coolgardie		1897
*# HAY, Edwin	1901: Perth		1905
HEARN, H J	1898: Norseman	1903: Mt Morgans	1903
HEDGES, Frank	1901: Perth		1901
HOOPER, William	1893: Fremantle	1894: Fre + Perth	1915
HOPPE, W C	1907: Day Dawn	1911: Sandstone	1915
		1913: Day Dawn	
HORVITZ BENSION	1911: Perth		1911
JANIS, D N	1901: Roebourne	1909: Broome	1915
# JERGER, John & Henry	1897: Coolgardie	1903: Boulder	1905
JERGER, Herman	1898: Kalgoorlie	1901: Perth	1901
JOCEY, J B	1899: Boulder		1899
JOHNSTON, W	1901: Cue		1901
* KAHN (H)N, Samuel	1895: Perth		1901
KAMPRAD, Alex	1898: Coolgardie	1901: Kalgoorlie	1909
		1903: Boulder	
		1905: Albany	1909
KENNEDY, Francis	1899: Menzies		1905
KOPP, Adolphe	1898: Fremantle		1901
KRUGER, Frank	1901: Leonora		1899
LATHAM, W R	1899: Perth		1915
+ LEVINSON & SONS	1898: Perth		1915
LILLING(S)TON, D	1903: Perth		1915
* LINDELL, Bernot V	1893: Perth	1897: Kalgoorlie	1898
LOBASCHER, A M	1899: Perth		1899
MACDONALD, Donald F	1909: Boulder	1911: Kalgoorlie	
MACKEY, Hugh	1901: Boulder	1907: Coolgardie	1915
		1913: Perth	

McMILLAN, Jonothan	1905: Cue	1911: Day Dawn	1911
McMILLAN, William	1905: Perth		1911
* MACCROW, A & Son	1903: Perth & Kalgoorlie		1911
MAHONEY, M P	1913: Collie		1915
MANHIRE, Thomas J	1903: Boulder		1907
MASEL, Joseph & Son	1897: Perth	1901: Fremantle	1907
		1905: Perth	
MATHER, W	1913: Perth		1915
MAY, Charles H	1894: Fremantle		1911
MAZZUCHELLI & DOWNS	1905: Boulder		1915
MORRIS, L A	1899: Kalgoorlie		1913
MURFIN, H	1911: Kalgoorlie		1914
# NESBIT & JERGER	1893: Perth	1898: Coolgardie	1898
NIEMAN, H	1898: Southern X		1898
* OVENDEN, W H	1901: Fremantle		1909
(or OVEREND?)			
* PEARL, Joseph	1899: Coolgardie	1905: Perth	1915
PEILLON, Charles	1899: Kanowna		1899
PIAGGIO & McKINLEY	1893: Perth		1903
PIERIS, J R D	1893: Perth		1893
RETTIG, Alex	1899: Coolgardie	1901: Kalgoorlie	1903
# RETTIG, Philip	1903: Coolgardie		1909
ROBERTS, Harry	1898: Cue	1901: Boulder	1903
ROBERTSON, James	1899: Boulder		1909
ROBSON, Horace & Co	1898: Fremantle		1899
* SAMPSON, Mark	1901: Boulder	1903: Perth	1909
SEARLE, William J	1903: Perth		1915
SEELIGSON, H	1893: Perth		1896
SHEPPERLEY, L	1898: York		1905
# SNELLGROVE, Richard	1893: Fremantle	1907: Beverley	1909
SONNADERE, D E W	1895: Perth	1911: Kellerberrin	1913
STANWIX, Mrs R M	1901: Coolgardie		1901
STEGGALI, P M	1913: Geraldton		1915
STEINBERG, Jacob	1898: Perth		1899
STEINBERG, Joseph	1905: Perth		1915
STONEHOUSE, John	1899: Geraldton	1903: Lennonville	1905
STREET, W J	1913: Perth		1915
SUNTER, Walter	1897: Busselton		1903
TAYLOR, Samuel	1905: Albany		1915
TRANUM	1903: Kalgoorlie		1915
WEBER, William	1899: Helena Vale	1903: Midland	1909
# WHEELER, Frederick	1893: Fremantle		1905
* WILLIS, T & Co	1899: Perth		1907
WINEBERG, Wolf	1898: Cue	1899: Perth	1907
		1901: Geraldton	
WOLFSON, C	1893: Fremantle		1893
WOODHAMS, Albert	1899: Northam		1905
WYATT, J S	1913: Busselton		1915
UPJOHN, George	1898: Perth		1905
* VISBORD, R	1898: Perth	1903: Kalgoorlie	1905
		& Perth	

(* Linda Young is Curator, History Department, Western Australian Museum)

FROM HERE AND THERE

compiled by Ian Rumsey

** Our Victorian correspondent tells us that not only is his state celebrating its 150th anniversary this year but archaeologists and historians are optimistic that they have found the site of that state's first government house. The first settlement dates to 1826, when under pressure from the home government Governor Darling ordered Captain Wright of the Buffs and twenty subordinates to settle the southern area of the continent to counter any French territorial ambitions. France at that time had numerous exploration and scientific vessels in and around Australian waters. Western Port was the area chosen, but after a brief 15 months the settlement was abandoned due to the financial burden of keeping the outpost supplied and the passing on of the French from our waters. This period in Victorian history is quaintly referred to as the Sydney settlement period by our man in Melbourne.

** My apologies if readers think they are suffering from an overdose of information on the topic of Australian Silver (after the last two issues of our journal) but our man in Adelaide has supplied us with some recent prices in Adelaide and is keen to inform readers that: A small uninscribed Steiner cup 9" high sold for \$3,200; another Steiner cup (large and heavy) with a racing inscription and dated 1884 \$5,800; a large Brunkhorst rose bowl \$1,500; and a pair of Wendt sugar tongs in very frail condition \$180.

On a similar note, the Art Gallery of South Australia showed off its Colonial Craftsmen through an exhibition called "Cut and Polish". It is a social history shown through 19th century South Australian silver and furniture. The exhibition finished on 28 February 1985.

** Wollongong like Victoria is celebrating 150 years of White Anglo-Saxon settlement. One of the sponsors of the celebrations, Fosters Lager, have commissioned a commemorative can to mark the occasion ... An Australian antique of the future?

** A very interesting and rare sampler of colonial interest was picked up in Petticoat Lane (London) while a jet setting Sydney antique dealer was on his way to catch a Qantas flight home. Unfortunately he did not read the inscription of a mother wishing her son well in the colonies. He sold it on arrival in Sydney to another dealer, who realised its potential and exhibited it at the 1984 Antique Dealers Fair. The Museum of Applied Arts and Sciences had the good fortune of eventually supplying the sampler, dated in the 1850s, with a fitting home.

**** A Concise History of Australia**", paperback published by Pelican. By Robert Lacour-Gayet, with a foreword by Geoffrey Blainey written when he was still fashionable in 1976. A good compact history of our nation from the Dreamtime to the Whitlam years. The author although unknown here is an eminent historian in his native France. His account of our past brings a fresh approach, that I suppose only a foreigner (not influenced by generations of British tradition) could express. Some of his observations are so simple and informative that the reader will wonder why others have not come to the same conclusions before. I certainly did. A must for the amateur historians's library.

Australiana Books

BADGES OF LABOUR, BANNERS OF PRIDE. ASPECTS OF WORKING CLASS CELEBRATION by Ann Stephen and Andrew Reeves, published by the Museum of Applied Arts and Sciences in association with George Allen and Unwin, Sydney n.d. (1985), 84 pages, many illustrations, soft covers, \$17.95. This history of the art of trade union banners in Australia links this unusual art form to the development of the trade union movement. The illustrations not only demonstrate the craft of banner painting, but also form a rich corpus of material which is a valuable archive showing craftsmen at work, in an area not normally the subject of painting or photography.

THE OTHER SIDE OF THE HILL. 200 YEARS OF AUSTRALIAN EXPLORATION by William Joy, published by Doubleday, Sydney, 1984, 252 pages, illustrated, hard covers, \$19.95. Entertainingly written stories of the major Australian explorers, written in historical sequence which allows the reader to see how the European vision of the Australian continent expanded as a result.

RALPH DARLING. A GOVERNOR MALIGNED by Brian H. Fletcher, published by Oxford Australia, Melbourne 1985, hard covers, 496 pages, illustrated, \$35. Professor Fletcher has drawn on new material to compile the first extensive biography of Major-General Sir Ralph Darling, Governor of NSW, 1825-31.

The focus is on Darling's work in New South Wales, on the many reforms he introduced and on his role in the turbulent politics of the day. At the same time, detailed attention is given to his upbringing, his military career, his administration of Mauritius and to the period after he ceased to govern New South Wales. The closing chapters evaluate the events leading up to the House of Commons enquiry into Darling's governorship of NSW.

THYLACINE: THE TRAGEDY OF THE TASMANIAN TIGER

by Eric Guiler, published by Oxford Australia, Melbourne 1985, hard covers, \$25. A book which does not restrict itself to zoological questions, but examines the history of this persecuted animal, hounded by bounty hunters from 1830 until the last one died in captivity in Hobart during the winter of 1936.

QUEENSLAND PICTORIALIST PHOTOGRAPHY 1920-1950

by Sue Smith, Queensland Art Gallery, 1984, 32 pages, many illustrations. A catalogue of an exhibition mounted by the Curator of Prints and Drawings at the QAG in June-July 1984, with a short essay and biographical notes on the photographers.

AUSTRALIAN PRESERVING AND STORAGE JARS PRE-1920

by Ken Arnold, published by the author, 16 Montgomery Crescent, Bendigo, 3550, 320 pages, many illustrations. An alphabetical listing of trade names on ceramic and glass jars, with illustrations of examples, copies of advertisements and brief text based mainly on directory information.

HISTORICAL RECORDS OF VICTORIA, FOUNDATION SERIES

published by the Victorian Government Printing Office on behalf of the Public Record Office Victoria. Four volumes in this series have now appeared (numbered 1, 2A 2B and 3 so that you can be sure it is a Victorian production!) Those fortunate enough to own the William Strutt watercolours book printed by the VGPO will know what a high standard of work they produce. These books are available in three editions - paperback, hardback and leather bound for about \$22, \$28, and \$110 each volume. Order through the Victorian Government Bookshop, Box 203, North Melbourne, 3051, telephone (03) 651 2754. There will be seven volumes all told.

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