

With Heart & Hand:

Art Pottery in Queensland 1900–1950

This biographical listing is presented as a work in progress as it is hoped that ceramic collectors and other interested members (and especially the potters' families) will contribute additional information to make this listing more comprehensive.

It is deliberately egalitarian in its approach as it includes substantial detail on some of the finest practitioners within the Harvey School as well as the work of minor students and brief mention of names in exhibition records as it clearly demonstrates how pervasive was the influence of L.J. Harvey in Queensland and further afield.

Images have been harvested from many sources and of variable quality but offered with the understanding that a poor image (even those captured on Polaroids) is better than none at all. Dimensions are given where feasible. Again, additions will be welcomed.

Life dates are given where known. Many of the artists connected with the Harvey School who contributed to the *L.J. Harvey & his School* exhibition at the Queensland Art Gallery in 1983 have since died however their death dates cannot be confirmed with the Registrar of Births, Deaths, and Marriages because of privacy restrictions.

§ Nora Abrahams (1911-1988)

Catherine Norma Abrahams was born in Brisbane to Fredrick Abrahams and Christina Torrance née Macfarlane. She studied pottery with Alice Bott for several years before her marriage to Gordon Elson Douglas in 1938. She exhibited in the category 'Any variety of pottery' at the Royal National Association in 1937 (No. 422). Her sister, J. Abrahams, was also a student of the Botts.

§ Miss Affleck

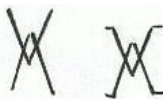
This student of Charles Astley contributed a vase decorated with a stork design to the 1927 Eastern Downs Horticultural and Agricultural Association, Warwick. The judge was the Brisbane artist Caroline Barker.

§ Vera Affleck (1894-1981)

Alice Vera Affleck was born in Townsville to William James Affleck and his wife Maud Voller née Lade and at age seven years came to Brisbane where she attended St. John's School. Her father was manager of the National Mutual Life Association and on the committee of the Queensland National Agricultural & Industrial Association. She studied painting with Vida Lahey from about 1912 and attended Miss Burdoff's Finishing School. She was also friendly with Frankie Payne and went with her several days a week to produce functional wares at Campbell's Pottery which she exhibited at the Arts and Crafts Society of Brisbane 1916-17. This occurred during the workers' lunch break. She did not pursue painting or pottery after her marriage to Vida's brother, Eric Reginald Lahey in 1919, although she continued to execute embroidery. She worked for the Red Cross during both World Wars.



Image: Vera Affleck at Campbell's Pottery



§ Isabella Clementina (Clem) Ainslie (1888-1979)

Isabella Clementina Raff was born in 1888 to Robert Raff and his wife Isabella Rachael née Townsend, the only girl of five siblings. She was artistically inclined but nothing is known of her background. She married Campbell Ainslie in 1915 and had and had one child, a daughter. She enrolled in Harvey's classes at the Central Technical College in 1923 like many of his students exhibited her ceramics at the Queensland National Agricultural and Industrial Association in the years 1925-1927:

1925	Painted decoration	2nd prize
1926	No. 6712 Scraffito ornament	1st prize
	No. 6736 Painted decoration	
1927	No. 7322 Original bowl	2nd prize
	No. 7328 Modelled ornament	2nd prize
	No. 7346 Painted decoration	1st prize



She was a long-time student of Harvey's but unknown in Brisbane though her collection had remained intact and ended up in the possession of her daughter in Geelong. It became the subject of a booklet by Paul Rosenberg, Moorabool Antiques in that city and the focus of a selling exhibition in 2013. It was richly illustrated and contained almost the complete corpus of her works produced up to 1937 and documented 38 works. She was an excellent craft worker and her entire output is framed through the Harvey School, She was an active potter at least until 1938 as a spade shaped wall pocket modelled with gum leaves is so dated.

Variations of her AC Monogram were used from 1925-1929 but thereafter her pieces, frequently incorporating a 'Q', were signed as in the example for 1932. For further details on Ainslie see Rosenberg, Paul. *Isabella Clementina Ainslie of the Harvey School*, Moorabool, Press, Geelong, 2013.

Represented: National Gallery of Victoria: *Tobacco jar*, pale blue glaze 1923; *Honey pot*, butterfly motif, 1923; *Tea service*, green glaze 1924; *Blue Tree*, jug 1930; *Night Nymph*, vase 1931; Griffith University Art Collection: *Covered jar*, butterfly motif c.1925.

Reproduced: *Carter's Price Guide*, 1993, *Wall pocket*, with gum-nuts and leaves 1938, p.31

Carter's Price Guide, 1995, *Basket*, with gumnuts and mulberry glaze c. 1932, p.38



Dragon handled jugs are a familiar product of the Harvey School especially here in Ainslie's example when the back is flattened. It is c.1926 (15 x 18 x 13cm) Private Collection, Brisbane.



§ Isa Allan

The connection with the Harvey School is shown by the row of daisies decorating the outside rim of the bowl. It is pleasing in its simplicity. As to the maker, like many, nothing further is known other than it was sourced from Brisbane.



§ Jane Allan (1860-1958) Dawson Road, Rockhampton

Jane Payne Davidson was born in Dorset, England and married Joseph Allan in Rockhampton in 1879. Apparently her first effort at painting was awarded a prize exhibited in the Campbell Street Methodist Church's flower show in 1890. After the birth of her children (two boys and a girl Beatrice) they returned to England so the boys could do their apprenticeships and it is thought she was sponsored to study at a London studio (St Vincent's Polytechnic) for two years. Allan painted and embroidered extensively before taking up pottery lessons in Rockhampton and was probably among Astley's students at the Rockhampton Technical College in 1926. Her daughter also attended with her but developed a stronger interest in wood carving. She experimented with clay sourced from Springsure, Mt Morgan and Byfield but preferred the white clay from Coorparoo. It seems she produced a good quantity of pottery which was fired at Geal's Fitzroy Pottery in Ellis Street, Kalka which was established in 1929. It was a favour to her as terracotta pots were the core of the business and little time given to ornamental works.

A good advertisement for the work done by the pupils of the Rockhampton Technical College is the display of pottery in Flavelle, Roberts and Sankey Ltd. East-street window, which is the work of Mrs. J. Allan, Dawson-road. The goods displayed are in four stages, namely ordinary clay, the clay moulded, the clay after first baking, and the finished article, that is the clay, now, china, painted and glazed. This display of work certainly reflects great credit on Mrs. Allan who certainly may be considered a local expert in this and other classes of work. *Morning Bulletin* (Rockhampton, Qld. 13 January 1927, p.6)

She also tried her hand at china painting in the late 1930s but probably ceased both crafts early the next decade.



Jar, 1930s, carved floral decoration (Family collection, Rockhampton)

§ J. Allan (1860 -)

The J. Allan who produced a nicely carved vase with a design of grapes and leaves and with a rich glaze was noted as being 74 years old in 1934.

§ Jean Allen (1911-1954)



Ida Jean Irving Allen was born in Taree, NSW in 1911 to Kelsey and Ida Allen, graziers. The family moved to the central Queensland town of Aramac where they ran Paradise and The Springs station. Aramac is fairly remote even by today's standards, and Jean was educated at the Presbyterian Girls School in Warwick where she learned china painting and pokerwork under art mistress Miss McIlwraith. It is clear that she pursued china painting as a hobby after she left school, as the back stamp on this Tunstall blank she decorated wasn't in use until 1933.

Allen married Frederick O'Brien Heffernan days before Christmas in 1940. Shortly after he was called to the war effort and was taken as a prisoner of war by the Japanese after the fall of Singapore. He died in 1944 and is buried in the Labuan memorial cemetery. Inconsolably distraught, Jean stayed at Paradise and was looked after by family members living next door at The Springs. In 1953 her father died, leaving an estate of over £93,000, but a few months later Paradise burned to the ground. Jean was in the house at the time and suffered burns and shock from the catastrophe. Around this time Jean's health deteriorated due to chronic alcoholism. She moved in with her sister in Yeppoon, but in June 1954 she threw herself into one of the local creeks. Her obituary described her as having "a dynamic personality and a kindly disposition toward old and young, which won her many staunch friends."

§ Miss M. Allen

A student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949.

No. 86 Lemonade set

§ Mrs C. Anderson

Exhibited Royal National Association 1922.

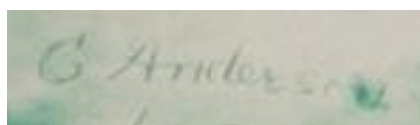
No. 121 Painting on porcelain 1st prize

No. 122 Painting on porcelain

§ Miss Daphne Anderson Clifton

Charles Astley's student was awarded first prize for a cup and saucer with a 'dainty little design of peach, blossom and butterfly' at the 1927 Eastern Downs Horticultural and Agricultural Association, Warwick. The judge was the Brisbane artist Caroline Barker.

§ G. Anderson Lindfield



This bowl has three applied feet which indicates the influence of the Harvey School somewhere in its production but its glaze is quite atypical. Nell McCredie initially taught Harvey's methods and the green glaze is quite close to those used by McCredie herself and the Sydney connection affirmed as it is also incised with the name 'Lindfield', a Sydney suburb. However, its three pouring lips make it quite one of the oddest items associated with the School. It is 8 x 24cm (diam.) and dated May 1935.

§ Joyce Anderson (1923 –)

Joyce Anderson was born in Brisbane the eldest of the four children of Roy and Joyce Anderson. She studied at the Brisbane Girls Grammar School under Vera Cottew and became a student of L.J. Harvey in Horsham House about 1945 with her mother. After her marriage to Frank Hyam and the birth of a daughter she studied art at the Central Technical College where she also had lessons with Hatton Beck. She later became involved with interior design and produced a teaching guide *Interior Decoration for Australian Homes* in 1972. In later years Hyam was intensely involved with the contemporary art scene in Brisbane and a prolific exhibitor and subsequently with the production of quilting and textiles. Writer Greg da Silva produced *A Creative Journey – Selected Artworks by Joyce Hyam* to follow on from her retrospective exhibition at the Royal Queensland Art Society in 2004.



Image: Joyce Hyam (left) and Alison Coldrake, members of the Wednesday Group of the Contemporary Art Society in the 1960s



§ May Anderson (1897-1965)

Edith May Kitchen was one of the four daughters born to William Kitchen and his wife Emma née Carpenter. She married Ernest Leanhandt Anderson in 1921 and had two sons Graham Rowland and Spenser Roy. There was a degree of affluence in her background as she lived in the prestigious suburbs of Clayfield and Hamilton. May Anderson was a pottery student with Mildred Stephensen in Harvey's classes in the early 1930s. Exercise pieces such as the three-piece tea-set with a blue glaze (illustrated) and the two-handed vase are dated 1933 while her owl lamp base (illustrated) in a family collection, an attractive and typical example, is dated 1934.



§ Miss Phyllis Anderson

Exhibited Royal National Association 1926

No. 6730 Slip decoration

1st prize

§ Helen Annand (1872-1964) 9 Mayfield Street, Ascot

Helen Alice was the youngest of five daughters and one son born to Thomas George Robinson and his wife Elizabeth née Shenton. She attended a small private school and learned art from nuns at a local convent. Her sister Edith (1869-1945) taught wood carving at the Toowoomba Technical College—Helen's future husband FWG Annand was among her students. They married in 1898 and came to Brisbane in 1903 when her son Douglas, later to become a well known commercial artist, was born. Annand became the first Town Clerk of the Greater Brisbane Council 1925-1931. There were three other children Frederick, Jean and Helen. Annand did not pursue craft work until she took up pottery with Daisy Nosworthy from about 1935 and attended her classes until at least 1944. In the mid 1950s she began to attend the classes given by Mr Breeden and continued until 1962, two years before her death. Domestic ware forms the bulk of her output - a particularly interesting piece was a set of stacked 'tiffin' boxes. This is quite unusual in the context of Queensland pottery as most pieces produced here were essentially decorative.



§ Pat Annand

The form and decoration of this handled dish is similar to a work by Florence Peddie (q.v.) and probably also a student of the Bott Sisters. This is the only work identified by Annand to date.



§ Miss Appel

This student of Charles Astley contributed a vase decorated with a peacock design to the 1927 Eastern Downs Horticultural and Agricultural Association, Warwick. The judge was the Brisbane artist Caroline Barker.

§ Frank Applegate (1899-1958)

Frank William Applegate was born in 1899 the son of Thomas William Applegate and his wife Ada née Sales and was raised a staunch Baptist in the family home 'Beckham', Deagon. He enrolled in the army and embarked in Sydney in September 1918 only two months before the conflict ended but returned a year later with the 9th battalion with an infection which effected his senses. He married Isabel Rowe-Ridler in Brisbane in 1922 and had four children: Barry, Muriel, Gillian and Wendy.

Applegate was an assistant teacher when he was transferred from Sandgate to the Department Technology at the Central Technical College in 1924 and subsequently, he taught on a part time basis 1928-31. He probably studied with Harvey at this time as the tea set exercise he made for his wife, although undated, bears the mulberry and lavender glaze prominent in the 1920s. He taught industrial drawing pottery at the Industrial High School, Brisbane. During World War Two he acted on the Volunteer Defence Corps and continued to teach at the Industrial High School and also gave glasses in pottery at night. He was appointed part time instructor in pottery at the Central Technical College from September 1946 until April, 1948 when Hatton Beck took up the full time appointment.

The inward sloping form shown was also used in the 1920s by Mrs Littlejohns (q.v.). His lightly incised initials 'FA' on his pieces are barely discernible and also generally undated.



Sarah Florence May Freeman was born in Ballarat in 1888 the eldest in a family of three children (she had two younger brothers) born to Henry Edward Freeman a watchmaker and jeweller of Bridge Road, Richmond and his wife Fanny née Gasgoine She was educated locally, married an insurance agent, Charles Albert Archer, in the Melbourne suburb of Richmond c.1908 and had two children Thirlie May (known as Shirlie) and Ronald Edward Luttrell born 1914 and 1920 respectively, The family was transferred to Sydney in 1924 and they came to live in Queensland eight years later. Her daughter Shirlie (q.v.) began pottery lessons almost immediately with Daisy Nosworthy and in 1934, Archer began taking classes with the Misses Bott (qv) at Kennigo Street. The Botts were long term students of L.J. Harvey and still attended his Thursday morning classes as a social outing. Archer joined these classes and was quite prolific in the period to 1940. She did not sell her work but gave them as gifts especially to her interstate friends. She seems to have been quite prolific. She died in Brisbane 12 April 1947.



Archer exhibited pottery at the Royal National Agricultural and Industrial Association exhibitions in

1936	No. 369 Group of related vessels	
1937	No. 410 Incised biscuit ware	2nd prize (also pokerwork)
1939	No. 505 Painted decoration	
	No. 521 Any variety not specified	2nd prize

The Dressing table set 1936 which is shared between the Brisbane Civic Collection and Griffith University Art Collection was probably that displayed at the RNA in 1936. Five examples of her pottery were included in the 1983 'L.J. Harvey & his School' exhibition.

Represented: QAGOMA: *Slab-built box*, with incised Celtic motifs, 1937; *Vase with handles*, with applied grapes, 1938. Brisbane Civic Collection, Museum of Brisbane and Griffith University Art Collection: *Dressing table set*, with moth design, 1936. Griffith University Art Collection: *Large jardinière*, 1936. Ipswich Art Gallery: *Wall-pocket*, with gum leaves and nuts, 1935; *Wall-pocket*, with gum leaves and nuts, 1937.

Reproduced: *L.J. Harvey & his School*, 1986, *Slab built box*, with incised Celtic motifs, 1937, p.21; *Vase with handles*, with applied grapes, 1938, p.23. *Carter's Price Guide*, 1988, *Pansy boat*, with piercing c. 1935 p.397. *Carter's Price Guide*, 1997, *Low vase*, with berry motif c. 1939, p.32. *Carter's Price Guide*, 2008, *Oval bowl*, c 1930s, p.41. *With Heart & Hand*, 2018, *Jardinière*, 1936.



This vase with four handles dated 1936 is one of the more unusual items in her production. 24cm high. (Collection: Ed Kisala)



Jardinière dated 1936. 21.5 x 23cm (diam.) Incised beneath base F. ARCHER/HAND/ Q. BUILT/ 1936 Sepia/ &/ plenty/ colours. Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Glenn Cooke, 2012.



Two covered bowls and a dish 1935 earthenware, dimensions variable. Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Glenn R. Cooke, 2012.

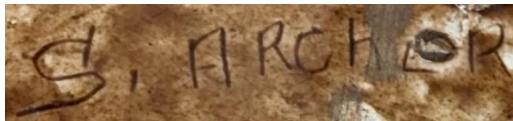


Florence Archer's *Basket with gum leaves* 1936 (15 x 22 x 14cm) and that by her daughter Shirlie which was completed five years earlier shows how close their work can be (Collection: Stephen Mahoney, Brisbane)

§ **Shirlie Archer** (1914- ?) Hamilton Road, Hamilton

Thirlie May (known as Shirlie) Archer, the only daughter of Florence Archer (q.v.), was born in Melbourne. When her parents came to Brisbane she took up pottery with Daisy Nosworthy from 1931 for approximately eighteen months and later with the Bott Sisters in 1934. Her mother joined her there and developed a great interest in pottery. Most of the pottery produced under Shirlie Archer's name at this time was considerably assisted by her mother. She did not continue with her craft much beyond 1935. She married Max Patten in 1943 and had only one child, a son Peter.

Represented: Brisbane Civic Collection, Museum of Brisbane: *Vase with grapes*, brown and colours. c.1930-35; *Bowl with grapes*, brown and colours, c.1930-35. Griffith University Art Collection: *Large double handled vase*, 1936.



§ **Ardoyne Hospital** See Red Cross.

§ **Beryl Armstrong**

Beryl Armstrong studied hand-built pottery under Gloria Lovelock at the Royal Brisbane Hospital while she was a physiotherapy student in 1944. Gloria glazed the work and had it fired. Beryl did not pursue pottery as a hobby but later became deputy of the hospital's Physiotherapy Department for many years.

Represented: Griffith University Art Collection *Vase with cobalt glaze*, 1944 (illustrated)



§ **L. Armstrong**

Armstrong is the maker of this attractively glazed but fairly clumsily executed part tea-service dated 23/11/1935. It is of the format of Harvey's tea-set exercise but probably the work of a student of a student such as Margaret McLean. This signature was also noted on a bulging flanged vase with stipple ground and blue glaze made the following year.



§ F.E. Arscough

This potter has been identified by a group of pieces, dated in the period 1921-1927, which came onto the market in 1986. Most works are of the competence one could expect of a Harvey student but one example, a jardinière with four handles dated 1923 and carved with interlacing motifs and glazed mulberry and yellow, is exceptional.

Reproduced: *Carter's Price Guide*, 1987, *Rose bowl*, mulberry glaze c. 1926 p.23



§ The Artcraft Studio

The Artcraft Studio was formed when four students of the Central Technical College, Catherine Hope Mackenzie (q.v.), Mervyn Angela Jones (q.v.), Nancie Wilson and Enid Morgan-Jones (q.v.) decided to form a business partnership in the post-World War One period. They exhibited pottery, leatherwork, pokerwork and nursery furniture with the Arts and Crafts Society from 1923 until 1929—the most enthusiastic comment was directed to their decorated children's furniture. Most of the pottery sold through the studio was produced by Mervyn Jones. Subsequently her mother Zoe Jones (q.v.) who had learned to throw pottery also produced a substantial quantity for sale.

When Enid Rose Morgan-Jones married Dean Horace Henry Dixon in 1936 (Co-Adjutor Bishop of Brisbane 1932-1961) she was briefly replaced by Essil Longland. Mervyn Jones left the partnership in c.1932 to become the social announcer for Radio 4BC and later gained considerable fame for her floral arrangements for the Wintergarden theatre.

Represented: Griffith University Art Collection: *Bowl*, blue glaze 1920s, 12 x 14cm.



§ Arthur

The Arthur who produced this competent flower trough carved with fish (11 x 19.2 x 9.5cm) is a potter of later vintage than Ruby Arthur. As the green glaze is clear and bright it and not like those utilised by Stone's Pottery. It is most likely made by Arthur Hustwit (q.v.) of the Carnaarvon College and if so it is his only identified work to date.

Reproduced: *With Heart & Hand*, 2018, *Flower trough*, fish motif, p.97



§ Ruby Arthur (-1973) Hamilton Road, Hamilton

Ruby Jane was the daughter of Michael Kelly Arthur and his wife Jane née McBain. Ruby had obviously studied with Harvey from the late 1920s as her initials were noted on a footed float bowl with a pinky-red glaze carved with the initials IT which is dated 1930. She exhibited a collection of pottery at the second Annual Exhibition of Work by art students of the Central Technical College in December 1933 and in the Third Annual Exhibition in November-December 1934. In that year Arthur was named amongst Harvey's most talented women potters in a press cutting.

She continued to make gifts for friends as pilgrim flask decorated in slip with a fruiting grape branch is dated 1932 and inscribed with the initials of Gloria Battegh (illustrated). A candle stick inscribed HOME &/ LIGHT WHAT/ MATTER/ THE NIGHT and dated 1935, (8 x 11 x 11cm) her latest work so far identified, indicates an active production of more than seven years.



Flask with slip decoration 1932 (Courtesy Graham Lancaster Auction, Aug. 2016, lot 340)



§ Charles Edward Astley (1869-1929) 'Woodleigh', Albert Street, Warwick

Astley was born at Deptford, Kent and later received training at the Goldsmith's Institute under Frank Marriott. He lived in rural New South Wales prior to moving to Hobart. He came to Queensland in about 1902 where he organised the first art show for the Austral Association in 1903, and taught at the Toowoomba Technical School from 1905. He exhibited oils and watercolours at the Royal Agricultural Society of Queensland, Toowoomba 1902-07 when he resigned to visit England and Europe before returning to take up an appointment as art teacher at the Warwick Technical College on 1 July, 1910. Except for the six months when he set up the art department of the Rockhampton Technical College in 1926, he spent the remainder of his life in Warwick.

He taught freehand, perspective and geometrical drawing, design and painting and was also responsible for branch classes at Killarney and Tannymorel. In 1920 he began to teach pottery and china painting at Warwick and, in fact, acquired a kiln before the Central Technical College in Brisbane which was essential as there was no other kiln available. Astley used moulds which he made and allowed his students to press mould their pieces and carved details after their own design were normally added. The range of glaze colours was very restricted; mulberry, blue, green and red. The differences between the work of his pupils and Harvey's students were commented upon when the Warwick Technical College exhibited at the 1923 Queensland National Agricultural and Industrial Association prior to being included in the

British Empire Exhibition at Wembley Stadium. A considerable amount of china painting was also produced at the Warwick Technical College, largely the work of Astley and his student teacher Eunice Reid (q.v.).

Astley was replaced by Alma Irving (q.v.) during his terminal illness but by this time, however, interest in pottery had considerably diminished. Identified pottery students include a Mrs A.J. Clark, Gladys Fell (q.v.), Maud Fell (q.v.), Mrs A.L. Flower (q.v.), Agnes Hutton (q.v.), Margaret Kinder, Miriam Kohler, Florence Redgwell and Eunice Reid. Apart from the documented work of Eunice Reid and Mrs R Grieve it has been suggested that Noreen Kidner, Barbara Kruce, Judith Smythe and Mabel Newcombe were students.

Represented: QAGOMA Collection: *Vase*, carved with flannel flowers, 1921; *Covered bowl*, pink/brown glaze, 1921; *Beaker*, painted with berries, 1923.

Reproduced: *Carter's Price Guide*, 1993, *Vase*, slab built with moulding c. 1927, p.35. *Carter's Price Guide*, 1995, *Vase*, slab built with moulding c. 1927, p.32



Left, earthenware baluster vase with underglaze painting of fuchsias 1921 (23 x 18cm diam.) is the most impressive example of Astley's painted decoration to be located.

Right, experimental coil-built pieces made by Astley in 1921. Courtesy Graham Lancaster Auctions



Illustration from *The Queenslander* weekly magazine 1921. No work as elaborately carved as these examples from the Warwick Technical College (and presumably Astley's own work) have been identified to date.



§ R.J. Ault

The work of this potter is known only from a candlestick decorated with moths and with an attractive red and blue glaze. It is dated 1933. Compare with the work by Ruby Archer.



§ **Dora (Mrs Frank C.) Avdall** 'Valhalla Flats', Hazel Street, New Farm

Dora Ruth Lutwyche was the eldest daughter of Ellen Vaughan Lutwyche, Auchenflower, Brisbane and became engaged to Francis C. Avdall at Canterbury, Melbourne in 1926.

Avdall accompanied her husband on his appointments throughout Australia but her initial interest in craft work probably began in Queensland. She was actively involved with the Arts and Crafts Society of Queensland 1936-39 as Hon. Secretary 1937-38 and on the selection and social committees 1938-39 until her husband was transferred to South Australia. Her crafts included; pottery (both hand building and wheel thrown), china painting (which she learned in Perth), glove making, tapestry, rug making, lampshade making, embroidery, doll making and loom weaving. She exhibited china painting and other crafts at the Arts and Crafts Society of Queensland. A 1937 review commented '... she has a wide knowledge of Australian flowers, and pink boronia and the heavenly blue leschenaultia both figure on her hand painted china.' She exhibited china painting at the Royal National Agricultural and Industrial Association in 1936 and 1937:

1936	No. 320 China painting	1st prize
1937	No. 378 China painting	



The couple returned to Western Australia in 1939 and settled in Fremantle but in 1942 she trained at the Concord Military Hospital, Sydney to teach crafts including leatherwork for the Red Cross. She was living in Killara in 1951.

§ **Mrs G.L. Baker** 70 Howard Street, Rosalie

Exhibited Royal National Association 1950

No. 389 China painting

§ **Eleanor Baker** 70 Howard Street, Rosalie

Baker studied with Harvey at Horsham House for two nights per week over a period of four years during the 1940s. She later became Mrs Duncombe.

§ **Joan Ball** (1919-2008)

Joan Adsett was born in Brisbane in 1919 the eldest of the three daughters and two sons born to Major Percy Adsett and his wife Florence Gertrude née Barltrop. She was involved with the activities of St Francis Anglican Church, Nundah taught at the Sunday School and married Ernest Benjamin Ball there in 1941. A son, Douglas, was born in 1947 and John a few years later.

According to family members she studied pottery at the Central Technical College in the late 1950s but clearly had earlier experience with pottery as a jug embellished with grape leaves and fruit is in the Harvey School style. She had a kiln her home at Boyd Rd Nundah where she produced her modernist work, predominantly large vases, mugs and occasional plates. She never exhibited her pottery but sold some work privately. From the late 1970s she taught pottery at the Institute for the Blind South Brisbane. She died in Brisbane aged 89.



§ E. Barber

Like many other students of the Harvey School although a competent potter we have no details on her life. This oval dish (3.2 x 22 x 16.5cm) with incised floral motif is dated 13/3/1936 while an undated larger oval dish with applied gum leaves and nuts and pale pink glaze is probably dated to the 1930s.



§ Mrs W.O. Barber Woodstock Road, Toowong

Barber was a student of china painting at Horsham House at the same time as Frances Gherke (q.v.). After Harvey's death she attended Arthur Hustwit's classes and was included in the first Carnarvon Ceramic College exhibition in 1949.

- No. 1 Two plates
- No. 2 Oval plaque
- No. 3 Paper weight
- No. 4 Pair of candle sticks

She also exhibited Royal National Association 1950,

- No. 412 Any vessel or ornament
- No. 450 Slip decoration

§ Agnes Barker (1907-2008) 'Bronte', Wynnum Road, Norman Park

Agnes Frances Amelia Barker was the youngest of ten children born to Melbourne journalist Arthur Barker, journalist, and his wife Eliza, née Stribley. She came to Queensland with her family in 1920 where she was educated at Somerville House 1920-23 and taught art by Nina Stodart (q.v.). Her older sister Caroline became a prominent artist in Brisbane. She enrolled at the Central Technical College in 1925 as a full time student and took pottery classes with Harvey. Her earliest surviving piece is dated 1927 which was also the same year that she began to exhibit with the Queensland and Royal National Agricultural and Industrial Association exhibitions and continued until 1933.



- | | | |
|------|--------------------------------|-----------|
| 1927 | No. 7329 Modelled ornament | |
| | No. 7335 Scraffito ornament | |
| 1928 | No. 6454 Design for a calendar | |
| | No. 6538 Slip decoration | |
| 1930 | No. 469 Original modelling | 1st prize |
| | No. 473 Modelling from design | 1st prize |
| 1931 | No. 382 Original modelling | H/comm. |
| | No. 483 Original bowl | 1st prize |

(This original bowl 'in soft greenish blues' praised in a review is in the collection of the QAGOMA.)

- | | | |
|------|----------------------------|-----------|
| | No. 487 Inlay in biscuit | H/comm. |
| | No. 492 Inlaid vase | 1st prize |
| | No. 495 Modelled ornament | 2nd prize |
| | No. 503 Incised ornament | H/comm. |
| | No. 511 Slip decoration | 2nd prize |
| 1933 | No. 310 Original modelling | 2nd prize |

She was encouraged by Harvey to tackle sculpture as it was more suitable for her talents than pottery and allowed her to work after hours at the Central Technical College. She was mentioned in Moore's 1932 History of Australian Art as a promising sculptor but after Harvey taught her to the limit of his skills she was not able to pursue study in Sydney because of severe problems with asthma. Barker began to work from home making hand painted brooches which sold so successfully that she was able to travel to England in late 1931 on the proceeds. She also exhibited pottery and 'small articles' at the Arts and Crafts Society of Queensland 930 and 1931 and pottery at the Royal Queensland Art Society 1929-1932.

When she returned, she established her own studio 'Novelart', in the Heindorff Building, Queen Street where she also had a small electric kiln. She produced some trial pottery pieces but the illustrative work she was engaged in (She brought a small printing press and guillotine and marketed her stationery in Sydney and Melbourne) proved so demanding she gave up pottery in 1934 and sold her kiln to Marjory Clark (qv). She didn't receive mention in the reviews of the Arts and Crafts Society of Queensland annual exhibitions until 1937 when she introduced enamelled pewter work to Brisbane and exhibited until 1941. She also introduced cork work in 1940-1941.

Her 'Cavalcade of Toys' which she made from scraps of leather while teaching for the Red Cross at the Enoggera Skin Hospital during the war years attracted considerable attention. In the late 1940s she established a craft shop 'Bronte' in the studio of her sister, Caroline, in George Street. She married Harold Richardson at the Norman Park Church of England on 6 February 1954 and shortly gave up the craft shop.

She was approached by Channel 7 in 1959 to demonstrate a series on crafts in the home and in the next year gave over fifty performances and had a series of appearances on Channel 9 in Sydney in 1960. Since that time she has concentrated on bark painting and painting in an oriental manner. Five examples of her pottery together with some modelling were included in the 'L.J. Harvey & his School' exhibition. She died in Brisbane 25 April 2008.

Represented: Griffith University Art Collection: Tea set exercise, mulberry glaze, 1925. QAGOMA Collection: *Fruit bowl*, with grotesque masks, 1931; *Vase*, Inlaid Mt Tambourine clay, 1931; *Vase*, Redcliffe clay with slip decoration, 1932; *Vase*, with underglaze spiral decoration, 1933.

Reproduced: *L.J. Harvey & his School*, 1983, *Fruit bowl*, with grotesque masks, 1931, p.19. *Vase*, Redcliffe clay with slip decoration 1932, p.20 & 30. *Vase*, inlaid Mt. Tambourine clay, 1931, p.20. *Carter's Price Guide*, 1988, *Slab vase*, with tree motif decoration, 1927, p. 398. *Australian Art Pottery*, 2004, *Vase*, art deco motifs, 1933, p.61. *Vase*, slip decorated, 1931, p.62. *With Heart & Hand*, 2018, *Vase*, Inlaid Mt Tamborine clay, 1931, p. 74.



Pierced bowl, with blue glaze 1933 (Private collection, Sydney)
Display at the Arts and Crafts Society in 1930. The large vase with four handles at the back of the display is by Barker.

§ Josephine (Mrs T. B.) Barnard (–c.1942^[TR2])

Mary Josephine Aird exhibited oil and watercolour originals and copies at the Queensland National Agricultural & Industrial Association 1904-1905. It appears she studied under Godfrey Rivers as she was included in the 1906 Brisbane Technical College display at the QNA&IA and later received an honours pass at the College in 1911. She exhibited at the Royal Agricultural Society of Queensland, Toowoomba 1899-1905 and acted as judge of the fine arts section 1915-18. She was on the committee of the Queensland Art Society 1907-1921 and was Honorary Treasurer in 1911 and Vice President in 1916. She exhibited oils and watercolours at the annual exhibitions 1899, 1902-1919. She married Walter John Durham Barnard in 1919 and apparently travelled with him to Europe as she exhibited eight watercolours of French subjects at the Royal Queensland Art Society (RQAS) winter exhibition in 1928. She had studied at Newlyn under Stanhope Forbes and Frank Brangwyn prior to this. Subsequently as Josephine Barnard she exhibited at the RQAS 1929-1943 and acted on the Council 1929-1935 and 1938-1939. She took another trip abroad in 1934. In 1940 she was awarded Honorary Life Membership. She was Vice President of the Queensland National Council of Women and acting interstate and International Secretary.



Aird was primarily a painter but it appears she was one of Harvey's early students as she exhibited pottery in the 1919 exhibition at the Queensland Art Society.

§ Beatrice S. Barns (1883-?) South Brisbane

Beatrice Sarah Barns was born on 17 April 1883 the daughter of Edward Bathurst Barns and his wife Caroline Elizabeth née Nightingall when the family lived at Goodna. She was educated to Senior level at the Ipswich Grammar for Girls in

1901 and at the same time was instructed in art and music by Miss Ada Mosley. She entered employment with the Government Statisticians Office in 1905 and probably spent her career there.

Barnes was a student of Harvey as early as early as 1919 as her Honey jar exercise illustrated is so dated. Most of her pieces identified to date were completed in the two-year period 1922 and 1923 but others are dated 1926. She exhibited at the RNA only in 1922 with No. 375 Original design. The flower trough illustrated is 9.5 x 23 x 13cm and dated 1922.

She was a member of the International Radiant Health Clubs and also of the Town and Country Women's Club in the early 1930s and the Lyceum Club in later years. During the years of World War Two she had her poems published in local newspapers and a booklet 'Just England and other thoughts' (John Mills) and 'Australia the Peerless land' (G. Gilles and Co) published in 1941 and 1945 respectively. She was a member of Charity Organisation Welfare Society in the early 1950s.

Reproduced: *Carter's Price Guide*, 1988, *Inlaid bowl*, with pierced top, 1922, p.397. *Flower trough*, 1922, p.397



BSB

§ Olive Barnes (1887-1976)

Olive Barnes was born in 1887 the second eldest daughter of the four daughters and four sons born to William Woodley Barnes and his wife Agnes née Houston. Newspapers report her social activities in Toowoomba including a long association with St Andrews Presbyterian Church. The connection is presumed as this attractive vase was sourced from Graham Lancaster Auctions, Toowoomba and the green glaze is not typical of the Harvey School. It is dated 1949. Other pieces have been sourced from Toowoomba including a jug and plate (shown) with designs incised through a strong blue coloured slip which are dated 1951. It demonstrated that pottery continued to be produced in Toowoomba despite little documentary evidence being available.



§ C. Barr

The signature was noted on an oval dish with modelled gum leaves with mottled cream and brown interior glaze.

§ Bernadine Bartley

Bernadine Winifred Ansaldo married Lyle David Bartley in 1942 and became a student of Evelyn Buggy (qv.) at Greenslopes in the early 1950s.

§ Mona Barton (1894-1966) Victoria Street, Clayfield (1927)

Mona Beatrice was born in Roma the eldest of the three daughters (Alfreda McDougall (q.v.) was her sister) and two sons born to Hubert Howel Barton and his wife Elizabeth Jane née Taylor. She studied at the Glennie School, Toowoomba c.1912 which included art subjects and exhibited copies of paintings and pokerwork at the Royal Agricultural Society of Queensland, Toowoomba. She later submitted watercolours to the Rockhampton Agricultural Society in 1917 and 1918 receiving 1st prize.



Barton was living in Brisbane and mentioned the social pages of newspapers in 1923 which would be about the same time that she studied wood carving and later pottery with L.J. Harvey. She exhibited her work with the Arts and Crafts Society of Queensland in 1927 and 1928 where her scraffito work was particularly mentioned. A review in 1927 noted that her display was outstanding and described a 'Dutch teapot, jug and basin in royal blue and biscuit with an old fashioned nautical design.' She also exhibited watercolours and pottery at the Queensland National Agricultural and Industrial Association in 1927.

No. 7330 Modelled ornament	1st prize
No. 7336 Scraffito ornament	1st prize
No. 7342 Slab building	1st prize

She worked as a commercial artist and made pottery at her home until 1929 when she married Robert Francis Jeffery Taylor and moved to a property 'Auckland Downs' outside Julia Creek where her two sons were born. The family moved to Sydney in the early 1940s where she took up weaving and also resumed making pottery.

After her husband's death in 1958 she returned to Brisbane and took up her earlier involvement with the Queensland Country Women's Association by teaching weaving and produced extensive quantities of bark-painting. The Australian Women's Weekly produced a feature on her 'Memories in bark' 12 May 1965.

A potpourri jar exercise (No. 4) dated 1926 in the Townsville TAFE may be identified as her work. Two of her ceramics were included in the 'L.J. Harvey & his School' exhibition.

Reproduced: *L.J. Harvey & his School*, 1983, *Scraffito vase, with stylised dragon*, 1928, p.19. *Australian Collector's Annual*, 1984, *Scraffito vase, with stylised dragon*, 1928, p.99. *With Heart & Hand*, 2018, *Hexagonal vase, blue glaze*, 1927, p.210

Image: Mona Barton (right) with her sister Freda McDougall (q.v.)



§ Mrs Bashford

Student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949

No. 41 Sandwich box

§ Joan Heather Beal (1910-2002)

Joan Heather was born in Brisbane to Albert Beal and his wife Florence née McLeod. She was one of a large family who lived on Hampstead Road, Highgate Hill and so probably attended the West End State School. She did not work as she cared for her parents and younger siblings. She studied pottery with Harvey at Horsham House before her marriage to Oscar Charles George Menzies in 1941. After serving in World War Two the couple moved to Gympie. When they later returned to Brisbane, she studied pottery at the Queensland Institute of Technology (the successor of the Central Technical College) under Milton Moon. She and fellow students Margaret McNaught, Jo Beard and Janet Crompton were involved in the foundation of the Queensland Potter's Association in 1967. She exhibited her pottery at that venue.



§ B. Beatson

Nothing further is known of this potter but this large-scale biscuit-barrel is a particularly accomplished example of Harvey school pottery. This piece would probably date to around 1930 as the use of the mulberry glaze was popular in the 1920s but the full signature is more typical of the 1930s. A slab-built waisted with similar glazes and decoration was formerly in Baddow House, Maryborough.



§ Mrs Beatson

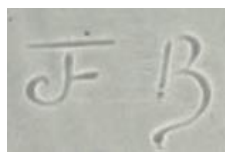
She was recorded as a student of Muriel MacDiarmid at an exhibition at her home in Milton sponsored by the Post Office Women's Auxiliary in December 1940.

§ Mrs J.F. Beaumont

Beaumont is presumed to be a member of the Canaarvon College as her located works are dated 1953-55 and, although they are carved and hand built they are distinctly different to that produced by Harvey's students. Neither do they show the glazed typical of Stone's Pottery. Her works are exceptional in scale such as her Punchbowl 1953 (18.5 x 27.5cm (diam.)) and elaboration of piercing Plate 1955 (3 x 27.5 cm diam.) With the level of skill evident in these two works it is a surprised to discover that in 1955 she also produced a slip-cast jug which is identical in format to one produced by May Palmer.(q.v.).

Represented: Griffith University Art Collection: *Punch bowl*, red glaze 1953; *Pierced plate*, 1955

Reproduced: *With Heart & Hand*, 2018, *Punch bowl*, red glaze, 1953, 250. *Pierced plate*, 1955, p.101 and cover.



§ Hatton Beck (1903-1994)

Hatton Beck was born Cassilis, Victoria and began experimenting with pottery in 1927. He was in charge of the decorating department of Fowler's Pottery, Thomastown c. 1931-5 then foreman of Cooper and Cooke's Pottery, Melbourne c. 1936-8 before setting up his Altimira Pottery. He married Lucy Boyd, daughter of the potter Merric Boyd, in 1939 and sold the pottery to his brother-in-law, Arthur, in 1943. He was managing a pottery school at Warrell and Co., Melbourne before he took up appointment as senior instructor in pottery at the Central Technical College in April, 1948, a position he held until 1961 when they returned to Victoria. He was a major influence in Brisbane for over a decade but rarely exhibited: an exception being three pots at the Royal Queensland Art Society annual exhibition of 1955. Only two examples of the pottery



he produced here have come to light: a vase with sponged blue decoration dated 1952 and a modest low circular float bowl with a white glaze which dates from 1958. The Becks did hold an exhibition of their pottery at the Johnstone Gallery on 30-31 May, 1965.



§ Iris Beckingham (1930-)

Born and raised in Brisbane the child of C.H. and Doris Beckingham. Beckingham trained as a kindergarten teacher and enrolled with L.J. Harvey in the late 1940s in order to learn to model animals for her classes. She studied with him for about two years and continued to produce pottery in his style into the 1950s: one scraffito vase is dated 26/2/1950. Subsequently she learned to throw pottery on the wheel which she took to Stones Pottery to be fired after the war. She later became Iris Lane and continued her involvement with art.

§ Mr B. Bedford Grevillia Road, Ashgrove

Exhibited Royal National Association

1949	No. 468	Biscuit head	1st prize
1950	No. 435	Biscuit figure or head	

§ Miss M.F. Benjamin 'Hamilton Court', 28 Moreton Street, New Farm

Exhibited at the Royal National Agricultural and Industrial Association

1950	No. 428	Modelled ornament	1st prize
1951	No. 382	Any vessel or ornament	
	No. 398	Modelled ornament, biscuit	2nd prize
	No. 401	Underglaze ornament	
	No. 406	Figure or head	
1952	No. 470	Any vessel or ornament	
	No. 502	Figure or head	

§ Miss Bennett

Exhibited woodwork and pottery in 1926 exhibition of the Arts and Crafts Society of Brisbane.

§ Miss Bennett

A student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949 No. 93 Jug

§ Miss Bennett

Exhibited Royal National Association

1922	No. 123	Painting on porcelain	
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§ Margaret Berrie (1906-1984)

Margaret Agnes Berrie was the daughter of George Lamont Berrie and his wife Bella Darling née Murray. She learned pottery from Sadie Macdonald, the Matron of Ardoyne Hospital, Corinda while she was teaching returned soldiers in the early 1920s. She married William Louis Dunlop in 1925 and later helped Lucy Spencer (qv) continue the pottery classes at Horsham House after Harvey's death.



§ E Berry

Berry is another of the many Harvey School potters that we know from a single work. In this case the attractive 'wall' bookends decorated with gum-leaves (10cm high). It appeared in Graham Lancaster Auctions, Toowoomba in Nov. 2011, lot 429)

§ Marjory Berry (see Montrose Home)

§ Una Bick (see Una Prentice)

§ Mrs J. Binnie

Student of Arthur Hustwit who exhibited at the first Caarnarvon Ceramic College exhibition in 1949.

- No. 9 Jug
- No. 10 Ashtray
- No. 11 Modelled animal

§ Mrs W. Binnie

Student of Arthur Hustwit who exhibited the first Caarnarvon Ceramic College exhibition in 1949.

- No. 78 Ashtray
- No. 79 Bowl
- No. 80 Lamp base

§ G. Birch



G BIRCH

Birch is possibly a student of Alice Bott. The decoration of grapes on a large vase (23.5 x 16.5 cm (diam.)) is similar to the work of Florence Archer but the execution is cruder.

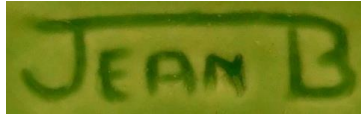
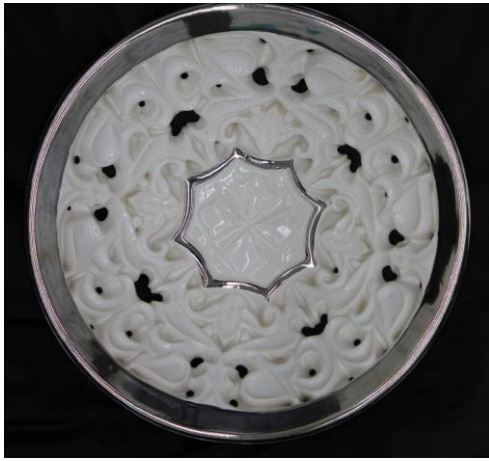
Image courtesy Lancaster's Auctions 28 March 2020 lot 189

§ Jean Birchley (1932-)

Birchley was born in Mackay and spent her early life in the country. She came to Brisbane in 1954 and worked in the administration section of the University of Queensland. At the same time she enrolled at Hustwit's pottery classes held at the Canaarvon Ceramic College in Buranda and remained there until the closure of the classes in 1960. The butter dish was the first (and only) formal exercise in the school. Subsequently the student was given assistance with whatever form they wished to make. The items listed below were all produced at the College—the pierced bowl is 5.5 x 24.5cm (diam.). She married Charles Bully in 1961 and subsequently raised her family. She returned to ceramics in 1978 graduating with a Certificate in Studio Ceramics from the South Brisbane TAFE in 1980. She undertook further studies, receiving her Associate Diploma (Visual Arts) from the BCAE Kelvin Grove in 1987 and a Certificate in Architectural

Ceramics from the Gateway TAFE in 1989. She has exhibited with the Aspley Art Group since 1981 and at local college exhibitions and craft galleries.

Represented: QAGOMA Collection: Butter dish, 1954; Pair of vases, 1955-56; Carved dish, with platinum rim, 1958



§ Mrs Bird

Student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949.

No. 42 Lamp base

§ Christabel Bird (1890-1965) Swann Road, Taringa

Katharine Christabel Bird was the elder of the two daughters born to Edward Day Bird and his wife Katharine Lucy née Perkins. Her sister Madeline (1895-1982) was also a prominent social worker for the blind and the Red Cross Handcrafts Section. Bird was convenor of the Red Cross Handcrafts Depot in the 1930s and became Divisional Commander of the Queensland Red Cross during which time she took a world trip 1935-37. She exhibited pottery and a needle woven rug at the Arts and Crafts Society of Queensland in 1941. She was Vice President and Hon. Treasurer 1948-1949 of the Society, when she resigned from both organisations to visit England, and served as Honorary Treasurer again in 1951-1953.



The black painted ground in Bland's pair of candlesticks/vases is exceptional. The band of scales around the neck is a familiar Harvey School decorative device. 17cm high and no 43 in her series.



§ Eliza Mary Blades (see Mitchell School)

§ Florence Bland (1890-1982) Windsor Avenue, Lutwyche

Florence Eleanor Bland was born in Brisbane the daughter of Margaret (who was later a wood carving student of L.J. Harvey) and Charles Bland. She was educated in Ipswich where she exhibited with the Ipswich Technical College at the Queensland National Association in 1905. Florence lived with her parents at 'Greenheys', Manly before moving to Lutwyche. She enrolled at the CTC in 1914 where she received honours for Painting I and later began pottery classes at there in 1923 where she worked in association with Mrs Littlejohns (q.v.). She exhibited pottery 1925-1928 at the Arts and Crafts Society of Queensland where in 1927 a 'toilet set in a soft dull green tone' received special comment. When she exhibited at the Royal National Agricultural and Industrial Association 1923-1928 she was awarded several prizes:



1923	No. 409 Original bowl	
	No. 432 Inlaid vase	2nd prize
1924	No. 6934 Slab building	3rd prize
	No. 6937 Pottery pendant	1st prize
	(Both of these works were commended by the judge L.J. Harvey in a review)	
1925	No. 6869 Slip decoration	1st prize
1927	No. 7351 Group related vessels	1st prize
1928	No. 6534 Scraffito ornament	1st prize
	No. 6543 Slab building	
1929	No. 631 Original bowl	

Her vessel with scraffito decoration received special comment from Harvey in 1928. It, and a work by Collings, '... were also admirable examples of work with two clays, which had only recently been done.' This vase was reproduced in the 'L.J. Harvey & his School' exhibition (see below). A note by Florence Bland inserted in this vase asserted it was the first example of double scraffito work (one of the most complex techniques produced in the Harvey School) produced in Brisbane and that it was her idea to attempt such a piece: there is no reason to doubt her assertion.

She probably ceased making pottery well prior to her marriage to Ernest S. O'Reilly in 1942. Six items of her pottery were included in the *L.J. Harvey & his School* exhibition.

Represented: QAGOMA: *Tobacco jar*, glazed sepia, 1927

Reproduced: *L.J. Harvey & His School*, 1983, *Jardinière*, with pelican handles, c. 1924, p.18. *Covered bowl*, with slip decoration c. 1926, p.20. *Double scraffito vase*, c. 1927, p.20 & 40. *Australian Collector's Annual* 1984, *Double scraffito vase*, c. 1927 p.97. *Carter's Price Guide*, 1999, *Flower bowl*, mulberry and colours c. 1923, p.57



§ **Elsie Blatchford** Bay Terrace, Wynnum South

Exhibited Royal National Association

1921	No. 114 Painting on porcelain	1st prize
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§ **Mrs C.D. Bliss** King Street, Kangaroo Point

Exhibited Royal National Association

1931	No. 496 Modelled ornament	H/comm
	No. 504 Incised ornament	1st prize
	No. 507 Scraffito ornament	1st & Special prize
	No. 519 Related vessels	1st prize

(Harvey commended her incised ornamental piece shown in the 'biscuit' and her toilet set, the group of related vessels '... showing quietly effective decoration and fine glaze.')

§ **Miss Bonfield**

Student of Arthur Hustwit who was included in the first Caarnarvon Ceramic College exhibition in 1949.

§ **Alice Bott (1879-1952)** 'Birtle', 41 Kennigo Street, Fortitude Valley

Alice was Nell Bott's (q.v.) younger sister. She studied commercial subjects at the Brisbane Technical College 1897-1898 supported the Queensland Ambulance Transport Brigade and was actively involved in the Dingey Sailing Club and Anglican Church. She probably learned wood-carving from her sister and received a first prize for wood carving at the Royal Agricultural Society of Queensland, Toowoomba in 1900 (No. 762) and exhibited oil paintings of flowers at the Queensland National Agricultural and Industrial Association in 1915. Alice and her sister Sarah (Nell) (q.v.) advertised under the style of 'The Birtle Art Work Coy.' in 1923 when they offered handmade pottery, baby's woolen goods and 'dainty novelties' for sale as well as teaching oil and pastel painting, art needlework and sweet making. In 1924 she first exhibited china painting with the Arts and Crafts Society of Queensland with Amy Young (q.v.), and continued to exhibit (often extensive quantities) until 1946. Who instructed her in this craft is not known. She exhibited pottery 1932-1940 and other craft work. She exhibited collections of pottery and china painting at the Royal Queensland Art Society 1932-6 as well as at the annual exhibitions of the Royal National Agricultural and Industrial Association.



1924	No. 6917 China painting	2nd prize
1930	No. 577 Modelled ornament	
	No. 589 Scraffito ornament	H/comm.
	No. 593 Slip decoration	
	No. 605 Painted decoration	
1931	No. 520 Group of related vessels	
1932	No. 431 Original bowl	1st prize (This exhibit was described as a 'delightful bowl in artistic colourings.')
	No. 440 Painted decoration	
	No. 442 Group of related vessels	2nd prize

She exhibited a collection of pottery or china painting at the second Annual Exhibition of Work by art students of the Central Technical College in December 1933 and also demonstrated her skills at the RNA and at the Third Annual Exhibition in November-December, 1934. She may also have exhibited in 1935 and 1936 but the individual exhibitors are not cited.

She had an extensive display of her work at the Royal Agricultural Society, Toowoomba in 1935: 'Miss Alice Bott had a beautiful display of hand-moulded pottery, and used, with delightful effect, slender gum leaves and blossoms on a number of attractive pieces. There were clock cases, wine jars, vases, sandwich boxes, and wall brackets to delight the heart of a connoisseur.' as well as examples of the pottery produced by her youngest student, 4 year old Barbara James and china-painting by 12 year old Patricia Prentice. *Queensland Country Life (Qld. : 1900 - 1954) Thursday 22 August 1935 p 7 Article*

Alice Bott was actively involved in promoting her crafts. She spoke about china painting on Radio 4BC in 1934, at the Authors and Artists Association in 1934, the Town and Country Club in 1935, Radio 4QG in 1936 and at the Lyceum Club in 1940. In 1930 she also gave a talk on pottery to the Queensland Country Women's Association (QCWA) Metropolitan Branch while her sister and Doris Julian (q.v.) demonstrated their craft. From 1936 she gave lessons in pottery to the Queensland Country Women's Association Younger Group (instruction students such as Dulcie Lamont, Dinah McIntyre) and also from 1936 to 1939 classes for the Young Women's Christian Association (YWCA) including Betty Caldwell, M Moore and R/K Johnson at her home studio..

She was Vice President of the Arts and Crafts Society of Queensland 1948-1949 and also on the selection committee, She was a well-known teacher of pottery and china painting and numbered Norma Abrahams, Florence Archer, Grace Harris, Ailsa Lancaster, Dinah McIntyre, Margaret McLean, Pat Prentice, Mary Prosser, Florence Shearer and Doris Williams among her students, Her pottery pieces are usually undated, She was not, however, as accomplished a potter as her sister. Bott was giving classes till a month before her death on 22 March 1952 at the Royal Brisbane Hospital and is interred in the Toowong Cemetery.

Represented: QAGOMA Collection: *Small box*, slab built pink glaze c. 1930s

Reproduced: *Carter's Price Guide*, 1985, *Square box*, carved floral motifs, 1931, p.63. *Australian Art Pottery*, 2006
Squat vase, inlaid, c. 1930, p.67. *Waisted slab vase*, underglaze 1935, p.68. *With Heart & Hand*, 2018, *Jardinière*, fish motif, 1930s



*Covered jar, with fish scale decoration. (21 x 11.5cm diam.)
Courtesy Graham Lancaster Auction 89, lot 377 Flaring slab
vase (23 x 21x 22cm) 1930s (Ipswich Antique Centre)*



§ Esme Bott

Esme Bott (the sister's only niece) was the daughter of Joseph and his wife Violet née Melrose who were married in 1916. She was taught china painting by Alice and exhibited at the Arts and Crafts Society of Queensland in 1935-1936.

§ Miss G. Bott

This potter exhibited a collection of pottery at the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December, 1934 but does not appear to have a connection with Nell or Alice Bott: there were other Botts living in Brisbane.

§ Sarah Ellen (Nell) Bott (1871-1943) 'Birtle', 41 Kennigo Street, Fortitude Valley

Nell Bott was born in Brisbane the eldest in a family of five boys (Charles Thomas 1874, William Henry 1876, James Edwin 1878, John 1882 and Joseph 1885) and two girls born to William Bott an engineer and his wife Sarah née Bragg. Alice Bott (q.v.) was her younger sister. She enrolled at the Brisbane Technical College from c.1894 first studying Dress Cutting. She passed drawing and modelling in 1896, 2nd stage drawing in 1897, Figure Modelling, design and Design in Clay in 1898. She was awarded a Certificate in Art and Design in 1899 and completed her studies with Intermediate Ornament in 1900.

She exhibited carving and modelling as a student at the annual exhibitions of the Queensland National Agricultural and Industrial Association 1898-1907 where she was commended for woodcarving in 1902 and advances carving and chip-carving two years later. Bott also exhibited wood carving and watercolours at the Royal Agricultural Society of Queensland, Toowoomba in 1904-1907. She exhibited wood carving at the Women's Work Exhibition at Melbourne, 1907 and at the Women's Industries section of the Queensland National Agricultural and Industrial Association in 1909.

The exact beginning of her pottery studies with L.J. Harvey at the Central Technical College is not known but she was certainly a student by 1921 (the date of her extensive tea-set exercise), and was one of his most accomplished students. Sarah Bott exhibited pottery at the annual exhibitions of the Arts and Crafts Society of Queensland 1929-1941 and woodcarving 1934-1936. In 1936 a review remarked on a 'realistic crab wall pocket' and in 1937 describes the bowl which is now in the collection of the Brisbane Civic Collection: 'Creeping stealthily over the rim of a pottery bowl displayed near the Montrose section is a green frog. His expression as he comes into view of the dragon on the other side is excellently done'. In 1932 she and her sister Alice showed an embroidered cloth, pottery breakfast set and tea cosy with a design of oranges and lemons. She exhibited her pottery at the Royal National Agricultural and Industrial Association:

1923	No. 410 Original bowl	
	No. 417 Inlay in biscuit	
	No. 424 Inlaid vase	
	No. 427 Modelled ornament	
	No. 428	
	No. 440 Incised ornament	2nd prize
1929	No. 446a Scraffito decoration	2nd prize
	No. 632 Original bowl	
	No. 642 Modelled ornament	

	No. 647 Incised ornament	1st prize
	No. 651 Scraffito decoration	
	No. 657 Slab building	
1930	No. 565 Original bowl	
	No. 569 Inlay in biscuit	1st prize
	No. 576 Modelled ornament	
	No. 584 Incised ornament (biscuit)	1st prize
	No. 588 Scraffito decoration	2nd prize
	No. 594 Slip decoration	1st prize
1931	No. 488 Inlay in biscuit	2nd prize
	No. 512 Slip decoration	1st prize
	No. 516 Painted decoration	
1932	No. 432 Inlay in biscuit	1st prize
	No. 433 Modelled ornament	1st prize
	No. 435 Incised ornament	1st prize
	No. 436 Scraffito decoration	1st prize
	No. 438 Slip decoration	1st prize

(In this year a reviewer commented that she “exhibits include an effective green decorated jar and sandwich box, shown in the ‘biscuit’ with incised ornament.”)

1933	No. 383 Original bowl	1st prize
	No. 393 Incised ornament	
	No. 398 Scraffito decoration	
	No. 402 Slip decoration	2nd prize

She also exhibited collections of pottery at the annual exhibitions of the Royal Queensland Art Society 1932-1938. Although Alice taught pottery extensively it seems that Sarah also gave lessons to selected students. She died at her home in Kennigo Street in 30 September 1943 and was buried at the Toowong Cemetery. Two examples of her pottery together with a carved chair were included in the ‘L.J. Harvey & his School’ exhibition.

Represented: QAGOMA Collection: *Art nouveau vase*, 1924; *Wall-pocket*, with gum leaves and nuts, 1935; *Spherical vase*, scraffito with cobalt details 1935; *Vase*, scroll motifs 1936; Brisbane Civic Collection, Museum of Brisbane *Dragon bowl*, with frog, 1937; Griffith University Art Collection: *Jardiniere*, 1923; *Bowl*, leaf and cherry motif, 1934; *Date block holder*, landscape scene, 1934; *Foliage decorated frog vase*, brown glaze, 1937.

Reproduced: *L.J. Harvey & his School*, 1986, *Wall pocket*, with gum leaves and nuts, 1935, p.21. *Carter’s Price Guide*, 1985, *Round box*, rope legs & handle, 1935, p.62. *Carter’s Price Guide*, 1986, *Bowl*, with berries & leaves, 1931, p.83. *Carter’s Price Guide*, 1989, *Bowl*, with modelled berries, 1934, p.503. *Carter’s Price Guide*, 1997, *Plaque*, modelled with landscape c. 1934, p.33. *Australian Art Pottery*, 2006, *Pansy boat*, 1936, p.69. *Art Nouveau vase*, 1924, p.70. *Wall-pocket*, with gum leaves and nuts, 1935, p.70. *With Heart & Hand*, 2018, *Tea and coffee service*, red glaze, 1921, p.28-29. *Vase*, Art Nouveau design, 1924, p. 80. *Wall pocket*, gum leaves and beetle, 1936, p.83. *Bowl with frog and dragon*, 1937, pp 86-87



The function of this 1934 plaque (19 x 9 x 1cm) was a mystery until a similar example was found with the date-block attached.
Leaf and cherry bowl 1934 (7 x 26.2 x ?? cm)



§ Margaret A. B. Bolton/ Boulton

Nothing is known of this potter. Her earliest recorded work, a double gourd vase with pine cone decoration (26 x 17.7 cm diam.) in the collection of the National Gallery of Victoria is dated 1936, an inlaid slab vase dated 1938 is in a private collection in South Australia and a pierced bowl in a private collection, Brisbane is dated 1947. A productive career of 12 years is significant for a Harvey School student.

Represented: National Gallery of Victoria: *Double gourd vase*, brown and blue glaze, 1936 (illus.)

Reproduced: *Australian Studio Pottery*, 1986, *Double gourd vase* (NGV) p.145. *Carter’s Price Guide*, 1988, *Low bowl with pierced rim*, 1947 p.393



AMB

§ E. Bourne

This signature was noted on a spherical vase for flowers with straps crossing the opening and dated 1937. A trim footed vase with gum-leaves has also been identified but it is undated as is a bowl embellished with berries.



§ E. Bow

Nothing is known of this potter who was active from the mid-1930s. A large vase (similar to the concave sided exercise No. 2) dated Oct. 1935 indicates she may have been a student of Alice Bott. It is glazed sepia and colours as is an undated cheese dish. The connection with the Bott Sisters is firmly established with the discovery of a wall pocket (22cm. wide illus.) which is embellished with gum-leaves and nuts and a blue glazed beetle. An attractive clock case carved with rose motifs and glazed green and brown is dated 29.3.1936 which suggests her involvement was quite brief.



§ Miss Bowker

A student of Arthur Hustwit who was included in the first Caarnarvon Ceramic College exhibition in 1949

No. 95 Wall vase

§ Jacqueline Boxall (b. 1923)

Student of L.J. Harvey at the Central Technical College, awarded the Wattle Day Scholarship in 1942. Later she studied pottery at the East Sydney Technical College.

§ M.B. Braddley

Exhibited Royal National Association 1907

No. 3726 China painting

§ Mabel^[TR3] Braddock (1884?-1975) 'St Thorne', Hume Street, Toowoomba

Mabel Hay Braddock was the daughter of John Braddock and his wife Lydia Wilhelmina née Hay and the sister of Nora. She was taught by a local Dalby artist Mrs Rowlands and studied drawing and painting under Charles Astley at Toowoomba Technical College in 1907 so that she was regarded as an accomplished painter by the time she was appointed part time teacher of art subjects at the College in 1913. She was reappointed to the position of art teacher after the college was taken over by the Department of Public Instruction in 1920. While Eunice Reid was teaching pottery and art classes Braddock attended the Central Technical College, Brisbane 15th to 20th July 1925 to receive instruction in the use of kilns and on her return taught pottery. Five months later a muffle kiln was installed making it possible to 'produce the finished article on the premises'. She also experimented with local clays. She stayed at Toowoomba until 1938 when she was transferred to the Warwick Technical College to replace Alma Irving and served there until she retired in 1950. It has not been possible to associate any works to her as yet.

§ Nora Braddock (?-1965) 'St Thorne', Hume Street, Toowoomba

Nora Charlotte Hay Braddock was the daughter of John Braddock and his wife Lydia Wilhelmina née Hay and the sister of Mabel Braddock. She acted as clerical assistant at the Toowoomba Technical College where she learned pottery. She exhibited her pottery at the annual shows of the Royal Agricultural Society of Queensland, Toowoomba 1927-28 and 1930;

1927	No, 2078	Pottery, original design	1st prize
1928	No, 1989	Pottery, original design	1st prize
	No, 1990	Pottery, original design	2nd prize
1931	No, 2699	Pottery, original design	2nd prize
	No, 2700	Pottery, original design	1st prize

§ Mary Brandis (1925-1981) Burrell Street, Clayfield; 7 Carey Street, Buranda

Mary Brandis was born in Ipswich the only child of Vida Brandis (q.v.) and Dr. George Brandis. She studied at the Presbyterian Girl's College, Fairholme, Toowoomba and St Aidan's School, Corinda. She followed her mother's profession by training as a nurse at the Royal Brisbane Hospital during World War Two. She tutored at the Hospital and also nursed at Warracknabeal, Victoria where she acquired Murray Valley encephalitis and returned to Queensland. During her recuperation she learned pottery and china painting with Arthur Hustwit at Buranda and her pottery was included in an exhibition with Frances Carnegie and Russell Doucette at the Marodian Gallery, Brisbane in September, 1951. She had her own electric kiln by 1954 and supplied the miniature ornaments for the decorative shadow-boxes popular at the time and also taught these crafts. Brandis gave lessons in elocution in from her home and also at Ipswich and Nambour for several years from 1948.



Represented: Griffith University Art Collection: *Decorated plate*, c.1950-55



§ Vida Brandis (1887-1988^[TR4])

Vida Agnes Taylor was born in Roma the eldest girl of the four sons and two daughters of John Taylor and Anna Louisa née Frew and raised on the family property Russell Park. Surat. She was educated at the Fairholme College, Toowoomba and trained as a nurse in Charleville. She married Dr. George Hayes Brandis, in 1924 but later divorced in 1935. Mary Brandis (qv) was their only child. She lectured in first aid at the Social Service Institute during the years of World War Two. She studied pottery with Harvey and produced this attractive red glazed teapot. She also tried her hand at china painting and her pieces were fired by Mrs Harvey. Subsequently she also taught china painting during the 1950s including Waveney Brown was among her students. She exhibited collections of china painting at the Royal Queensland Art Society in 1965 and 1967 and at the Redcliffe Art Contest in 1965. The cup and saucer decorated with wattle is a demonstration of her skill. (cup 7cm high)



V. Brandis.

§ Dorothy Margaret Brennan (1891-1977) 41 Evadne Street, Graceville

Dorothy Margaret was born in Brisbane to James Brennan and his wife Agnes Riddell née Sinclair. She was one of the first women architects practising in Queensland having studied building construction and design at the Brisbane Technical College 1909-11 and was employed in the Queensland Works Department 1910-2. She studied for her diploma while working for Evans Deakin & Co and was awarded a special prize in 1921. This led to her re-employment by the Works Department in 1923. It was during this time that she studied pottery with L.J. Harvey and was included in the Central Technical College exhibition of ceramics at the British Empire Exhibition, Wembley in 1924. She gave talks on 'Domestic architecture in Brisbane' to such groups as the Brisbane Women's Club and was its representative on the Town Planning Association in 1928 and subsequently.



§ Mrs J. (Ray) Brennan

Student of Arthur Hustwit who was included in the first exhibition of the Caernarvon Ceramic College in 1949 with No. 64 Lamp base and was considered a good student in 1951.

§ Frances (Fanny) Brett (1860-1949) 'Torbreck', Dornoch Terrace, Highgate Hill

Frances Jane Brett was born in Brisbane on 26 June 1860 the youngest of the four children of Thomas Brett (of the well known saw-milling family) and his wife Sophie Louise née Ross-Lewin. Nothing is known of her education but it would have been appropriate to her social position. Some of her early paintings survive in a family collection which suggests that they were copied from English originals. She lived most of her life with her close friends Alice and Arthur Praeger and their family at 'Torbreck' (later to become the site of the first high-rise development in Brisbane in 1958-60).



She was an early and prolific student of L.J. Harvey at the Central Technical College and exhibited pottery at the Arts and Crafts Society of Queensland in the years 1923-1931. Most of her pottery in glazed in a single colour notably the mulberry and browns favoured during the 1920s-occasionally splashed with other colours. The earliest work of hers noted to date is dated 1922. Brett was also included in the college exhibit at the British Empire Exhibition at Wembley in 1924. A review of 1927 noted her display was the largest there and 'includes attractive biscuit barrels and a fruit stand and two gracefully shaped jugs.' A review the following year was more detailed in its description of her 'handsome' collection of pottery, '... an artistically shaped jug revealed some beautiful blending of colours, claret, green and bronze, A richly coloured tea service with a design in high relief and a well modelled sandwich box were outstanding features.' She exhibited with the Royal National Agricultural and Industrial Association only once in 1923 an example with modelled ornament (No. 429).

She also exhibited with the Society of Arts and Crafts of New South Wales in 1928;

- | | |
|----------------------|--------|
| 1. Jug | 3/3/- |
| 2. Large red bowl | 4/4/- |
| 3. Basket shape | 1/10/- |
| 4. Large blue vase | 4/4/- |
| 5. Rose bowl | 2/10/- |
| 6. Peacock blue tray | 1/7/- |
| 7. Long brown vase | 1/5/- |
| 8. Covered bowl | 4/4/- |

and in 1931

- | | |
|---------|-------|
| 1. Vase | 3/3/- |
| 2. Vase | 3/3/- |

She also executed wood carvings which she gave to members of the Praeger family. Although she does not appear to have exhibited after this date she maintained an association with the Arts and Crafts Society of Queensland until at least 1938. Her latest dated work so far identified is 1934. She died in Brisbane on 14 Nov. 1949.

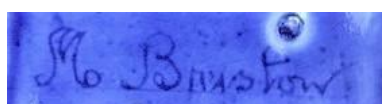
Reproduced: *Carter's Price Guide*, 1987, *Bowl on stand*, brown glaze, p.39. *Carter's Price Guide*, 1989, *Covered jar*, red & blue glaze (lid missing) p.503. *Carter's Price Guide*, 1992, *Lidded box*, c. 1935 (?) p.56. *Carter's Price Guide*, 1995, *Rose bowl*, with brown glaze c. 1925 p.35. *Carter's Price Guide*, 2000, *Sugar bowl*, c. 1932, p.54



The form of this vase by Brett (dated 1924) is unique to the Harvey school. The bands across the top of the bowl were pierced with holes to accommodate the short stems of garden roses. (Collection Rod Jensen, Brisbane)

Jug 1927 (22 x 15 x 14cm) Collection: Stephen Mahoney, Brisbane

§ M. Bristow



Nicely made but undecorated 1st exercise. Undated but the mulberry and cobalt glaze suggests the 1920s.

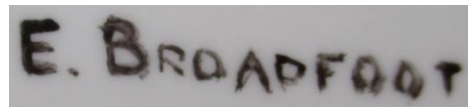
§ Edith Broadfoot (1914-)

Edith Rachel Broadfoot was born in Brisbane to Joseph Edward Broadfoot and his wife Edith Elizabeth née Astill. Broadfoot came to Rockhampton with her parents in 1928 where she was educated at the Girls Grammar School. The art teacher there fostered her interest and 1930-1940 she studied china painting with Eunice Reid at the Rockhampton Technical College. According to her Reid was a strict but fair teacher and supplied the designs which were outlined in Indian ink thus emphasising the colours. Broadfoot produced a considerable quantity of china painting over this period but there were many disasters in the firings.

After working for two architects she established her own design business 'Art Ads Advertising' which she sold after her marriage to Jack Neish in 1941^[TR5]. After raising a family of five boys she took up wood carving with Sissy Allan and later trained in watercolours and oil painting providing the illustrations for *Sketches of old Rockhampton* in 1981.



Broadfoot's striking decoration in which the strong colours are outlined in black was inspired by Charles Astley through Eunice Reid.



§ Zeta Broun

This potter is known from a circular wall-pocket modelled with gum-leaves and glazed a light green. It is dated 31.8.37



§ Dorothy (Mrs J.H.) Bruche Victoria Barracks, Brisbane

Dorothy Annette McFarland married Julius Henry Bruche (1873-1961) in Melbourne in 1904. Major General Bruche was the Army commandant in Queensland in the years 1921-25 (He was knighted in 1935). Bruche obviously took up pottery lessons with Harvey during this stay as she exhibited a piece with modelled ornament (No. 429a) in the 1923 Queensland National Agricultural and Industrial Association.

§ Miss E.O. Bubb Maryvale Street, Toowong

Nothing is known of Bubb's history except that her father was a jeweller who had a shop in Brisbane city so she would have had an education appropriate to her middle class status. Her identified works are well made but of very simple shapes with single or two colour glazes and are dated in the period 1922-1928. She later taught pottery from her home.



§ Mrs Buckham Victoria Barracks, Brisbane

This student of Arthur Hustwit was included in the first Caarnarvon Ceramic College exhibition in 1949 with a Rum jar and nobblers No. 59.

§ Evelyn Buggy (1901-84) 'Mineeda', Bindaree Street, Greenslopes

Evelyn Lily May Collins was born at Warialda, New South Wales the daughter of William George Collins who worked on the State's railway system and his wife, Mary née Brilly. She completed her primary school education at various state and primary schools but was unable, like most girls at this time, to pursue further studies. She went to Sydney where she worked for the Mark Foy's department store as a dressmaker. She haunted the city's museums and art galleries broadening her visual education. She married John Francis Buggy and came to live in Brisbane where John joined the police force and their children were born: Lachlan in 1925, Sheila in 1930 and Brian in 1939. The Harvey School potter, Frida Hein, lived nearby and the pottery she produced whetted Evelyn's interest so she accompanied Frida to the daytime classes about 1934 and also studied for a time with Alice Bott c 1936-1937. She tried her hand at many crafts: glove-making, millinery, leatherwork, pokerwork enamelling on copper, woodcarving and, not as successfully, china-painting.



She taught herself to throw, had a kick wheel installed and was one of the few students to acquire her own kiln. She purchased glazes from Wegner's, Stoke-on-Trent and received the assistance of Ray Stone of Stone's Pottery but most of her glazing knowledge was gained from books and her own experiments. She fired other student's work during the war years. She taught pottery from her home c.1955-1965 numbering Bernadine Bartley (q.v.), Beatrice Hutton (q.v.), Ethel Lynem (q.v.), Helen Smith, Millicent Stoyles and Mrs Webb among her students.

When her husband retired from the police force they brought and operated a small pottery and pottery supply store, Evelyn's Pottery, Pacific Highway, Palm Beach in the late 1950s. She acquired an electric wheel and attended weekends to cater for the developing tourism market and sold a considerable quantity of her own pottery. She and her husband settled there permanently in the early 1970s. She continued to teach at the pottery and also gave instruction at the Guardian Angels Catholic Church, Southport where she donated her wheel after ceasing her business in 1979.

She exhibited at the Royal National Agricultural and Industrial Association Annual Exhibitions 1939-1940;

1939	No. 471 Modelled ornament	
	No. 483 Incised ornament	2nd prize
	No. 498 Slab building	1st prize
	No. 506 Hand painted	H/comm
	No. 512 Related vessels	
1940	No. 455 Biscuit inlay	
	No. 460a Modelled ornament	1st prize
	No. 461 Incised ornament	2nd prize
	No. 466 Slip decoration	2nd prize
	No. 470 Slab building	1st prize

She was included in the Combined Arts Committee exhibition at the Queensland National Gallery in 1944. She also exhibited ceramics at the Royal Queensland Art Society in 1967. Two of her ceramics were included in the 'L.J. Harvey & his School' exhibition.

Represented: QAGOMA Collection: *Dragon bowl*, 1940

Reproduced: *L.J. Harvey & his School*, 1986, *Dragon bowl*, 1940 (QAG) p. 27. *Carter's Price Guide*, 1985, *Face jug*, with brown glaze c. 1940 p.61

Image: Evelyn Buggy with a display of her pottery pieces photographed in March 1943 with her *Dragon bowl* prominently displayed in the foreground.



EB

This impressive teapot was made by Buggy in the 1930s (16 x 26cm) Courtesy Graham Lancaster Auction 89, lot 384.

§ Myra Bullock Adelaide

Myra Bullock of Adelaide visited Brisbane in late 1925 as she exhibited six works at the Queensland Art Society's Summer Exhibition 9-14 November. She also exhibited at the Society's Cabinet Exhibition 17-29 May and the Annual Exhibition 8-13 November 1926. During her stay she took the opportunity to study pottery with Harvey at the Central Technical College and exhibited her work (and other craft items) at the Royal National Agricultural and Industrial Association in 1926 with No. 6713 Modelled ornament. She returned to Adelaide and exhibited hand built pottery and

poker work at the Royal South Australian Society of Arts. North Terrace in 1928 and 1929. A small (14 x 13.5 x 7 cm) two handled vase with a striking pink and cobalt glaze is undated but a typical glaze combination of the period in Brisbane. She may also have tried her hand at wheel throwing in Adelaide.

Represented: Griffith University Art Collection: *Two handled vase*, (n.d.)



§ Francis Charles Burgess (1915-1968) West End

Francis Charles Burges was the son of James Dudley Burgess and his wife Margaret née Hales. He was one of the very few male students of L.J. Harvey and exhibited examples of his modelling and pottery at the Arts and Crafts Society of Queensland 1934-1939. His modelling usually drew comment but one particular exhibit was singled out for attention in the 1937 exhibition; 'Crawling up a blue and green miniature pottery (whisky) barrel, turned upon its side, is a perky little lizard. Half a dozen pottery nobblers repeat the colour of the barrel.' He also exhibited the model of an old Spanish galleon in 1937 and carved head and a panel in 1939. Burgess also exhibited wood carving and pottery at the Royal National Agricultural and Industrial Association in the years 1936-37.

1936	No. 273 Original modelling	1st prize 1937
	No. 416 Slab building	2nd prize

This exhibit was described by a reviewer as '... a beautifully shaped and richly glazed pottery casket.' It possibly the work illustrated which is dated 1934 though now missing its lid.

	No. 420 Group of related vessels	1st prize
1938	No. 463 Slab building	
	No. 475 Any variety of pottery	



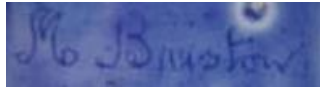
§ L. Burrell

Several of Harvey's students have produced mask/face jugs. This is the only example by L Burrell known and is 12.5 x 17 x 11cm



§ M. Burstow

The early exercise by this unknown potter offered at the Caloundra National Show and Auction in 2018. Inscribed also with instructions for pink and blue glaze.



§ C. Burton

Like many artists associated with the expanding influence of the Harvey School, the maker of these two handbuilt pieces isn't known. There is a reasonable level of skill evidenced in the execution of these works and the intense blue of the glaze give them an additional appeal.



§ Sarah Ellen Butler-Wood (1865-1946) 'Glenferrie', Dornoch Terrace, West End

Sarah Saywell was daughter of Elias Saywell and his wife Elizabeth née Collins. She married dentist Frederick George Butler-Wood in Sydney in 1887. The couple had two children, Elias, born in 1888 (d.1895) and Bertie, born in 1894. The family moved to Charters Towers around 1904 and moved down to Brisbane in 1911. Her husband was a Companion of the Supreme Grand Royal Arch Chapter of Queensland, the full crest of which includes a six-pointed star which suggests that the star on the base of a 1927 hexagonal box by Butler-Wood was made for his use.

Her slab-built exercise 5 (illustrated 15.5 x 10 x 10cm) is dated 1928. As are several other pieces. She exhibited at the Royal National Association in 1931 with:

No. 484 Original bowl

No. 508 Scraffito ornament

No. 517 Painted decoration

H/comm.

No. 521 Related vessels

She also received a first prize for raffia work on any material (No. 432) but nothing further is known of her.

Reproduced: *Carter's Price Guide*, 1987, p.31 *Carter's Price Guide*, 1994, *Slab vase*, gum lead design, 1928, p.32



§ **L. P. Butt** 47 South Terrace, Indooroopilly

Exhibited Royal National Association

1949 No. 467 Underglaze ornament 1st prize
1950 No. 436 Figurine or head

§ **Helen Butts** (1910-1998)

Helen Margaret Letherland was born at Portsmouth, England but after the death of her father she came with her mother to live in Brisbane in 1923. She studied at a state school for six months before taking up employment. Subsequently she studied art at William Bustard's night classes through the Worker's Education Scheme at the Central Technical College (in 1930), attended Joseph Hart's life classes in the Celtic Chambers and also studied with Vida Lahey. She married Leonard William Henry Butts, a partner in the law firm of Morris, Fletcher and Cross, in 1933 and their four children were born shortly after. She was aware of Harvey's pottery classes at Horsham House but did not attend until 1945 when she went with a friend Mrs Stark. She stayed until the classes ceased after Harvey's death in 1949 and then transferred to Arthur Hustwit's classes where she learned china painting also. She departed these classes in 1953 and attended Mrs Pilgrim's classes in Clayfield but when travel became too inconvenient she stopped altogether. She died in Brisbane 5 August 1998.



Represented: QAGOMA Collection: *Ewer, cobalt glaze* 1953



§ **R. Buxton**

This signature was noted on a low circular flower bowl incised around the rim with stylised floral motifs and a green glaze. It was not dated but was probably made during the 1920s.

§ **R.M. Buxton**



R.M. Buxton would have been a student of Margaret McLean during the 1930s as the form of the coffee pot and the carved decoration is also seen in her own work (Collection: Shepparton Art Gallery) and the work of fellow students such as L. Dunn, M. Dyer, G Price and S. Raither. The glazer ignored the glaze instructions 'sepia and colours' and the maker ended up with a much more attractive glaze combination.

§ Mrs Byotie

Mrs Byotie was, it appears, a significant potter as she exhibited a considerable collection of ceramics at the Sheldon Gallery, Brisbane in July 1922.

Square red box with lid	10/6
Red vase	8/6
Candlesticks	10/-
Blue bowl	7/6
Light blue pin tray	6/6
Light blue pin tray small	4/6
Acorn blue dish	12/6
Acorn blue dish small	6/6
Yellow vase	7/6
Blue cream and sugar	10/6
Gum leaf dish	5/6
Iris leaf dish	5/6
Gum leaf dish	5/6

This was well before Jessie Woodroffe's (q.v.) solo exhibition in December the same year. Nothing further is known of Byotie, however.

§ Elsie (Mrs G.L.) Byth (1890-1986) Cornwall Street, Greenslopes

Elsie Frances Gasteen was the daughter of John Gasteen and his wife Marianne née Waugh. She was a student of the Brisbane Girls Grammar and was a graduate of the University of Sydney before her marriage to George Leonard Byth in 1917. She was one of the early students at the Central Technical College as she received a second prize for 'original design' at the Royal National Association 1921 (No. 435) and she seems to have ceased her involvement with pottery by 1923 as she raised her four children. Her husband was appointed the Brisbane City Solicitor in 1925.

In the mid-1930s she began her involvement in community affairs and was President of the Brisbane Women's Club for three years. In 1940 was elected President of the Queensland National Council of Women and four years later President of the Australian National Council reverting back to the Queensland President in 1948. She was also a vice-president of the Mothercraft Society.



Her service expanded during the years of World War Two during which at various times she served Queensland Home Service Board, Vice-President of the Queensland division of the Australian Comforts Fund and is on the committee of the Queensland Patriotic Fund. Her horizons expanded after the war: she was president of the Queensland Division of

the Australian Association for the United Nations and was appointed Australian representative at the United Nations Commission on the status of women in Lebanon on 21 March 1949.

She also found time to continue her craft activities with needlework and needlepoint tapestry and contributed an extensive quantity of both as well as examples of her earlier pottery to 'one woman' display in a 1952 Brisbane exhibition 'Eve and her leisure'.

Represented: Griffith University Art Collection: *Square slab vase*, brown glaze (1918); *Tea/coffee pot*, maroon glaze (1918); *Double handled sugar bowl*, maroon glaze (1919); *Slab-built milk jug*, maroon glaze (1919); *Hand-built bowl*, maroon glaze (1919); *Tobacco jar*, maroon glaze (1919); *Swelling slab vase with heart and dot*, teal green glaze (1919); *Oval open top tray*, salmon rose glaze (c.1919); *Square swelling vase with iris decoration*, yellow glaze (1922); *Oval bowl*, yellow glaze (1922); *Round shallow bowl with rose decoration*, yellow glaze (1922); *Tapered bowl*, yellow glaze (1922); *Hand-built gravy boat*, yellow glaze (1922); *Oval shallow bowl with iris decoration*, Bristol blue glaze (1922); *Round tapered bowl*, blue glaze (1922); *2-handled vase with iris decoration*, yellow glaze (1922); *Quad ball footed, tri-handled rose bowl*, yellow glaze (1922); *Pair of miniature hand-built vases*, blue and maroon glazes (n.d.).



§ Caarnarvon Ceramic College (see Arthur Hustwit)

§ Mr John Hepburn Cadell (1879-1923) 'Tiani', Lydia Street, Eagle Junction

John Hepburn was born in Brisbane in 1879 to Frederic Cadell and his wife Florence née Anderson. Nothing is known of his early years but studied at the Brisbane Technical College under Godfrey Rivers where he achieved his diploma by passing at a high level in Freehand, Model and Life Drawing, Design and Perspective. Cadell exhibited drawings at the BTC section at the Queensland National Association in 1902-03 and 1907 and continued his studies with life drawing at the Queensland Art Society classes. Once, during his employment with the Department of Mines where he was a draftsman, he studied at the Julian Ashton School, Sydney. He exhibited frequently at the Queensland Art Society 1901-10 and 1915-16 as well as designing the 1907 annual exhibition catalogue cover. He was closely associated with William and Gwendolyn Grant (q.v.) and the 'Wog' artists.



He served with the 2nd AGH Australian Military Forces during World War One (a sketch book is in the collection of the Australian War Memorial) and while in London studied at John Hassel's Art School and was especially attracted to the ceramics in the collection of the Victoria and Albert Museum. He also studied with Max Meldrum in Melbourne on his return from active service and some of his identified paintings reflect his tonalist influence. He produced pottery in Brisbane c.1920-22 reflecting the great upsurge of interest in pottery here and some of his work was available through the Sheldon Gallery in the latter year.

Blue dish	12/6
Green dish	17/6
Green bowl	£1/1/-
Green jug	30/-
Incense burner	£2/2/-

The inspiration of primitive art and that of the Omega Studio in his pieces is distinctly different to the Harvey School. His death in 1923 as a result of war injuries cut short a most interesting development.

Represented: QAGOMA: Planter, slab built with green glaze, 1922; Jug, slab built with incised motif, green glaze, 1922; Incense burner, slab built with brown glaze, 1923. Griffith University Art Collection: Salt cellar, brown glaze, 1923 (illus.)



Cadell also experimented with wheel throwing as shown in the vase with decorative handles. (former Private Collection, Sydney)



§ Mrs V. Cain

Exhibited Royal National Association 1940

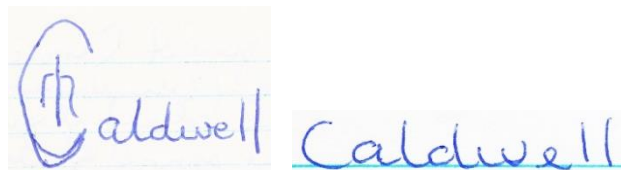
No. 467 Slip decoration

§ Betty Caldwell

Betty Caldwell was one of the young women who received instruction in pottery from Alice Bott at the YWCA from 1936. This ashtray (2 x 11 x 11cm) is incised on the top surface with the words 'Ashes Here' and beneath with her name, YWCA, glazing instructions and the date, 1937.



§ I. M. Caldwell Victoria Barracks, Brisbane



Nothing is known of this potter who was active in Brisbane in the late 1930s. An undated and undecorated honey pot exercise bears the incised mark 'Caldwell' but a square ashtray glazed sepia with green and red gum leaves and dated 19.7.1939 with a very similar script also includes the initials 'IM'. A coffee trio with applied daffodil motif and green glaze was illustrated in the Marvin Hurnall Summer 2002 catalogue.

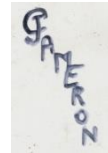
§ Jean Cameron (1914-1944^[TR6]) Morrow Street, Taringa

Dorothy Jean Cameron's father George Alexander Cameron was a Stipendiary Magistrate in Ipswich: her mother was May Harriet née Woodcraft. Nothing is known of her early years, but it obviously included art training as Cameron taught art subjects at the Central Technical College in the late 1930s. She exhibited pen and ink sketches, carving, embroidery, water colours and oils at an Arts and Crafts exhibition with Margaret McLean at her parent's house in Morrow Street, Taringa in May 1943. She also produced some pottery c. 1941.

Represented: National Gallery of Australia: Square vase, with green glaze (illus.).

Image: Female staff of the CTC Art Department in 1941: From the left: Back row: Isabel

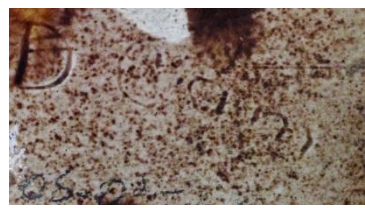
Goodin, Maria Correi (Kuhn), Audrey Moss (Dunn), Jean Cameron; Seated: Mairi MacKillop (Bryan), Alma Irving (Petrie), and Alma Platen



§ D. Camp

Nothing further is known of this potter who produced this modernist flower-trough glazed brown and splashed ochre and green in the collection of the Museum of Brisbane. The colours are identical to a work by I.M. Warner (q.v.) and may have been fired in the same kiln.

Represented: Brisbane Civic Collection, Museum of Brisbane: Trough vase (n.d.)



§ Nell Campbell (1888-c.1977)

Helen Morrison Campbell was born in Brisbane the daughter of Robert Campbell and his wife Elizabeth née Ward and a member of the famous saw milling and pottery firm of James Campbell and Sons. According to her cousin she studied pottery with L.J. Harvey in the 1920s but the example in the Museum of Brisbane, a vase modelled as a section of bamboo and dated 1940, does not immediately suggest this connection. The glaze combination is unusual as the murky green of the bamboo leaf doesn't appear in the range of colours used by Stone's Pottery but it also appears on a vase modelled with fish and dated 1947 in a private collection (illus.)—perhaps it was fired at the family's pottery. A freeform dish (5.5 x 18 x 19cm) glazed brown and decorated with strawberries and a wasp in a private collection is also dated 1940. She was active at least until the mid-1950s and the pair of bookends with the shield of the Brisbane Girls Grammar (noted below) is dated 1956.

Represented: Brisbane Civic Collection, Museum of Brisbane: Bamboo vase 1940 (illus.)

Reproduced: *Carter's Price Guide*, 1997, Pair of bookends, 1956



§ Katherine Carew Smythe (1876-1954)

Katherine was born in 1876 to Hon. William Graham MLC and his wife Louisa Elizabeth née Turner. She would have had an education appropriate to this status and was 'well known in social and musical circles' when she married Walter Carew Smythe in 1901. She continued her social activities and also developed literary leanings contributing brief articles and poems to Brisbane newspapers beginning with 'Christmas and Mr Bailey' published in 'The Queenslander' in 1916. She was later involved with Brisbane's Authors and Artists Association by 1925. When her daughter, Elizabeth, enrolled in art subjects at the Central Technical College in 1920 she was probably introduced to the post war enthusiasm for hand-made pottery and she enrolled to study with L.J. Harvey. None of her pottery has been identified but it was of a quality to be exhibited at the Sheldon Gallery in the early 1920's. These included:

Blue and mulberry vase	£2/ 2/-
Mulberry vase	12/6

§ Ida (Mrs W.C.) Carmody (1887- 1967) 'Carinya', Skew Street, Sherwood

Ida Florence Adams was born in Gunnedah, New South Wales and educated at the New England Girls School. Armidale. She married Wilfred Clarence Carmody in 1909. Her principal craft work was embroidery which was favourably commended when she exhibited at the Arts and Crafts Society of Queensland in 1927-41 and 1946. Reviewers of the annual exhibitions also mentioned other craft skills: marquetry 1927-8, 1930, 1934; raffia work 1927; pottery 1927, 1930, 1938-41 and 1946; leather work 1934; pewter work 1934, a tapestry of 'The Angelus' 1936, glove making 1938 and weaving and macrame 1940-41. Further crafts include chip carving, stencilling, basketry and toy making. She also exhibited embroidery in the 1940 exhibition at the Society of Arts and Crafts of New South Wales' A review in 1939 made special mention of her pottery; 'A display of pottery, chiefly in greens... includes covered dishes for vegetables and sea foods, bearing on the lids ingeniously modelled ornaments of the articles they are designed to contain.' The Arts and Crafts Society of Queensland 1941 catalogue recorded the following:

Large green plate
Four small green plates-Pheasant
Pansy bowl
Green plate
Blue pin tray
Lamp stand.

Carmody was involved with Red Cross work during World War One and was Vice President and Treasurer of the Metropolitan Branch of the Country Women's Association for several years prior to 1939. She had given talks on crafts work to the CWA as early as 1930 and exhibited examples of her pottery in some of the competitive exhibitions. She was Hon. Treasurer of the Arts and Crafts Society of Queensland in 1930, Vice President in 1939 and was superintendent of the Craft Classes at the Montrose Home for Crippled Children c. 1936-8. She was a life member of the Arts and Crafts Society.



Functional items such as Carmody's covered casserole dish are 1939 are highly unusual in the Harvey School (Collection Stephen Mahoney, Brisbane)



Photograph of a group of pottery by Ida Carmody in the 1939 Society of Arts and Crafts of Queensland annual exhibition from the Courier Mail with the image of the water jug now in the collection of Stephen Mahoney, Brisbane.

J. Fe J. Fearmody
1939

§ **Frances Carnegie** (1901-1988) Birdwood Street, Auchenflower; Annerley in 1966

Frances Clare Appleby, the only daughter of Alfred Thomas Appleby and his wife Clara née Dyer, was born in Stutterheim, Cape Colony, South Africa in 1901. The family, and a younger brother Sydney, arrived in Australia c.1907, Her father was a mining engineer who was employed to assay the potential of Victorian goldfields while her mother's father Ezekiel Dyer of Lewes, Sussex was editor of newspapers such as The Sussex Express, The Surrey Standard and The Weald of Kent Mail, The family settled in South Yarra where the two children attended the Anglican School, Merton Hall and the Melbourne Grammar. In 1923 Frances Married Arthur Carnegie and soon the young couple moved to Brisbane. In Melbourne Frances had studied art and design which would allow her more freedom in the pottery classes than her fellow student at the CTC, Gloria Lovelock. In 1934 L.J. Harvey described her as a promising student and consequently she exhibited a group of pottery in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December, 1934 (and possibly in 1935 and 1936 as the exhibitors are not individually cited.) She became a member of the Royal Queensland Art Society in 1946 and exhibited a group of pottery that year and in 1946 at the Royal National Agricultural and Industrial Association exhibition.

No. 151 Original bowl 1st prize

No. 154 Scraffito ornament 2nd prize

No. 156 Slip decoration 1st prize

No. 157 Any other variety 1st prize

After the war she set up her own studio in Annerley where she became acquainted with Harry Memmott and Milton Moon. She exhibited her pottery at the Marodian Gallery, Brisbane with Mary Brandis and Russell Doucette in September 1951. She set up a studio at Mt Tamborine in 1960 and produced wheel thrown pots for many years which she exhibited with the Royal Queensland Art Society and in the years 1964-73 exhibited collections of pottery at the Redcliffe Art Contest. In early 1966 Frances was awarded a scholarship by the French Government and spent six months there in Paris and at the Gallery Saint-Vicens, Perpignan in the French Pyrenees. In the late 1960s she built a house on Mt. Tambourine and was very involved in the establishment of a creative arts centre there.

Represented: QAGOMA Collection: Oblong dish, with gumnuts 1935; Coffee pot, slab built with blue/green glaze, c1935-40; Covered box, carved with multicoloured glaze, 1946. Griffith University Art Collection: Small bowl, brown glaze (illus.)

Reproduced: *With Heart & Hand*, 2018, Coffee jug, slab-built with green glaze, c.1935-40, p. 207.



Koala (10 x 7.5 x 5cm. Collection: Rod Jensen, Brisbane)

§ **Ruth Carroll** (b. 1916) Lived Auchenflower

Her father was a grazier from Cunnamulla, Studied with L.J. Harvey in the 1930s. Sons Robert and John.

§ **E. Carter**



This slab-built exercise with maroon glaze dated 1943 appeared at Graham Lancaster Auctions, Toowoomba, 4 Nov. 2007, lot 1096.

§ Eric Bryce Carter



This slab-built coffee pot by Carter appeared at a Lawson's Auction 7950 on 19 September 2013 lot.33. This style of service ware is presumed to have been made at Nell McCredie's pottery classes in Sydney. A bowl, modestly decorated with daisy motifs and dated 1940, also suggests this connection. He was joined by his mother, Emily Bryce Carter, and opened The Art Pottery Shop in the Sydney Arcade, King Street. Carter developed a significant reputation through his production of hand-built pieces embellished with finely modelled gum leaves.

§ S. Carter

This potter of whom nothing more is known was from Ipswich as identified by 'Ips' incised beneath the base of a pink glazed potpourri container (Exercise No. 4). It is not as well executed as equivalent examples from the Central Technical College.

§ Margaret Seal Challinor (1901-1983^[TR7]) Fairnest Road, Auchenflower

Margaret Seal was the daughter of a doctor Henry Binnie McAll Challinor and his wife Caroline Presley née. Clark. She was an early student of Harvey's at the Central Technical College s she exhibited pottery at the Arts and Crafts Society of Brisbane 1922-1924. In the former year a 'beautiful body of blue in a sandwich dish' was noted in a review. She also made hats and baskets out of banana trash and was able to support herself through her craft work. The mark hereunder was noted on a slab-built shallow dish with handles modelled as leaves, a green glaze, and dated 1924. (25.5 x 12.5 x 5cm)



SEAL

§ M. Chamberlain

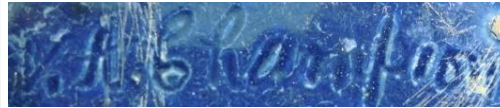
This undated is the only work by the potter so far identified. It is not the most sophisticated in execution and possibly the work of a student of one of Harvey's own students. The unusually pale green glaze indicated that it wasn't glazed at Stone's Pottery.

Reproduced: Carter's Price Guide, 1987, *Potpourri*, with light green glaze c.1930 p.35



M. Chamberlain

§ Violet A. Champion



Champion and daughter, Gwen, were said to have attended Harvey's classes in the 1930s. If so this coil-built candle holder, dated 1936, is an oddity as Harvey supposedly only taught coil building at his children's classes at Horsham House a decade later.

§ Doris Chenoweth (1892-1960) Lapraik Street, Clayfield

Doris Marjorie Wearne was born and educated in Melbourne. She married David Norman Chenoweth in 1921 and shortly came to live in Brisbane where her husband was manager of a wool manufacturing firm. Her first of her two daughters, Coral, was born in 1924 so they were of school age when she studied pottery with her close friend Daisy Nosworthy from 1935. As a result she exhibited pottery Arts and Crafts Society of Queensland 1938-1941. In 1940 her 'dressing table set in willow pattern, colouring and design' drew approving comment. In the catalogue for 1941 the following items of pottery were noted:

Dressing table set, 4 pieces	£2/15/-
Bulb bowl	£1/ 5/-
Green bowl	£1/ 5/-
Blue Dutch bowl	£1/ 5/-

She showed at the Royal National Agricultural and Industrial Association in 1939:

No. 464 Original bowl

No. 484 Slip decoration

No. 513 Group of related vessels 2nd prize

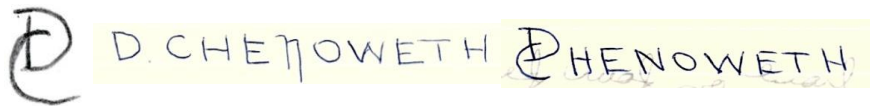
No. 522 Any variety of pottery

and was represented in the 1940 exhibit at the Society of Arts and Crafts of New South Wales with;

394. Pottery lamp and shade £2/ 5/-

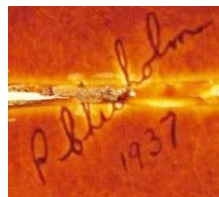
395. Pottery box £1/ 5/-

She potted until c. 1941 and later studied leatherwork with Daisy Nosworthy for several years. She also knitted and embroidered to a lesser extent.



§ P. Chisholm

This attractive slab built vase (12 x 24 x 11cm) dated 1937 with gum-leaf motifs and running green and gold glazes shows the attenuation of Harvey's influence on a (possibly) Sydney potter.



§ Audrey Clarke (1885-1976) 11 Lawes Street, Hamilton.

Audrey Saxham, the daughter of Edward Robert Drury (the first general manager of the Queensland National Bank and who was instrumental in the founding of Mount Morgan Mines) and his wife Barbara Jane née Grahame, was born at Hawstead, Eildon Hill. She was educated at All Hallows Convent, Brisbane, Abbotsleigh in Sydney and later in Brussels. Her family were artistically and literally inclined and in addition Audrey was an accomplished horsewoman. She married to Richard George Perry Clarke in 1909 and children were born: Drury (1910); Edward (1913), Rick (1916) and Barbara Francis (1919) so that during the 1920s she had the opportunity to attend pottery classes with L.J. Harvey at the Central Technical College but had ceased involvement by 1930.



She was heavily involved with the Mission for Seamen and keen gardener. She furthered her interests in the crafts when she became a member of the Queensland Country Women's Association. In the 1960s she again took up pottery and was taught by Kitty Breeden at her studio in Albion. She died in Adelaide.



A.S.C. A Clarke

§ Marjory Clark (1908-96)

Marjory Rayment Clark was born in Brisbane on 12 March 1908 the only child of Alexander Wilson Mackenzie Clark and Phoebe Irons née Rayment. She was educated at the Brisbane Girls Grammar School and later enrolled at the Central Technical College c.1926 studying with L.J. Harvey. Subsequently she enrolled in domestic science program from 1931 to 1933 receiving a diploma. She exhibited pottery at the annual exhibitions of the Arts and Crafts Society of Queensland 1928-1934. In 1933 a reviewer noted a 'custard apple vase' which was possibly the work included in the 'L.J. Harvey & his School' exhibition, She also exhibited pottery and chip carving at the Royal National Agricultural and Industrial Association 1928-1934:



1928	No. 6515 Original bowl	
	No. 6517 Inlay in biscuit	
1929	No. 633 Original bowl	2nd prize
	No. 637 Inlay in biscuit	
	No. 643 Modelled ornament	2nd prize
	No. 648 Incised ornament	2nd prize
	No. 652 Scraffito decoration	
	No. 658 Slab building	
1930	No. 566 Original bowl	1st prize
	No. 570 Inlay in biscuit	H/comm.
	No. 574 Inlaid vase	1st prize
	No. 585 Incised decoration	H/comm.
	No. 590 Scraffito decoration	1st prize
	No. 595 Slip decoration	
	No. 599 Slab building	H/comm.
	No. 606 Painted decoration	2nd prize
1931	No. 485 Original bowl	H/comm.
	No. 522 Group of related vessels	
1933	No. 384 Original bowl	2nd prize
	No. 387 Inlay in biscuit	2nd prize
	No. 389 Modelled ornament	2nd prize
	No. 393 Incised decoration	
	No. 403 Slip decoration	
	No. 407 Slab building	
	No. 412 Painted decoration	
	No. 416 Group of related vessels	1st prize
1934	No. 312 Original bowl	1st prize
	No. 316 Incised decoration	
	No. 323 Group of related vessels	2nd prize

She exhibited pottery with Society of Arts and Crafts of New South Wales in 1928:

2. Vase 2/2/-
3. Vase 3/10/-

5. Bowl 2/2/-

In 1928 Rosalie Wilson commented 'The work of a Queensland lady, Miss M. Clark, is notably artistic and well-drawn in design, Two of her vases—one with conventional dragon and strap work in golden brown on white, the other with blue and green sea animals — are true works of art'. (*The Sydney Mail*, 31 Oct. 1928). And in 1929:

1. Bowl 2/10/-
2. Potpourri 2/2/-
3. Bowl 3/5/-
4. Vase 2/2/-
5. Vase 2/10/-
6. Vase 1/15/-
7. Bowl 2/10/-

She taught at the South Brisbane Intermediate School (where she had a display of her own work at an exhibition), and the Brisbane Opportunity School. Clark was later appointed teacher of domestic science subjects at the Gympie Technical College where examples of her pottery and chip carving were exhibited at an annual display of work. She had acquired a small kiln from Agnes Barker and produced pottery until her marriage to Royston Chapman on 7 December 1940. She apparently produced a considerable amount of work as Agnes Barker (q.v.) recalled the picture shelf of the family home massed with her work. Her children Marjory and Christine were born in 1942 and 1946 respectively.

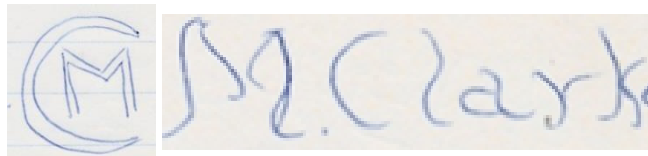
Subsequently she prepared a cookery column for a *The Sunday Mail* under the name of Suzette from 1951 and established a catering firm 'The Golden Pyramid' c.1960-1970.

Represented: QAGOMA: Covered vase, with 'crazy paving', 1929; Vase, grotesques handles, blue/green glaze, 1929

Reproduced: L.J. Harvey & his School, 1983, Vase, moulded custard apple, 1933, p.21. Australian Art Pottery, 2004, Vase, grotesques handles, blue/green glaze, 1929, p.100; Vase, moulded custard apple, 1933, p.100; Covered vase, with 'crazy paving', 1929, p.101.



Clark's impressive kookaburra vase (27.5cm high) dated 1928 was rescued from a dumpster in Scotland. The double scraffito example is in a family collection in Adelaide.



§ S.M. Clay

Clay is another of the many potters in the early years of the Harvey School who are known by single works. This competent small bowl was formerly in the collection of Professor Richard Mackay which was sold by Shapiro Auctioneers, 22 March 2015 lot 508. It is dated January 1925 (9cm high).



§ Clayfield College



Daisy Nosworthy (q.v.) was recorded as having taught pottery at Clayfield College, 23 Gregory Street, Clayfield but the duration of her time there wasn't known. Pat Kent, who was one of her students there inscribed the name of the College and dated it 1940. Nosworthy would have fired and glazed her student's work in her own kiln.

§ Marjorie Close (1910 -) 44 Merthyr Road, New Farm

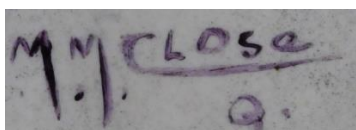
Marjorie May Close was born in Sydney and studied there and at a small private school in New England before enrolling at the East Sydney Technical College at the age of fourteen and a half. She studied drawing, modelling etc. and china painting under Mr. Peach and on completing the course came to Brisbane with her mother Florrie Ross (q.v.). They set up a studio at 44 Merthyr Road, New Farm where they taught drawing, painting, pokerwork and wood carving. She exhibited china painting at the Arts and Crafts Society of Queensland 1931-1934 (in 1935 as Mrs. Hando) and leatherwork and marquetry in 1931. A review of the 1932 exhibition describes her exhibit 'A somewhat neglected bird, the kookaburra, is used effectively . . . in the decoration of a hand painted tea service, combined with the foliage of the eucalyptus tree.'



She also exhibited a collection of china painting with the Royal Queensland Art Society in 1932. In 1932-34 she was employed at R. S. Exton and Co's. Ruthven Street, Toowoomba branch where she taught poker work, china painting, barbola work, lacquer work and other crafts. She married Robert Claude Hando in 1935 and went to live at a cattle property outside Chinchilla but the difficulty of obtaining materials and raising a family caused her to give up her craft work. In the early 1950s they moved to Urangan, Hervey Bay, where she gave craft lessons from her studio in Freshwater Street. Later she also gave Adult Education classes in painting for about ten years, retiring in 1964.

Represented: QAGOMA Collection: Vase, painted with irises, 1934.

Image: Miss Marjorie Wilson (Daughter of the Queensland Governor) and Close at the 1932 Arts and Crafts Society of Queensland annual exhibition.



§ G. Cochon

This small jug (10 x 16 x 9cm) shows the typical Harvey School and the although the jug is undated the cobalt glaze was favoured in the 1920s. The potter is unrecorded although the incised triangular decoration suggests a modernist interest.



§ Mrs Colefax

Student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949.

No. 88 Two dishes

§ Denise Coleman (c.1924 -) Steelmach Street, Everton Park

Denise was the only child of prominent Brisbane photographer Dorothy Coleman (q.v.) and flower painter. She studied at Somerville House. She enrolled in Harvey's pottery course at Horsham House and studied with him by 1939, which is the date of the delightful Tobacco exercise format decorated with rabbits, and continued with him till 1944. Flora Hosking and Fay Turner were fellow students. She later became Mrs Thorpe.



§ Dorothy Coleman (1899-1984)

Dorothy Duffy was born on the Croydon gold fields and studied at the Central Technical College under Martyn Roberts and Josephine Muntz-Adams. She married John Patrick Coleman in 1920. Denise was their only child. She had a long involvement with photography finally taking over the Murray Goldwyn Studio c.1938 and established herself as Brisbane's leading society photographer until she retired from the business in 1960. She studied china painting with L.J. Harvey at Horsham House and during the 1940s exhibited a plate stippled in blue, green and red and may be the Mrs Coleman who exhibited china painting in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December, 1934. She exhibited flower painting with the Royal Queensland Art Society in 1934-1948 and specialised in this genre from the 1960s.

§ Kate (Kitty) Collings (1895 - 1956) Virginia Avenue, Hawthorn; 'Ra Roa', Grey Road, Hill End.

Kate (Kitty) Collings was the only surviving daughter in a family of four born to Joseph Silver Collings (1865-1955) and his wife Kate née McInerney (married 1885). Collings was a party organiser and politician who was Senator for Queensland 1931-1950 and Minister for the Interior 1941 to 1948. The extent of her education is not known; however, she began pottery lessons with L.J. Harvey prior to 1925 as a competent float bowl is so dated. The striking vase with black slip decoration (9 x 15.5cm diam.) illustrated is dated 1926. When she moved to 'Ra Roa' she introduced her former neighbour Dolly Daniels (qv.) to L.J. Harvey, who lived nearby gave her lessons from the studio at his home. Collings later exhibited pottery at the Arts and Crafts Society of Queensland 1930-1933 (Serving as Hon. Treasurer from 1931) where her inlay work drew favourable comment and in the latter year a review mentioned a 'bowl to hold nasturtiums' and a 'hexagonal incised green incised bowl' containing a cactus as well as examples of her china painting. She also exhibited ceramics at the Royal National Agricultural and Industrial Association in the years 1928-1931:



1928 No. 6515 Original bowl 2nd prize
No. 6535 Scaffito decoration 2nd prize

Collings' vase with scaffito decoration was, with Florence Bland's praised as '... admirable examples of work with two clays, which had only recently been done.' This is the first record of the double scaffito technique, the most complex technique in the Harvey School repertoire.

1930 No. 571 Inlay in biscuit 2nd prize
No. 579 Modelled ornament 1st prize
No. 586 Incised biscuit dec. 2nd prize
No. 600 Slab building
No. 697 Painted decoration 1st prize

(A reviewer described "...a hand-built vase in a biscuit tone, [which] has a delicately restrained pattern in black.")

1931 No. 497 Modelled ornament 1st prize
No. 505 Incised decoration 2nd prize
No. 509 Scaffito decoration H/comm.
No. 523 Group of related vessels

In this year Harvey spoke approvingly of "...another effective piece by Collings which shows modelling in four clays." The latest work identified is a slab vase, glazed brown and dated 1933. Collings accompanied her father on a trip to the 29th session of the International Labour Office conference, to commence in Montreal on 19 September 1946. She was involved politically herself, namely through the Brisbane Institute of Social Service 1936 and the Kurilpa Civil Defence Organisation Emergency Committee during the years of WW II.

Reproduced: Carter's Price Guide, 1988, Square vase, slab-built incised decoration c.1930, p.398. Hurnall's Decorative Arts, Dec. 2004, Slab built vase, palm motif, 1930.



Collings's jar carved with scales or pinecones (the cover is missing) is of special interest as it was made by her at the Royal National Association exhibition in 1930 (15 x 12cm (diam)). Similar examples by Alice Bott and an unidentified potter (C.M.K.) are known.



This signature on a bowl with scale decoration is from 1926. Such a signature is unusual in that most works by students of the 1920s is identified with monograms.

§ Milly Connah (1899-1984) 'Langlands', Coorparoo

Connah was involved with craft work at least from 1909 as in that year she received a highly commended for chip carving in the QNA&IA (No. 1681). She was involved with the Handcrafts Section of the Red Cross from 1917 and included a piece in a case of pottery at the Queensland Art Society's annual exhibition in 1919.

§ Edna Connell (1903-1977)

Edna Marie Coren was born in Toowoomba to Alfred John Coren and his wife Bertha Celestina née Oxenham. Art was amongst the subjects she was taught at St. Francis Xavier's School. Her father was a dentist and after her mother's death she cared for her four younger brothers. She studied with Harvey from 1933 and continued with him after her marriage to Leslie Peter Connell in 1934 until her daughter was born in late the following year. Subsequently she enrolled with Arthur Hustwit from 1948 and was included in the first Caernarvon Ceramic College exhibition in 1949:

No. 74 Vase

No. 75 & 76 Bookends

She later exhibited with the Royal National Agricultural and Industrial Association in 1952

No. 471 Any vessel ornament

No. 497 Glaze decoration 2nd prize

She continued with Hustwit until she developed osteoporosis in 1955. She produced a significant amount of pottery in this period and also tried her hand at china painting. She had a studio beneath her house at 5 Holland Road, Holland Park and gave pottery lessons to her daughter Clare (later the jazz musician Clare Hanssen) and to some of her daughter's friends such as Gwen McKenzie.

Represented: Griffith University Art Collection: Jug, with cobalt decoration, 1934

Reproduced: Carter's Price Guide, 2000, Jug, with cobalt decoration, 1934, p.52.



A large peasant style urn with a zigzag design, dated 1951, is of particular interest. Daisy Nosworthy shared her interest in folk decoration.



§ A.E. Cooper

A pierced bowl with modelled grape leaves (20cm diam.) is the only work given to this potter.

Reproduced: Carter's Price Guide, 1996, Bowl, grape decoration, p.40.

§ Marjorie Cotham (1913-?)



There are no records of Cotham's birth so she may not have been born in Queensland. Her family had an interest in art as she attended an exhibition of the portrait painter Catherine Streeter in May 1925. Cotham was educated at the Brisbane Girls Grammar completing Scholarship in 1927 and had links with Sydney Lusby, a Professor of Physics at the University of Queensland. Cotham took pottery lessons with L.J. Harvey at night during 1936. The well-executed light blue glazed Coffee pot illustrated is undated (Collection Rob and Margaret Farley) as is a lamp base decorated with a dragon. The character of the coffee pot and the blue glaze is quite different which suggests that it may have been produced while she resided in Toowoomba. She became interested in painting and studied with the Australian Hayward Veal and at the Hatherly Art School while she was living in London in 1959. Cotham has been an active member of the Toowoomba art scene.

Reproduced: *With Heart & Hand*, 2015, Coffee pot, blue glaze, 1940s, p. 53

Image: Marjorie Cotham (left) with Frances Gherke

§ Mrs Cowley

Cowley was student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949.

No. 54 Jug

§ Lucy Cowley



This signature was noted on a nicely executed coffee and tea set which had an attractive glaze of green and colours. It was carved with a simple art nouveau motif but undated, and the style suggests that Cowley was one of Margaret McLean's student. She may be the same Mrs Cowley as documented above. Coffee pot: 19 x 16.5 x 11.5cm

§ S. Craies



A slab-built exercise by this maker dated 1926 is reproduced in the 1991 Carter's *Price Guide*. The slab-built trough with moulded decoration and a brown glaze, is also dated 1926, however, a small leaf shaped dish with amber and green glaze is dated 1933 defining a productive career of at least eight years. Nothing further is known.

Reproduced: Carter's *Price Guide*, 199, Slab built exercise, with brown glaze 1926, p.36

§ Mrs Craig

Student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College display in 1949.

No. 6 Ship's wheel plaque

No. 7 Lamp base

No. 8 Vase

§ Miss J. Craig

Student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949 with No. 69 Jug^[TR9]

§ E. Cribb



E. CRIBB

Nothing is known of this potter but of the few surviving works including the tobacco jar exercise (No 1) dated 1926 and the *Tea set* exercise (No.5) is, surprisingly, dated 1933.

Reproduced: *Carter's Price Guide*, 1989, *Tobacco jar exercise*, 1926 p.509

§ Mable Crighton (1885-1964^[TR10]) Warwick

CRIGHTON

Mable Feldt was born at Ingham, North Queensland to Peter Feldt and his wife Augusta née Blixs, Lucy Spencer (q.v.) was her younger sister. She married Archibald Crighton a manager for the Queensland National Bank and, at one time, they lived in Warwick. One jug carved with an elf and bulrushes and an imperfect pink glaze is known. As it is undated it may have been made in Warwick or with her sister's help.

§ Alice Mary Crocker (1887-1973) 27 Lapraik St, Albion



Alice Mary Humphreys was born in Sydney but when she married Tasman Munro Crocker 1913 the couple moved immediately to Brisbane, where husband worked as a warehouse manager. Children Jocelyn Humphreys and Humphrey Colin were born in 1915 and 1919 respectively. They had a holiday house at Redcliffe. She took up pottery with L.J. Harvey about 1930. She died in Sydney in 1973.

§ Miss I. M. Crocker

Exhibited pottery in at the Arts and Crafts Society of Queensland in 1935.

§ Winnie (Mrs Gifford) Croll (1886-1954)

Marian Winifred was the daughter Arthur Peel and Julia Finch née Batchellor. She married Dr Gifford Croll (1886-1948) on 13 April 1913 and departed in the 'Kyarra' in November 1914—both served in the Middle East during the First World War. In 1939-45 war Dr Croll was responsible for the organisation of the 112 Military Hospital at Greenslopes. In 1932

Mrs. Gifford Croll was District Commissioner of the Sherwood Girl Guides. Lost her life in the Constellation crash at Singapore on March 13, 1954.

§ Crossley Pottery

The pottery may be of Queensland origin as the blue glaze noted on the dish below is not typical of Stone's Pottery.

Reproduced: *Carter's Price Guide*, 1990, Segmented dish, with gum nuts c.1939 p.189

§ Mrs A. Cullinane



Like many of the potters of this period Cullinane is known by a single surviving work. The deep oval basket had modelled gum-leaves on the handle and the sepia exterior and blue internal glazes are typical of Brisbane production. It is dated 18.8.1940.

§ Mrs L. Cumming

Exhibited Royal National Association 1940

No. 456 Modelled ornament

No. 464 Scraffito ornament 2nd prize

This potter may be the Mrs Cummings who was a student of the Misses Bott in 1937.

§ Miss Vera Cundy

Exhibited Royal National Association 1930

No. 470 Original modelling

§ Lily Ann Cunningham (1909 - ?)



Cunningham was born in Maryborough. She was a private secretary most of her working life and was founding president of the Professional Women's Club of Maryborough in 1952. She studied pottery at Horsham House during the years 1940-1942 but ceased when she went to work in Sydney. Her honey jar exercise was included in the 'L.J. Harvey & his School' exhibition.

Represented: QAGOMA: *Honey jar exercise* (No. 2), 1940

Reproduced: *L.J. Harvey & his School*, 1983, *Honey jar exercise* (QAG), p. 33

§ Lyle Cunningham

A competent handled dish decorated with gum-leaves and nuts is dated 1937 and incised with 'Montrose Home' indication that it was made by a student of the Montrose Home (q.v.) under tuition from one of the potters of the Arts and Crafts Society of Queensland.

§ Betty Curtis



Betty Curtis dated this attractive, footed low bowl decorated with incised motifs 26/9/1936 but we know nothing more of her production. It is 9 x 22cm (diam.) This may also be the B.N. Curtis signature noted on a nicely executed and typical Harvey School lamp base with a waisted foot dated 1938.

§ Harry Curtis Bringabilly, via Pittsworth

Exhibited at the Royal National Association in 1905 a painting on porcelain entitled 'Ferns' (No. 3099) valued at £2.2.-. It is most probably was executed in oils rather than porcelain painting as he exhibited an oil of Bringabilly Creek the next year

§ A. Dalglish



This potter was unknown apart from the name appearing on an unusual vase of simple shape with leaves modelled over the handles and glazed yellow over brown. The discovery of a coffee and tea pot glazed sepia and colours, of which the coffee pot is illustrated, makes it evident that she was a student of Margaret McLean apart from the typical form of McLean's tea set exercise the design is the same as that used by Mary Jefferies in 1934. Undated.

§ H. Dalziel 56 Kennigo Street, Fortitude Valley

The proximity to the studio of the Bott Sisters at 41 Kennigo Street would suggest that she was one of their students. She exhibited the Royal National Association 1938

No. 476 Any variety not specified.

§ Mr V.G. Dalziel

Dalziel was probably the brother of the above as he was noted as a student of the Bott Sisters in 1937

§ Dorothy (Dolly) Daniels (1903-1976) Harris Street, Hawthorn

D. DANIELS D DANIELS

1929

1930

Dorothy Adeline was the daughter of Daniel Daniels and his wife Lizzie née Sinden was born in Brisbane. She attended the Norman Park State School and later worked at the ACB Department Store, Fortitude Valley for many years. She visited her former neighbour Kitty Collings (q.v.) at Hill End and was introduced to L.J. Harvey who gave her lessons at his own studio - it was an exceptional privilege. Her pieces are dated in the period 1928-1930 and it appears she did not undertake further craft work. Subsequently she retired from employment to care for her parents.

§ Mary Darling (c.1913-63) 'Walhalla', Armytage Street, Lota

A black and white portrait of a young woman with short, dark, wavy hair. She is smiling and looking towards the camera. She is wearing a light-colored, possibly white, button-down shirt. The portrait is set within an oval frame.

- | | | | |
|------|---------|------------------------|-----------|
| 1950 | No. 423 | Glaze decoration | 1st prize |
| | No. 442 | Scraffito ornament | |
| | No. 451 | Slip decoration | 1st prize |
| | No. 452 | ‘ ‘ ‘ ‘ | 2nd prize |
| 1952 | No. 472 | Any vessel or ornament | |
| | No. 473 | ‘ ‘ ‘ ‘ | |
| | No. 498 | Glaze decoration | |

Represented: QAGOMA Collection: *Double scraffito vase*, 1949; *Oval fruit bowl*, carved with blue glaze, c.1950-1955; *Lobed fruit bowl*, green glaze c.1950-55; *Slip-cast baluster vase*, green glaze, c.1955; *Lamp base* with blue & gilt details, 1959; *Slip-cast small vases*, green & pierced; *Cup & saucer*, painted Christmas bells, 1947; *Plate*, painted wax lipped orchids, 1953. Griffith University Art Collection: *Slab vase*, coloured inlays, 1947.

Reproduced: *Australian Art Pottery*, 2006, *Oval fruit bowl*, carved with blue glaze, p.124. *Double scraffito vase*, 1949, p.124



Darling's slab vase with its inlay of coloured intensely coloured clays was produced under Harvey's instruction. The two handled vase with its depiction of Brisbane City Hall with gild decoration under Hustwit's.

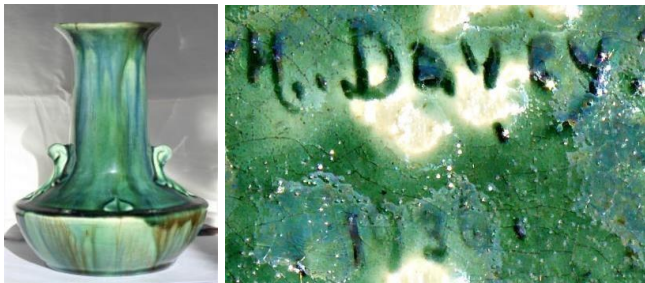
MTD
M Darling

§ M. Darwin

This potter has been identified from a slab-built vase carved with floral panels, glazed cobalt with red and green details. It is dated 13.7.37 and appeared in Leonard Joel Auction, 13/11/2014, lot 118.



§ Mrs Davey



This potter exhibited a group of work in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December 1934. The simple vase illustrated is inscribed 'H. Davey' and is probably the work of this maker. However, nothing more is known of her.

§ Louisa (Mrs J. W.) Davidson (1870-1958) 'Glen Alvon', Dornoch Terrace

Louisa Gown was the daughter of Peter McLean (Queensland's first Under-secretary for Agriculture) and his wife Helen née Learmonth. Nothing is known of her early life, but she married James Walker Davidson in 1896 and had three sons Robert McLean 1897, James Walker 1904 and William Stewart 1907. Davidson worked in the Queensland Railway Department for 48 years serving as Commissioner 1918-1937. Louisa's community involvement was activated when her children had grown, and Louisa accompanied her husband on official visits to Glasgow and Ireland and interstate when her children had grown and also participated in activities of Queensland Railway Social groups.



She exhibited china painting at the annual exhibitions of the A&CSQ 1928-1937. Her work was usually noted but a review in the first year she exhibited described '... charming hand painted china, The painting of soft feathers on a plate was worthy of high praise.' and 'a set of dainty sweet dishes, ornamented with minute designs of wild flowers'. She was a committee member of the Society, Vice President and President in the years 1929-1936. In 1938 the year following Davidson's retirement the couple travelled to New Zealand, and through Canada and the United States to Europe, which seems to be the end of her craft activities in Queensland.

§ Una N. Davidson Clayfield

According to Gloria Lovelock, Davidson was a physiotherapist who studied pottery with L.J. Harvey and later with Arthur Hustwit.



§ M. Davie

Davie is unknown. The date was given as 1936 in the Lawson's auction of Elvin Harvey's Estate on 26 Feb 2010, lot, 323. It is probably a misreading as such simple carved decoration more consistent with work produced during the 1920s.



§ Edith E. (Mrs A.J.) Davies Malonga Terrace, Graceville

Exhibited Royal National Association

- 1923 No. 411 Original bowl
- No. 418 Biscuit inlay
- No. 430 Modelled ornament
- No. 441 Incised ornament

1924 No. 6928 Slip decoration 2nd prize
 1925 No. 6843 Original bowl

§ Mrs N. Davies Toowoong

Noted by Harvey in 1934 as a student showing great promise.

§ Beryl Davis (1902-) Lindsay Street, Greenslopes

Elsie Beryl was born in 1902 the daughter of John Edward Davis and his wife Elizabeth Johanna née Wedemeyer. Davis was a student of Harvey's from 1936 until the early 1940s, initially at the Central Technical College and later at Horsham House. Because of the concerns of her parents with the visiting army during the war years she ceased attending the night classes. She was among Harvey's better students at the time and exhibited at the Royal National Agricultural and Industrial Association in 1939-1940.



1939 No. 488 Scraffito ornament 2nd prize
 No. 493 Slip decoration 1st prize
 No. 523 Any other variety
 1940 No. 457 Modelled ornament
 No. 462 Incised ornament

Many of her works were undated. Six examples of her pottery were included in the 'L.J. Harvey & his School' exhibition.

Represented: QAGOMA Collection: *Tea-set exercise*, 1936. Griffith University Art Collection: *Pendant*, 1930s

Reproduced: *L.J. Harvey & His School*, 1986, *Covered jar*, fish decoration c. 1940, p.23. *Tea-set*, (Exercise 6), 1936 (QAG), p.34. *Double gourd bottle* (Exercise 17), 1937, p.37. *Carter's Price Guide*, 2000, *Barrier Reef covered vase*, p.63.



§ M. Davis



This unidentified potter produced a copy of the familiar Harvey School candlestick which bears the inscription HOME &/ LIGHT WHAT/ MATTER/ THE NIGHT. This, dated 1957, is a late effort. (10 x 15 x 13cm) Collection Richard Gill and Ruth Johnson, Brisbane.

§ Ruth Davis

Only one piece has been identified for this potter. A slab-built covered jar glazed green and brown, shorter than the typical tobacco jar exercise, is dated 14/8/1936.

This work is in the collection of the Warwick Potter's Group and one of the very few surviving examples of Astley's china painting classes at the Warwick Technical College. The stylised black cats are a more angular version of those popularised by the Australian illustrator David Souter.

§ **Dorchen De Kaff** see Dorchen (Mrs A.H.) French

§ **Delta Pottery** see Bessie Devereux

§ **Bessie (Mrs Walter. P.) Devereux (1877-1948)** 'Montpelier', Wickham Terrace (1921-22), (March 1922 returned from Melbourne Windemere Road and later Rossiter Parade, Hamilton 1925.

Bessie Eleanor Potter was born and raised in England and probably had some training there. She married Walter Page Devereux (1871-1944) at Horncastle, Lincolnshire in 1897 and four children were born. Walter was employed by the Australian Mercantile, Land & Finance Co. London in 1894, transferred to the Melbourne office in 1908, and became Brisbane manager in 1913.

Bessie began her study at the Central Technical College as she received an honours pass for Design II in 1915 and Design III in 1916. It is likely she studied with L.J. Harvey in 1914 too as she exhibited a carved fire screen and plaster casts from carvings at the second Arts and Crafts Society of Brisbane exhibition in 1914. She was one of Harvey's first students for pottery in 1916-1917 as in the latter year was noted as one of the principal exhibitors.

Devereux worked with the Red Cross Handicrafts Sub-Committee, while from 1922-1926 she taught pottery (including wheel throwing) at the Anzac Hostel.

She exhibited pottery at the Queensland Art Society in 1919 Accompanied her husband to the UK in 1920) and also at the Queensland National Agricultural and Industrial Association 1922-1926: she was the only exhibitor of wheel-thrown work in 1923.

1922	No. 38 China painting	2nd prize
	No. 376 Original design	
1923	No. 412 Original bowl	1st prize
	No. 431 Modelled ornament	
	No. 442 Incised decoration	1st prize
	No. 443 Scraffito decoration	
	No. 447 Group of related vessels	1st prize
	No. 448 Pottery pendant	1st prize
1924	No. 6921 Original design	2nd prize
	No. 6927 Scraffito decoration	1st prize
	No. 6929 Slip decoration	3rd prize
	No. 6936 Painted decoration	1st prize
	No. 6940 Group of related vessels	1st prize
1925	No. 6844 Original bowl	
	No. 6883 Group of related vessels	
1926	No. 6703 Original bowl	2nd prize
	No. 6720 Incised decoration	
	No. 6725 Scraffito decoration	
	No. 6724 Group of related vessels	

When the Arts and Crafts Society was reformed in 1922 she rejoined the Society and continued to exhibit until 1926. A reviewer in 1922 commented that her pottery 'probably shows the most advanced attainment' of any exhibitor. Two years later her underglaze specimens were commended and 'A specially attractive example . . . is a jar of flower pot clay in chocolate and brown tones, which shows a design of dolphins and waves, Another handsome bowl bears an Australian design while a charming little tea-set in fawn and blue and a piece of scraffito in brown on a white ground are specially worthy of attention.' In 1926 'a delightful float bowl in black and biscuit bearing a native design' was mentioned. She also sold her pottery through the Austral Book Club and an advertisement of 1925 commented that her 'handicraft is agreed by expert judges to be amongst the best in the Commonwealth, inlaid and underglaze work in original designs and beautiful colouring, show the fine finish for which the Queensland craftswoman is noted.' Also in 1925 she exhibited four examples of her pottery with the Society of Artists, Sydney (no. 250). In 1927 she applied for 12 months leave of absence from the Red Cross and moved to Sydney where her husband became a member of the Development of Migration Commission. There she exhibited fifteen items in that year's exhibition of the Society of Arts and Crafts of New South Wales.

Jar II	£1/15/-
Bowl III	£1/10/-
Vase	12/6
Mug	7/6
Bowl	7/6
Bowl	15/6
Vase	£2/ 2/-
Covered jar	£2/ 2/-
Vase	10/6
4 nursery	£2/ 2/-
Tiles	£1/ 1/-
Inkwell	£1/ 1/-
Red box	7/6
Bowl	6/-

(The Museum of Applied Arts and Sciences purchased their painted vase Acc. A2734 from this exhibition.)

She subsequently moved to Melbourne where in 1929 she exhibited with the Arts and Crafts Society of Victoria and was included as a Victorian exhibitor with two ceramic items in the Art Society of Canberra's exhibition (21/2- 2/3/1929). Later at the Arts and Crafts Society of Victoria's Garden Week Exhibition (8-13/4/1929) she showed a fired garden jar. She also sent a pottery jar to the 1929 Arts and Crafts Society of Queensland exhibition 'from the south'.

The family returned to the UK in 1930-1934 where Devereux was representative in England of the Australian Wool Growers Council. The Devereux's visited their family in Australia and the Garden urn (Griffith University Art Collection) is dated 1935 may have been on one of these occasions. They stayed in Australia when World War II began and Walter died in South Yarra in 1941. Bessie returned to England in 1947.

She was represented in the 'L.J. Harvey & his School' exhibition with the three lugged bottle described below.

Represented: QAGOMA Collection: *Low bowl*, with lotus motifs, 1920s. Museum of Applied Arts & Sciences: *Vase*, with geometric motifs, 1920s. National Gallery of Victoria: *Jug*, with Phoenician motifs, 1920s

Reproduced: *L.J. Harvey & his School*, 1983, *Bottle*, with three lugs, 1920s, p.44. *Australian Studio Pottery*, 1986, *Vase*, with geometric motifs (MAAS), p.133. *Carter's Price Guide*, 1996, *Vase*, carved with green glaze c. 1925. p.36. *Australian Art Pottery*, 2006, *Jug*, with Phoenician motifs, 1920s, p. 139. *Vase*, painted decoration, c.1925, p.139. *Jug*, underglaze decoration, c.1926, p.139. *Face wall pocket*, c.1925, p.140. *Candlestick*, blue glaze, c.1920, p.140.



A jug from a series in the mid 1920 depicting Australian native birds and animals (a pelican, possum and cassowary shown here) in a pseudo-Egyptian style. Courtesy Graham Lancaster Auctions

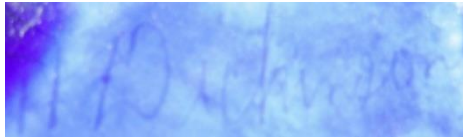


§ Mrs H.P. Dick

Awarded first prize for 'Any vessel or ornament' RNA 1950

§ H. Dickinson

This unknown potter produced this undated but pleasing small honey pot exercise probably in the 1920s.



§ **Dinah Pottery** see Dinah McIntyre

§ **Mrs H. E. Dix** Abbotsleigh Road, Holland Park

Exhibited Royal National Association 1950

No. 413 Any vessel or ornament	1st prize
No. 429 Modelled ornament	

§ **Miss I. Doran**

Student of Arthur Hustwit who was included in the first exhibition of the Caernarvon Ceramic College in 1949

No. 63 Three dishes

§ **Miss Phyllis Drew**

Noted as a student of Arthur Hustwit's at the annual exhibition of his student's work in 1951

§ Gwen Drew

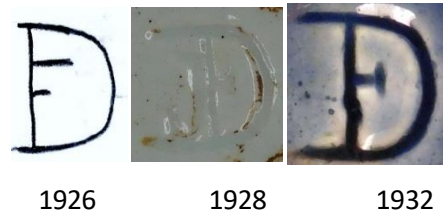
Gwen Drew made this clumsy tea set which suggests it is the work of a student of a student, possibly Margaret McLean. It belongs to a group of works with spherical knops, inward sloping profiles, pointed handles and double spouted jugs. She also made an undated jug glazed green and blue. They are rather more inexpertly glazed than one would expect of Stone's Pottery. (See the work of L Dunn below).



§ Phil Drew

Noted as a student good student of Arthur Hustwit in 1951.

§ Frances Dunbar (1899-1989)



Jessie Frances Dunbar was born in Rockhampton to Francis Colin Dunbar and his wife Jessie Beatrice née Portus. Frances was educated in Rockhampton where her father worked for the prominent local firm Walter Reid & Co. He died in 1915 and her mother shortly thereafter came to Brisbane to live with her grandfather and widowed aunt at Albion. Frances worked as a secretary at Brabrant & Co. (the local branch of Walter Reid & Co) and struck up a friendship with William and Gwendolyn Grant who encouraged her artistic activities. She took up pottery with L.J. Harvey as a form of relaxation in 1926 and attended his night classes until 1934. In 1932 she became a nurse at the Royal Brisbane Hospital and remained in this career until she retired in 1965 eventually holding Senior Nursing positions. In 1935 she took up wood carving with Harvey and continued under his tutelage when he began private classes at Horsham House. Subsequently she enrolled with his son, Elvin, at the Central Technical College until 1965. Five examples of her pottery and two of wood carving were included in the L.J. Harvey & his School exhibition.

Represented: QAGOMA Collection: *Tobacco jar exercise* (No. 1), 1926; *Concave vase exercise* (No. 3), 1926; *Slab vase exercise* (No. 5), 1926; *Double scraffito vase*, 1928; *Vase, with four handles*, 1932 (illus.)

Reproduced: *L.J. Harvey & his School*, 1983, *Tobacco jar exercise*, 1926 (QAG), p. 33. *Concave vase exercise*, 1926 (QAG), p. 33. *Slab vase exercise*, 1926 (QAG), p. 34. *Double scraffito vase*, 1928 (QAG), p.21 & 44. *Lamp-base*, modelled with owls, 1934, p.22. *Carter's Price Guide*, 1985, *Vase, with four handles*, 1932, p.57 (now QAG). *Carter's Price Guide*, 1989, *Vase, with four handles*, 1932, p.504

§ Miss E G Duncan

Exhibited china painting at the 1937 exhibition of the Arts and Crafts Society of Queensland.

§ L Dunn

Dunn has produced a quite primitive square exercise box on ball feet as well as this rather more accomplished part tea-service. Both are undated but the format suggest they were produced as a student of Margaret Mclean.

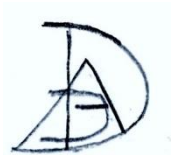


§ Dorothy Amy Dunstan (1899-1964) Carl Street, South Brisbane

Dorothy Amy Dunstan was born in Brisbane the elder daughter of Richard Dunstan and his wife Martha Euphemia née Cock. She became as student of L.J. Harvey c.1925-1930 and, according to her sister Marjorie (qv) was quite productive as a potter. She married Felix Brazier in 1926 and moved to live in Townsville during the early 1930s when she ceased pottery. She exhibited her work at the Royal National Association in 1925.

No. 6845 Original bowl

No. 6855 Modelled ornament



§ J. Dunstan

The four square feet of the milk-jug glazed in two colours of blue (8.5 x 16 x 9cm) clearly identify it as a product of the Harvey School. The effect, however, is quite modernist as no decoration has been applied to the surfaces. Nothing further is known of this potter.



§ M. Dunstan



Although the handle suggests the influence of the Harvey School it is unlikely to be the work of Marjorie Dunstan as she was married in the year this jug is dated. The obviously brushed glaze and the applied lettering of JEAN is not typical of work produced in Brisbane.

§ Marjorie Dunstan (1911-) 12 Carl Street, South Brisbane

Marjorie Edna Dunstan was born in Brisbane the second daughter of Richard Dunstan and his wife Martha Euphemia née Cock. She was educated in Brisbane and after finishing her schooling in 1929 she studied pottery with L.J. Harvey for about two years. She produced pottery while she assisted her mother in the running of a boarding house until 1936. She married Arthur Groom that year and went to live in Binna Burra but found she had to give up her pottery as the unfired pieces were too fragile to be transported to Stone's Pottery for firing and glazing. Later in life (from 1969) she took up wheel thrown pottery with Rex Coleman and Cootch Memmott. Three pieces of her pottery were included in the *L.J. Harvey & his School* exhibition.



Represented: QAGOMA Collection: *Inlaid vase exercise* (No. 14), 1931

Reproduced : *L.J. Harvey & his School*, 1983, *Inlaid vase exercise*, 1931 (QAG), p. 37. *Vase on footed stand exercise* (No. 16), 1931, p. 37



§ E. Dutton

This potter is unknown apart from making the simplified slab-built exercise illustrated. It was sourced from Toowoomba and the bicoloured glazing and applied rim suggests that it may have been produced there. (Courtesy Graham Lancaster Auctions, Nov 2006, lot 482).



§ Mrs E.J. Dwyer 16 Devonshire Street, Ashgrove

Exhibited Royal National Association 1947

No. 365 Slab building	1st prize
No. 368 Underglaze decoration	1st prize

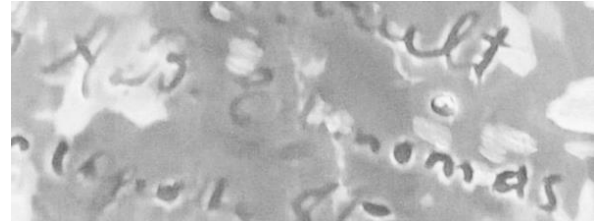
§ Mrs S. Dyke

This potter was a student of Alice Bott who exhibited at the Exhibited Royal National Association only on one occasion:

1937	No. 416 Painted decoration	2nd prize
	No. 420 Related vessels	2nd prize

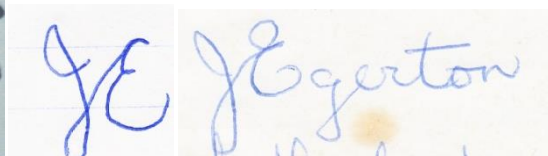
§ Athol Edmonds (1885-1952)

Athol Blair was born in Brisbane the daughter of Arthur Bernhard Carl Cichowski and his wife Eliza Agnes née Ross. She married Gilbert Piner Ellis Edmonds in 1908 and the couple had three children: Alice Agnes Blair Ellis (1909); Gilbert Arthur John Ellis (1911) and Guy Douglas Ross Ellis (1913). Alice became as pharmacist as did her husband, James Syme, and together they conducted a business in Atherton for more than forty years. Her mother visited frequently and took examples of local clays to Brisbane to experiment with. Nothing further is known of Athol Edmonds save that she produced this exceptional lamp-base on 29.3.1936



§ June Egerton (1908-) Twickenham Street, Graceville

Born in New Zealand, Inez June Humphrey came to Queensland with her parents in 1913. She attended the Taringa State School (where she met Margaret McLean) and studied domestic science and later commercial subjects at the Central Technical College. She was employed by Jackson & O'Sullivan for eight years before her marriage to Ronald Egerton in 1932. She was a student of Margaret McLean with her mother Lena Humphrey (q.v.) 1935-9 but gave up classes when her twins were born. She took up pottery again when her children were grown studying with a Mrs Trotman of St. Lucia in 1961 and later learned wheel throwing and stoneware firing from Myra Alder. She produced a considerable amount of pottery over the twelve years she was active (until 1980) which were sold through craft fairs.



§ E. Eising 'Easdale' 60 Pembroke Road, Coorparoo[TR12]

Apart from having the most comprehensive address recorded on her pottery basket we know nothing more of Eising's work. The basket shape is typical of the commercial pottery of the 1940s-1950s, but the intensity of the blue glaze is unusual and suggests that it may be one of Arthur Hustwit's glazing experiments.



§ Elkie see Elsie Harvey

§ **Mona Elliott (1872-1964)** Wendell Street, East Brisbane

Mona Isabel Lawton was born at Drayton, near Toowoomba and educated at Toowoomba. She was a schoolteacher before marriage and played the organ at St Matthew's Church, Drayton, where she carved the altar. She married Robert Anderson Elliott (at St Matthew's Church, Drayton on 2 Jan 1901 and had two sons Keith Lawton (b. 1905) and Robert Neville. Later, as a young widow, she took over the Henry Stevens photography studio at 466 Ruthven Street, Toowoomba in 1918 to support her family and renamed it the Mona Elliott Studio. She closed the studio in 1921 and came to Brisbane where she also worked as a photographer.



She took pottery lessons, possibly with Alice Bott, as an example of her first exercise (lid missing) is dated 1925. Thereafter she exhibited frequently at the Arts and Crafts Society of Queensland: pottery 1927-40, and embroidery, watercolour and oil paintings, gloves and French flowers over a similar period. Her pottery received brief but favourable mentions in the reviews, eg. 1927 'some nice samples of pottery including a brown jar with a gumnut design', 1928 'richly modelled pieces worthy of mention', 1929 'an attractive sandwich dish', 1930 'a bowl in a grape design is a striking piece of work', 1931 'an effective pansy design in her collection', 1936 'underglaze Egyptian motif decoration', 1937 'tall vase decorated with koalas and pottery buttons' and 'underglaze vase with a picture of water birds in shades of blue', 1938 'koalas and gumnuts on her pottery vases and plaques.', 1939 'a bowl in biscuit colourings fashioned from Redcliffe clay etc.

She exhibited collections of pottery with the Royal Queensland Art Society 1930-32 and also included wood carving and leatherwork amongst her skills. She was a tireless worker in her promotion of art; council member of the Royal Queensland Art Society 1938-41 (where she also exhibited oils and watercolours 1930-48), convenor of the art coterie of the Brisbane Women's Club 1938-39, President Arts and Crafts Society of Queensland 1939-41, a foundation member of the Half Dozen Group of Artists (first President in 1941 and life member from 1957) and a life member of the Toowoomba Art Society. She returned to live in Toowoomba in 1942 and there largely devoting herself to painting floral still lives (she learned initially with Vida Lahey) which she exhibited with the latter two societies. The 40th annual exhibition of Toowoomba Art Society in 1964 was held as a tribute to her. A square dish decorated with gumnuts was included in the *L.J. Harvey & his School* exhibition.

Represented: Griffith University Art Collection: *1st exercise base*, maroon glaze, 1925; *Sandwich dish*, green glaze, 1926; *Wall pocket*, with gum leaves, 1930s; *Koala vase*, terracotta 1937.

Reproduced: *Carter's Price Guide*, 1990, *Wall pocket*, with gumnuts c. 1930 p. 187. *Australian Art Pottery*, 2006, *Koala vase*, terracotta clay 1937, p.148.



§ **Jeanne Elworthy**

Originally from Toowoomba Elworthy was a student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949 (No. 44 Vase) and was still attending Hustwit's classes in 1951. She married John Whittington 1952.



§ **Mrs E.A. Everett** Cook Street, Yeronga

Exhibited Royal National Association 1947

No. 359 Biscuit inlay

1st prize

No. 366 Slab building

§ **Eve's Pottery (see Eve Turnbull)**

§ R. S. Exton & Co

The firm of R. S. Exton & Company was a well-known Brisbane manufacturer of stained-glass windows. This method of painting and firing is directly applicable to china painting but the exhibit of china painting at the Queensland National Agricultural and Industrial Association 1903 is the only record known to date. It is described in *The Brisbane Courier* (14/8/1903 p.6) 'Flowers and fruits in rich colours have been painted on china and burnt in giving results which rival some of the best imported work in this class. Cups, saucers, plates and various articles have been treated; monograms being inserted in some cases for pictorial work'. It is possibly the first instance of local china painting — earlier instances of china paintings probably refer to oil painting on china, glass, or terracotta.

§ Vi Eyre (1870-1956)



VI EYRE

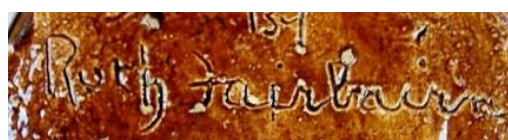
Born and died in Sydney. Eyre was living in Brisbane in 1906 when she exhibited in the Austral Society Exhibition, Toowoomba. She studied under Julian Ashton, became a member of the Society of Arts and Crafts of New South Wales in 1918 and exhibited china painting there in 1919 and pottery 1921-1948. In 1926, in reviewing the annual exhibition of the Society of Arts and Crafts of New South Wales, William Moore in *The Brisbane Courier* commented favourably on the work of Eyre and Estelle Gill and remarked: 'The former got most of her training in Sydney, but the fact that she took lessons from Mr Harvey indicates how the instruction at the modelling school at the Central Technical College in Brisbane is regarded by potters in Sydney.' This was probably in 1920 as it is the gap in her exhibitions career in Sydney and by which time the technique of inlaying was being taught at the CTC. Another link is her *Vase with frogs* of 1929 in the collection of the Art Gallery of New South Wales—they were certainly a prevalent feature in the Harvey School. She sent an exhibition of her pottery to Arts and Crafts Society of Queensland in 1929.

Represented: Art Gallery of NSW: *Vase*, decorated with peacocks, 1923; *Vase*, with trees in slip decoration, 1924; *Vase*, with modelled frogs, 1929; *Vase*, with possums and leaf design, 1932. Museum of Applied Arts & Sciences: *Vase*, inlaid with a Dutch landscape, 1925; *Vase*, with nasturtiums, 1927; *Vase*, with running blue glaze, 1927; *Vase*, modelled with seagulls, c. 1935; *Vase*, inlaid with seven seagulls, 1947

Reproduced: *Australian Studio Pottery*, 1986, *Vase*, decorated with peacocks, 1923 and *Vase*, with trees, slip decoration, 1924, p.86 (AGNSW). *Vase*, inlaid with seagulls, 1947 p.87 (MAAS). *Australian Art Pottery*, 2006, *Vase*, iris motifs, 1928, p.150. *Vase*, possum motifs, 132, p.151. *Vase*, inlaid with seven seagulls, 1947, p. 151. *Vase*, with modelled frogs, 1929, p.155

§ Ruth Fairbairn

Nothing is known of the potter who made this handled dish save that she was probably a student of Harvey's at Horsham House when this was incised with the dated 15.9.1941.



Her works are frequently undated. Two pieces were included in the *L.J. Harvey & his School* exhibition.

Represented: Griffith University Art Collection: *Jug*, carved with green glaze, c.1940.

Reproduced: *L.J. Harvey & his School*, 1983, *Teapot*, moulded with leaves c. 1940s, p. 21



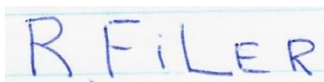
§ Miss Marjorie A. M. Fielding Sherwood

Exhibited Royal National Association 1923

No. 432 Modelled ornament

§ R. Filer

The following signature was noted on a curved sided slab built vase with Arts and Crafts style incised decoration with pink, green and blue glaze. It is undated but this glaze colour combination suggests a date in the 1930s. Also undated is the slab built (No 5) shape which, at 16.5 x 11.5 x 11.5cm, is considerably larger than the usual Harvey School work. It is undecorated so that the spectacular glaze flows unimpeded.



§ E. Finch

This potter is known only from examples of pottery made during the 1940s. She is recorded as a student of Muriel MacDiarmid in an exhibition sponsored by Post Office Women's Auxiliary in 1940. A figure of eight sandwich dish exercise is dated 1941 (eBay 2509777265 beginning 18/3/03) and the angular profile of which is quite distinctive. A basket shaped wall pocket unusually sprigged with grape bunches and leaves and attractively glazed yellow and green is in a private collection and is dated 1948.



§ D. Findlay

Findlay was the maker of this attractively glazed cheesed dish (9 x 15 x 11cm) dated 1932. It is the only piece identified to date. (Collection Bob and Margaret Farley)



§ H. Finleyson

This miniature version of the Slab built exercise (10.5 x 6.5 x 6 cm) is undated but probably produced the 1930s.

Represented: Griffith University Art Collection: *Small slab vase*, with gumnuts



§ Gladys Fittock (1895 -1978)

Gladys Mary Fittock was the daughter of Edwin James Fittock and his wife Lucy Beatrice née Evans. Fittock was a primary school teacher who studied with Harvey in the late 1920s. She produced the hexagonal, slab built vase with flaring lip and painted decoration of 1926 (18 x 9 x 9cm, illustrated) and a rose-bowl glazed running red and purple and dated 1928 which is also inscribed 'Handmade'. (Collection Richard Gill and Ruth Johnson, Brisbane)



G M F

§ Miss Trixie Fitz-Walter (1898-1930)^[TR13]

Noted as a student of Harvey in the mid-1930s.

§ Mrs Flower

Student of Charles Astley (qv) at the Warwick Technical College Some of her works were included in a display at the 1923 Queensland National Agricultural and Industrial Association before being forwarded to the British Empire Exhibition, Wembley Stadium the following year. She also exhibited her work at the Warwick Show in 1923 where she won all three pottery sections. The judge remarked on the fine work displayed on her decorated bowl.



§ Muriel Foote (1911-1990)



Muriel Florence Snell Foote was born in Ipswich to Harold Joseph Foote and his wife Minnie Kathleen Snell née Cribb who were associated with the Ipswich department store Cribb & Foote. She was educated at the Ipswich Girls Grammar where she was a student of Adelaide Perry and subsequently studied painting with Vida Lahey. In 1933 she began the pottery course with L.J. Harvey at the Central Technical College. She was not enthused with the decorative content of Harvey's course, preferring the simplicity of modern ceramics and only stayed for a year.

Her subsequent study at the Westminster School of Art was curtailed by the advent of World War II. She married James Graham [TR14] Shaw in June 1945 and continued her interest in art both as a painter, printmaker and member of the RQAS. Late in life studied Fine Arts at Queensland University.

Represented: QAGOMA Collection: *Slab vase exercise* (No. 5), 1933

Reproduced: *L.J. Harvey & his School*, 1983, *Slab vase exercise*, 1933 (QAG), p.34

§ Celia Foott (1902-)

Celia Mary Lumsden was the daughter of Cecil Henry Foott and his wife Isabel Agnes née McDonald who was also a craft worker. From 1926-30 exhibited marquetry work and painted wooden boxes at the Arts and Crafts Society of Queensland but in 1931 she exhibited a Stone's Pottery dinner service china painted with the O'Brien family motto.



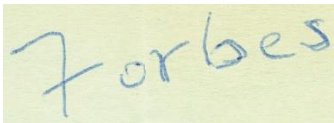
§ C. Foran



The maker of this modest slab-built flower trough and is unknown. Although it is undated the glaze, identified as 'autumn colours' is typical of those found in Brisbane.

§ Miss Forbes

An unknown potter who was among the last intake of Harvey's students at Horsham House as her honey jar exercise is dated 1947.



§ E. Forrester

The simplified form of the honey-pot exercise is typical of those sourced to Sydney and perhaps produced by a student of Nell McCredie.

§ Miss L. Foxton

Exhibited hand painted china at the Arts and Crafts Society of Brisbane in 1913

§ Miss P.K. Francis 48 Devon Street, Annerley

In the 1938 Royal National Association Francis was awarded a first prize for her 'Original bowl' (No. 447)

§ O. Free

The image is one of a pair of dragon-handled jugs produced by this potter who was active in the late 1920s. Despite the obvious competence of the work we know nothing further.^[TR15]



§ Miss Winifred Alice Freeman (1905-) Cawmore Street, Galloway's Hill

Freeman was a student of L.J. Harvey in 1927 with Alice Moore.

Recorded as a student of Muriel MacDiarmid at an exhibition at her home in Milton sponsored by the Post Office Women's Auxiliary in December 1940.

§ Dorchen (Mrs A.H.) French North Quay

Dorchen De Kaff arrived in Brisbane from Sydney in November 1880, and offered painting classes at rooms in the Longreach Hotel, Queen Street. De Kaff married Albert Harding French in February 1881.^[TR16] At the annual QNA&IA exhibition of 1883 French was recorded as a teacher of china painting. Her pupils (Misses Harris, Garrick, Cowlshaw and Murphy) submitted a display of their work. E. Solomon also exhibited hand painted china and could be another pupil. This appears to be the first evidence of china painting in Brisbane if indeed it was not in the category later defined as 'Oil or watercolour on terracotta' in 1885. She left Brisbane in 1904.

§ Grace Furniss (1897-1988) 802 Ann Street, Brisbane

Grace Furniss was born in Derbyshire and immigrated to New Zealand with her family in 1902. After World War One she worked as a commercial illustrator and in 1924 enrolled for six months at the Elam Art School, Auckland. In 1926 Grace and her younger sister Amy travelled to Sydney. By 1932 Grace was working as a commercial illustrator for Berlei but after a trip to England in 1933 she settled in Brisbane where she worked in McWhirter's advertising department. She met and married Jimmy Taylor. It is highly unlikely, in the context of Brisbane's art environment that she would not have come into contact with Harvey or his student's pottery which probably inspired her own efforts.

She exhibited pottery at the annual exhibitions of the Royal National Agricultural and Industrial Association in 1938-39:

1938	No. 468	Painted decoration	1st prize
	No. 477	Any variety of pottery	H/comm.
	No. 478	'	
	No. 479	'	1st prize
	No. 480	'	2nd prize
1939	No. 437	Painting on textile	1st prize
	No. 466	Original bowl	
	No. 473	Modelled ornament	H/comm.
	No. 494	Slip decoration	
	No. 499	Slab building	2nd prize
	No. 507	Painted decoration	
	No. 525	Any variety of pottery	
	No. 526	'	1st prize

The exhibited 'modernistic' pottery and batik scarves in at the Arts and Crafts Society of Queensland 1940-41. In the former year her pottery was described 'The figures which are in human and animal form, are full of life, and show good modelling and detail. A little green gnome sitting on the edge of a dish, with a frog beside him among the flowers, is a charming piece of work.' The underlisted works are from the catalogue of 1941;

- 2 Heads pottery for window display work
Pottery figure
2 Vases china painting
1 Vase underglaze
1 Plate china painting
1 Pottery bird

She also exhibited china painting in the latter year. She exhibited a plaster nude (No 212) at the 1941 Royal Queensland Art Society

She enlisted in the Australian Women's Land Army in 1942. The Taylors separated shortly after the war and Grace returned to Sydney where she purchased a small studio pottery and marketed her output under the label Tesmic Art Pottery. The premises were moved to Bankstown in 1949 and expanded but in 1956 she sold up and returned to New Zealand. She later sculpted large scale figures and became involved in politics.

No example of her ceramics have been identified to date.

§ Helen Gaffney (1899-?)

Gaffney was a modelling student with Harvey 1916-1918. For the seven years prior to her marriage to Peter Grenning in 1926 she worked with the firm of process engravers S. A. Best Pty Ltd.

§ Madeleine Gallagher (1899-1964)*

Madeleine Mary Barclay Weir was born in Clermont Western Australia to James Lewis Barclay Weir and married an engineer Charles Gallagher in Sydney in 1926. They came to Brisbane three years later and in 1934 or 1935 she began to study pottery with L.J. Harvey. Her children were handicapped but because they could afford home help Mrs Gallagher was able to continue her work with Harvey when he moved to Horsham House until 1943. She worked for the Red Cross as a remedial teacher during the war year. A covered hexagonal box with grape design dated 1940 was included in the 'L.J. Harvey & his School' exhibition. The wall pocket illustrated is 23 x 14 x 4.5cm (Collection Rod Jensen)



Reproduced: L.J. Harvey & his School, 1983 Hexagonal box 1940 p.23



§ Miss Thrya Galvin Smeaton Street, Greenslopes

Exhibited at the Royal National Association 1923 No. 419 Biscuit inlay

§ F. Gardiner

The maker of this jug modelled with grapes and leaves and a crab-stock handle and dated 1941 is unknown. The image belies its small scale as it is only 13cm high.



§ G. Geddes

The form of this tea set dated 1936 suggests that she was a student of Margaret McLean but she may have shifted studios as a Mrs T. Geddes was noted as a student of the Bott Sisters in December 1937. A vase dated 1938 which is also marked 'Brisbane' is known but, like the tea-set exercise illustrated, is not the most sophisticated.



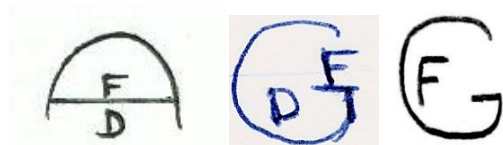
§ Frances Gherke (1920-)



Frances Gherke (right) with Marjorie Cotham

Frances Dorothea Aldridge was born at Wallsea, England and came to Queensland with her parents to live in Mt. Morgan. She studied at the Rockhampton Technical College 1940-41 and then at the Central Technical College, Brisbane. She was employed in the Department of the Interior, tracing and drawing up plans and from about 1945 to 1947 was a student of pottery and china painting at Horsham House. Harvey considered she had the potential for sculpture and transferred her to the modelling classes. She married in the latter year and in October, 1948 the couple departed to live in Mt Isa where she executed a plaque of St. Cecilia in 1948 and completed busts of her two daughters. By the following year they were residing in Mt. Morgan where Gherke hand painted a vase and shortly thereafter in Toowoomba where she made several small vases which were fired by a Ted North. She produced hand painted tiles until about 1955 which were fired by Fanny Harvey in Brisbane.

She taught art and crafts at local schools and colleges including Fairholm and the Toowoomba Boys Grammar etc. for a period of thirty years. From 1960 to 1982 gave evening art classes at Adult Education. She became involved with painting at this time and exhibited with the Toowoomba Art Society and the Royal Queensland Art Society. She took up wood carving with Colin Blumson in 1983.



1946

1954

§ Mrs H. E. Gibb

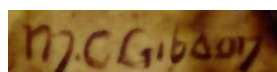
Gibb exhibited a vase in inlay work (No. 7326) in the 1927 Royal National Association exhibition

§ Mrs J. S. Gibson 'Lisowen', Clarence Road, Indooroopilly

As women at this time were frequently known their husband's name his initials are probably the 'JC' noted as the signature on a slab built ash-tray dated 1937. (Hurnall Summer, 2001, 176). Mrs Gibson later exhibited a group of work at the Royal National Association Annual exhibition in 1939:

- No. 474 Modelled ornament
- No. 489 Scraffito decoration 1st prize
- No. 495 Slip decoration
- No. 500 Slab building
- No. 508 Painted decoration
- No. 514 Related vessels

Gibson also produced a large scale double scraffito vase (26 x 14cm diam.) which is undated.

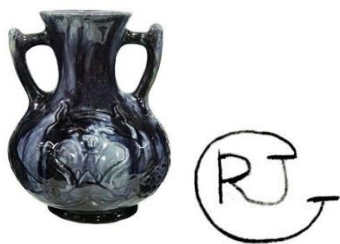


§ **Mary Catherine Gibson** (1886-1971)



Mary Catherine Robinson was the eldest child of the four daughters and five sons born to Henry Walton Robinson and his wife Ester née Adams in Brisbane. She married John Stanley Gibson in 1914 who joined the AIF two years later. It appeared that there were no children from the union. We know nothing further of her life except that she became a student of Harvey's in the late 1930s and fondly remembered by a great-niece as being 'terribly bright'. The vase illustrated is a substantial 30cm high. She also produced a well carved triple-gourd lamp base amongst other items.

§ **R. J. Gilbert**^[TR17]



This Harvey School potter (who was also a woodcarver) was purported to have lived in Toowong and one of the few male potters. His signature was noted on this long necked vase exercise (No, 7) dated 1929. It is 17.5cm (Lancaster's Auction Nov. 2020, lot 434).

§ **Ethel Amy Gill** (1889-1971) 7 Cromwell Street, Woolloowin



Ethel Amy Gill born at Boonah to James Fitzelle Gill and his wife Amy née Nicholson and educated at Ipswich where her both her parents were teachers. (They were married in 1885), Although her pottery pieces are dated in the mid 1920s when classes were being given at the Ipswich Technical College it is presumed that she studied with Harvey at the Central Technical College. Her sister Florence May (1891-1979) studied wood carving with Harvey at the same time and produced some large-scale pieces. Her elder sister Edith Mable (1887-1966) may also have studied pottery.

Her earliest identified work, an inlaid exercise, bears the date 1926, a dragon handled jug dates to 1927 and blue glazed box and covered cheese-dish with mouse were made in 1931. The latest work so far identified, a low bowl modelled with fruit (Private collection, Brisbane, was made in 1933 indicating at least eight years pottery production. The impressive jug illustrated was made for her own use and is dated 1932. It is the only work so far identified by her signature and not a monogram.

§ **Estelle Gill** (1888-1969) Martha & Charlotte Streets, Paddington; Kidson Street, Clayfield

Hermione Estelle Pye was born in Sydney, the second child of two sons and daughters born the architect Lieutenant-Colonel Thomas Pye (1861-1930) and his wife Emily Ruth née Ivy. Pye trained as an architect in England, arrived in Sydney in 1882 and was employed by the Queensland Government Works Department from 1884 eventually becoming Deputy Government Architect 1906-21. Estelle was educated at Toorak College, Melbourne which was conducted by her aunts the Misses Pye while her sister Juanita was one of Queensland first women architects. Estelle married Charles Patrick Lennon and had two daughters but his following his death from bronchitis in 1919 she married Sydney George Gill in 1923 (he died from injuries sustained during World War One in 1958). It was at this time that she studied with L.J. Harvey at the Central Technical College and as Estelle Gill that she was noted as a specialist in underglaze designs.



Gill exhibited pottery with underglaze painting at the Arts and Crafts Society of Queensland 1924-1935, batik in 1926 and also produced some brass and pewter work, Her pottery exhibit received special comment in 1929: 'a basket decorated with gum nuts and leaves', 'a life like bas-relief portrait, and novel three cornered jug.' In November, 1932 she returned to Brisbane from an 8 month trip to England. Newspaper reports stated she studied with the London Central College of Art for several weeks before it closed for the summer vacation and also at the Wimbledon Art School. At this time she also visited the potteries at Stoke-on-Trent and Poole. She returned from her trip the day before the annual exhibition of the Arts and Crafts Society of Queensland so her 'futuristic' designs were included in that year's exhibition. One reviewer considered her 'Bowls and jugs finished with new matt glazes [were] pleasing in their simplicity.' She, like so many of Harvey's students, exhibited pottery at the Royal National Agricultural and Industrial Association in the years 1924-1930:

1924	No. 6923 Modelled ornament	2nd prize
	No. 6939 Pottery pendant	2nd prize
1925	No. 6846 Original bowl	
	No. 6864 Incised decoration	3rd prize
	No. 6874 Slab building	2nd prize
	No. 6881 Pottery pendant	
1926	No. 6708 Inlaid vase	
	No. 6714 Modelled ornament	2nd prize
	No. 6731 Slip decoration	
	No. 6741 Pottery pendant	2nd prize
1927	No. 7326 Inlaid vase	
	No. 7340 Slip decoration	
	No. 7349 Pottery pendant	
1928	No. 6518 Inlay in biscuit	2nd prize
	No. 6522 Modelled ornament	
	No. 6532 Incised decoration	2nd prize
	No. 6549 Group of related vessels	
1929	No. 649 Incised decoration	
	No. 663 Painted decoration	
	No. 667 Group of related vessels	2nd prize

(A review noted the potter '... secures first place for a very finely decorated incised vase and is highly commended for a jug with an unusual design, featuring an open dragon mouth as a spout.')

1930	No. 572 Inlay in biscuit	
	No. 575 Inlaid vase	
	No. 587 Incised decoration, biscuit	
	No. 596 Slip decoration	2nd prize
	No. 609 Painted decoration	H/comm.

Her display of pottery at the Society of Arts and Crafts of New South Wales in 1926 included a cup and saucer with a waratah motif which was considered as high quality as that of Vi Eyre, Ernest Findlay and Harry Lindeman. Subsequently she exhibited with the Society in 1928-1929, 1931 and 1933-1935:

1928	No. 65 Bowl	3/ 3/-
	No. 66 Modelled vase	3/ 3/-
	No. 67 Modelled vase	2/ 2/-
	No. 68 Bowl on stand	2/ 5/-
	No. 69 Tobacco jar	1/10/-
	No. 70 Jug	1/10/-
	No. 72 Jug	2/10/-
	No. 73 Jug	1/10/-
	No. 74 Small jug	10/6
	No. 75 Vase	10/6
	No. 76 Vase	1/ 1/-

No. 67 Plaque
and china painting
No. 8 Plate
No. 9 Plaque[TR18]

§ **Mrs J Glasgow** 68 Sixth Avenue, Windsor

She was recorded as a student of Muriel MacDiarmid at an exhibition at her home in Milton sponsored by the Post Office Womens Auxiliary in December 1940.

§ **Mrs P. Goodall** 68 Sixth Avenue, Windsor

Exhibited at the Royal National Association in 1950:

No. 416 Any vessel or ornament	2nd prize
No. 443 Scraffito decoration	1st prize

§ **E. Goodin**

By the time this unknown student of one of Harvey's own students produced this slab-built trough in Sydney the skills demanded by Harvey in Brisbane had long since attenuated. (11.5 x 24 x 19cm)



§ **Miss J. Gordon**

Awarded second prize for a slab vessel in the juvenile pottery section of the RNA in 1950.

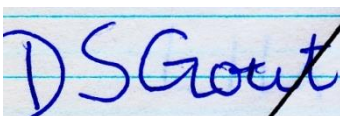
§ **A. Goss**

This signature has been noted on a lamp base pierced and carved with flowers and glazed green. It is dated 1949.



§ **Mr D. S. Gout**

The under listed signature was noted on a tobacco jar exercise with a domed lid and brown glaze dated 1936. Gout, one of Harvey's rare male students, also studied woodcarving.



§ **Peggy Gower** (1917-)

Studied pottery with Harvey at the Central Technical College in 1934.

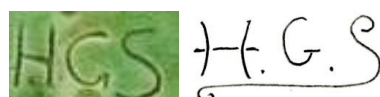
§ **Graham**

The 'Graham' who produced this two handled vase bearing this signature will probably remain unidentified. The handles are typical of the Harvey School as is the coloured gum leaf and gumnut decoration. A late production as it is dated into the 1960s.



§ Helen Graham Smith (1904-2006)

Helen Wilcox Thomas was born in Adelaide where her mother had artistic training from Will Ashton (1881-1963). She married Richard Graham Smith in 1927 and came to live in Queensland. Together with her sister, Millicent Stoyles, she was a student of Evelyn Buggy (qv) from the late 1940's into the 1950's. The attractive leaf dishes illustrated are dated 1949.



§ E. L. Granger

This potter produced a bowl modelled with grapes and glazed green, As it is dated 5/8/55 it is somewhat late for a Harvey School student but may instead have been the result of Arthur Hustwit's (q.v.) pottery classes.

§ Gwendolyn Grant (1877-1968)* 17 Kinmond Street, Nundah

Gwendolyn Muriel was born Ipswich 1877 one in the large family of Montague Henry Stanley and his wife Maud Annie Kirkpatrick née Craig. She had an art tradition in her family as her grandfather was Montague Stanley, an associate of the Royal Scottish Academy. She received her first formal instruction at Miss Clark's school and later studied painting at the Brisbane Technical College under Godfrey Rivers and Martyn Roberts c. 1900-05 and under Bernard Hall at the National Gallery School, Melbourne 1907-1911. It was at this time that she began her china painting as she exhibited in the Women's Work Exhibition of 1907 (Class 70 No. 34 Hand painted dessert service 10/10/-). When she returned to Brisbane she taught painting, drawing and china painting from a studio in the Metropolitan Buildings in Adelaide Street which she shared with Vida Lahey and which she advertised in the Queensland Art Society 1912-1913 catalogue. She held her first exhibition there (26/3-5/4/1912) and her china painting was commended. She became an associate member of the Queensland Art Society in 1905, exhibited oils and watercolours 1896-9, 1906, 1909, 1912-1916 (and subsequently) and was a member of the committee 1912-1916.

She exhibited china painted vases 'Peacocks', 'Dawn' and 'Moonlight' at the 1914 Queensland Art Society (Nos 153-5), a set of fruit plates in 1915 (No. 146) and china painting at the Arts and Crafts Society of Brisbane 1913-191.

She also exhibited original oils, a pen and ink sketch from nature and china painting in the 1912 Queensland National Agricultural and Industrial Association;

No. 64 Jug

No. 65 Jug

- No. 66 Coffee cup and saucer
- No. 67 Vase
- No. 68 Vase
- No. 69 Plate
- No. 70 Plate
- No. 71 Vase

It was probably the example of her friend Frankie Payne who was actively potting 1915-1917 which inspired Grant from c. 1917. (She married the painter William Gregory Grant (1876-1951) in 1915. Although she didn't exhibit pottery with local societies (except the Queensland Art Society in 1920) she exhibited extensively at her own exhibitions with Josephine Muntz-Adams 18-26/11/1919(?))

- | | |
|-----------------------|-------|
| No. 33 Jardiniere | 3/3/- |
| No. 34 Flower bowl | 2/2/- |
| No. 35 Jug | 1/1/- |
| No. 36 Jug | 3/3/- |
| No. 37 Vase - peacock | 4/4/- |
| No. 38 Casserole | 1/1/- |
| No. 39 Teapot | 1/1/- |
| No. 40 Vase | 10/6 |
| No. 41 Ash tray | 10/6 |
| No. 42 Ash tray | 2/2/- |
| No. 43 Porridge bowl | 10/6 |
| No. 44 Soup bowl | 10/6 |
| No. 45 Vase | 2/2/- |

at the Sheldon Gallery, Queen Street, 12 - 26/9/1922

- | | |
|------------------------|-----------|
| Fruit bowl with figure | 4/4/- |
| Blue jardinière | 5/5/- |
| Jug | 1/1/- |
| Cheese dish | 1/1/- |
| Sweet dishes | 10/6 each |

and at another of the her exhibitions at Albert House c. June, 1924. She also exhibited 17 pieces of her pottery at the Arts and Crafts Society of Victoria in 1921. This included a tea set of three pieces, two vases and two large jugs which were modelled and hand painted.

Although she did not exhibit after this time she made pottery for her own use up to the 1950's. Her pottery is quite remarkable in its crudity of execution but to suggest she was not capable of better, particularly with the example of the Harvey School so close to hand, is extraordinary. She made a deliberate aesthetic choice and took the hand built ethos of the Arts and Crafts Movement to its limits. This was her last involvement with craft.

She held fourteen solo exhibitions in her lifetime and exhibited oils and watercolours with the Royal/Queensland Art Society) 1899-1906, 1909, 1912-16, 1921-54 and 1956-8 as well as participating in other group exhibitions, Her teaching career and her criticism for the *Brisbane Courier* and *Daily Mail* in the 1920's gave her a major influence on art in Queensland.

Represented: QAGOMA Collection: *Cup & saucer*, decorated with cicadas, 1907; *Plate*, decorated with butterflies, 1915; *Cup & saucer*, decorated with peacock feathers.

§ **Muriel Gregory** (8 Feb. 1888-27 Sept. 1975) lived cnr. Sefton and Alexandra Roads, Clayfield in 1926.

Muriel Isabel was born Brisbane the youngest of three daughters and one son born to Edmund Gregory (in later years the Government Printer) and Sarah Ann née Robinson. She studied the Normal School and later at the Brisbane Girl's Grammar where her name is on the honour board for botany. She was a student of L.J. Harvey in the early 1920s and was active into the 1930s and also undertook pewter and pokerwork. She worked as a draftsman for the Department of Lands but according to the conventions of the time she had to resign when she married her husband Alfred Edwin Wakefield in 1931. Her wedding probably also terminated her craft practice although she worked at Yungbar Migrant's Hostel during the war years. She became a member of the Barjai Club, the Queensland Women's Historical Society and Brisbane Women's Club. She died at the Woolloowin Nursing Home..



Represented: Griffith University Art Collection: *Inlaid slab built vase*, 1922 (illus.)



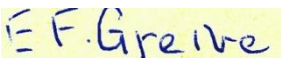
§ Harriet Greenham [TR19](1898-)

Harriet was born in Brisbane to John Parker and his wife Georgina Rae née Finlay. She was the younger sister of the prominent Queensland sculptor Harold Parker (1873–1962). She studied pottery with L.J. Harvey as indicated by a surviving sugar bowl from a tea set exercise. Her daughter Clare Shepherd also undertook some pottery.



§ E.F. Greive

An undated covered jar with cobalt glaze bears the mark of this potter. Nothing further is known.



§ Blanche Grey (1882-1964) 11 Abbott Street, Ascot.

Grey was born at Port Pirie, South Australia, raised in Tasmania and came to Brisbane where her brother worked as a solicitor. She exhibited watercolours and examples of her craft work at the Queensland Art Society in 1920 and 1921. On 9 May of the latter year she held an exhibition of painting, stenciling, leatherwork and pen painting at her studio in Hornsby's Buildings, Queen Street. She was a member of the Arts and Crafts Society of Brisbane where she exhibited a comprehensive collection of work including pokerwork, raffia work, pottery, leatherwork, barbola work, brass and pewter work, furniture etc, at exhibitions in the period 1924-1930. As she only began to exhibit pottery from 1925 she probably learned this craft from L.J. Harvey and her display at the Queensland Authors and Artists Association on 22-27 June 1925 was significant:

Vase, blue and green modelled	2/10/-
Sepia and green vase	1/ 5/-
Vase inlay	1/10/-
Punch bowl	2/ 2/-
Potpourri jar	1/ 5/-
Large pink vase	1/10/-
Powder jar	15/6
Vase green, scraffito	2/ 2/-
Large blue vase	1/10/-
Jug	1/ 5/-
Jug	1/ 5/-

In 1925 she had a studio in Collins Chambers, George Street where she the tuition she offered included stenciling, oils, water and pastels, pottery, pen painting and poker work. She held a sale of her art and craft work on 8 December 1925. Pottery was included in the range of media when she was appointed teacher of arts and crafts at the South Brisbane Polytechnic in Grey Street when it opened in 1926. In later years she taught remedial crafts to the disabled (including the sister of Billie L'Estrange's (qv.) from the house which she shared with a sister. She painted as well as producing such 'old fashioned' (by then) crafts such as satin painting.



§ **Mrs R. Grieve** (8 Feb. 1888-27 Sept. 1975) lived cnr. Sefton and Alexandra Roads, Clayfield in 1926.

Grieve was a student of both pottery and china painting student with Charles Astley in Warwick. She was awarded a prize for a decorated bowl and a cup and saucer at the Warwick Show in 1923.

§ **Daphne Griffiths** (1907-80) Herbert Street, Toowong.

Daphne Millicent Griffiths was the daughter of Thomas William Wheatley Griffiths and his wife Claribel Daphne née Waterfield. She studied pottery with Arthur Hustwit at Buranda from the late 1940's but most of her pottery is dated into the 1950s including a nicely executed cream glazed lamp base carved with leaves and berries and dated 7/52. She never exhibited her work but gave them away as gifts. She also painted..

§ **Hilda Elizabeth (Betty) Grigg (c.1880-1961)**

Hilda Elizabeth Heslop was born in Northumberland, England the daughter of John Tom Heslop Grigg and his wife Matilda née Gibson. She married a Major William Alfred Pettigrew in 1911 and the couple migrated to Queensland for William's health: unfortunately he died in Roma the following year. Subsequently she married William Gardner Grigg, who had a building firm, in 1923. She studied with L.J. Harvey from 1925-1928 and, as Mrs W Grigg contributed a display of pottery at the Kedron Horticultural Society, Brisbane in 1932. It seems she became a student of Muriel Macdiarmid in the late 1930s and produced pottery until at least 1941 but probably ceased following the death of her teacher and with the difficulty in getting her works fired during the war years.

Represented: Griffith University Art Collection: *Vase with three handles*, c.1930



§ **A. Guymer**

The maker of the inlaid slab built vase dated 1925 and illustrated above is unknown. The form of the vase is unusual as is mottled white glaze (20cm high). This mark has also been noted on a pierced sided sandwich dish, glazed brown and dated 10/12/27..

Reproduced: *Carter's Antique Guide*, 1989, *Vase*, inlaid slab built, 1925, p.505



§ Mrs W. Guymer Main Street, Woolloowin

This potter was active from the mid 1920's.. Other items such as a inlaid, slab vase similar in format to the standard exercise but of a considerably expanded scale (24.2 x 12 x 12cm) and dated 19/4/28 are signed 'W. Guymer'. The only evidence of her exhibiting her work was with the Royal National Association in the same year:

No. 6537 Scraffito decoration

No. 6550 Related vessels 2nd prize

§ Winifred Guymer (? -1953) Bellvue and Alderley Streets, Toowoomba

Winifred Meridith was the daughter of Herman Hugo Hartman Guymer and his wife Elinor Elizabeth née Davis. We know little of her although she attended classes at the Toowoomba Technical College in 1936. Although the work is undated its form is that of the honey-pot exercise (the lid is missing) but the two glaze colours quite unlike anything seen in Brisbane. (10 x 10 x 9.8 cm)

Represented: Griffith University Art Collection: *Honey pot exercise*, blue glaze c.1930c



§ Gwennie



This wall pocket is clearly a product of the Harvey School and likely the work of a student of a student because the slab section is quite irregular and the modelling not as sophisticated. The brown glaze is darker than that used at Stone's Pottery and untypically the back is unglazed revealing the pinkish clay body. These details together with the incised 'V' suggest that it was made in Victoria where the wall pocket was found. |

[ZY20]

§ Sibyl Maida Haenke (1915-)

Haenke was born in Ipswich the daughter of Martin William Haenke and his wife Laura Lydia née Taylor. She lived at 'Rockton' which is still in the family. She studied at the Ipswich Girls Grammar then at the Central Technical College, Brisbane where she probably learned china-painting as she exhibited this craft at the Royal National Association in 1934 (No. 367) She married Edward Lionel Dixon in 1936 and after the birth of her children took up an interest in pottery in the

early 1950s. She learned to throw and had a wheel installed beneath her house but gave up a decade later when her knee gave out.

§ Miss Hadland

Miss Hadland was a student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949.

No. 20 Vase

§ Miss D. Hall

Student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949: No. 87 Jug

§ Miss Enid Hall

Hall exhibited pottery at the Royal Queensland Art Society in the years 1939-42, and also a pottery horse (No 9) 1945 and two vases in 1946.

§ Wilfred M. Hall

Hall had been involved with the Arts and Crafts Society of Queensland from 1931 when she received a special prize for leatherwork by a non-member to 1941. Hall also exhibited pottery in 1939, pewter work and wood carving. She taught at the Montrose Home for Crippled Children in 1940 and the following year taught for the Red Cross at the Chelmer Hospital.

§ R. Hallam



Hallam was a china-painter who decorated Stone's Pottery blanks. It is unusually decorated with motifs of a Devi's head with poppies suggesting to context of World War Two as it is dated Jan. 1940.

§ J. Hallaran



Like many of the makers in the Harvey School this well executed double handled vase is the only evidence of the connection. It is dated 16.4.1939 and is 15 x 15.5cm (diam.) (Collection Gill and Johnson)

§ Estelle Hamilton

Nothing further is known of this potter save that her name is incised beneath the base of this attractive vase with butterfly motifs and blue glaze (18cm high)



§ Mrs M. Hando see Marjorie Close

§ Spencer Hale



The signature below was noted on a log shaped vase glazed gold and green and decorated with a gumleaf and nut motif. The masculine name and the date of 1941 would suggest it was produced at one of the Red Cross remedial classes for returned servicemen. It is also incised with 'Monllor' a word that is unfamiliar in this context.

§ C. Hancox

Unidentified potter. The signature was noted on a low, square box exercise dated 1942

§ Lorna Harding



This potter was probably the Harding mentioned as a student of the Bott Sisters in 1937. Certainly, the wall pocket illustrated, dated 1936, is almost identical to examples produced by Sarah Bott and several of her other student. A wall pocket bearing this signature dated 1938, in a private collection in Sydney, was noted in Peter Timms, *Australian studio pottery and china painting*, 1986, p.145.

§ Margaret Harding

Nothing further is known of this potter who is represented in the Australian National Gallery with a *Napkin holder*, decorated with leaves and berries and is also mentioned in Peter Timms, *Australian studio pottery and china painting*, 1986 p.144.

§ Warren Harding

Warren was the younger brother of Lorna who also studied pottery with the Bott Sisters in 1937.

§ N. S. Hardy 'Alberta Lodge', Stevens Street, Southport.

Exhibited Royal National Association 1947

No. 370 Biscuit head

No. 371 Biscuit head

§ Ruth Harkness



The signature below appeared on the first Harvey School exercise. The lid is unusually decorated with a gumnut finial and three leaves, but uneven blue glaze and the less sophisticated execution would suggest an origin in Adelaide's Mitchell School.

§ **Nelly Harries (1876-1956)*** 'Nara', Montague Road, West End; later Whynot Street, West End



Harries (right) with her sister Frances. This low bowl with the protruding animal handles is consistently found in the Harvey School in the late 1920s. This example was made by Harries in 1927.



Helena Maud Harries was born to Eustace Henry Harries and his wife Frances Eliza née Kent and was educated in Brisbane. She exhibited lace work at the Queensland National Agricultural and Industrial Association 1905, She studied woodcarving with L.J. Harvey at the Brisbane Technical College in the early years of this century receiving a first prize for wood carving (No. 1177) at the Queensland National Agricultural and Industrial Association in 1910. When World War One broke out she joined the Red Cross and, from 1917 when a Handicrafts Section was formed under Lucy Pearson, taught wood carving and other crafts. Her sister Frances Eliza (Dolly) Harries (1872-1955), who was principally interested in painting, joined her there in 1920 and both were engaged in

remedial teaching and library services at Rosemount and Ardoyne Hospitals until the end of World War Two. She received a Red Cross long service medal. From then until shortly before her death she assisted at the handicrafts workshop on Wickham Terrace.

In 1923 she took up pottery with L.J. Harvey and in 1926 she exhibited in the section for scraffito ornament in the Royal National Agricultural and Industrial Association (no. 6726). She was active until at least 1927 as the low float bowl illustrated (Collection Rod Jensen, Brisbane and 9.5 x 22 x 20cm) is so dated. She also executed poker and raffia work.

Represented: Griffith University Art Collection: *Slab vase*, with scraffito decoration 1926

Reproduced: *Carter's Antique Guide*, 1988, *Low float bowl*, 1927 p.393

[ZY21] § **Alice Harris (1878-1974)** Henzell Terrace, Greenslopes



Alice Maud Mary Harris was born in Brisbane to Reginald Shuckburgh Hurd Harris and his wife Christina née McLeod. She studied pottery with L.J. Harvey at the Central Technical College in 1937 and subsequently until at least 1939 at Horsham House.

§ **A. K. M. Harris**



Although the glazing instructions on this ashtray 'Sepia and colours' is typical of glazing instructions for Stone's Pottery the form is not a familiar Harvey School product. It suggests that the ashtray was produced in the class of one of Harvey's former students. This is the only work known by this maker.

§ **Miss D. Harris** Five Ways Store, South Toowong

Exhibited Royal National Association 1934

No. 387 Related vessels

§ **Grace (Mrs E.L.) Harris** 16 Teneriffe Drive, Teneriffe



Born Grace K. M. Herrald at Lewis in Sussex, England where her father restored antiques and paintings. She married to Edward Luis Harris c. 1910 and came to live in Brisbane in 1919. She had been a member of the British Red Cross and worked as a VAD in the early years of World War One and joined the Brisbane Branch of the Red Cross 1923 when the craft training group for returned soldiers was still active. Her interest in crafts was kindled by Alice Bott.

She was awarded a second prize for 'A quaint old-world jug decorated with Scraffito' at the Royal Agricultural Society, Toowoomba in 1935 and exhibited pottery and china painting at the Arts and Crafts Society of Queensland exhibitions 1938-1941. (Weaving, needlework and pewter were also amongst her interests.) Her pottery is described in 1938 '... a pottery lamp .a copy of old Devonshire pottery, and a copy of a water or oil bottle used in Central Europe centuries before Christ.' Which rather suggests that she had a connection with Muriel MacDiarmid (q.v.). Harris was also included in the in the 1940 exhibit at the Society of Arts and Crafts of New South Wales:

386. Hand woven bag NFS

387. Slab built pottery vase 2/12/6

She exhibited the following examples of china-painting in the Society's 1941 exhibition

Vase, Flowers

Plate, Flowers

Plate, Green, black and gold (conventional design)

Plate, Daffodil (conventional design)

Plate, Blue, green and gold (")

Plate, Green, yellow and gold (")

Small vase, underglaze

She also exhibited pottery and weaving with the Royal National Agricultural and Industrial Association 1934, 1936 and 1939:

1934	No. 377 Scraffito decoration	2nd prize
	No. 380 Slip decoration	2nd prize
	No. 388 Group of related vessels	
1936	No. 353 Incised decoration	
	No. 357 Scraffito decoration	
1939	No. 475 Modelled ornament	
	No. 485 Incised decoration	
	No. 501 Slab building	

and pottery with the Royal Queensland Art Society in 1940.

She was Honorary Secretary of the Society 1938-1940 and President 1941-1942 when the Society disbanded for the War Effort and became a member of the Red Cross General Committee. After acting on the Rehabilitation Committee in a voluntary capacity she became a full time staff member in 1944 and was shortly appointed Director of the Red Cross Handicrafts Section. She resigned from this position in January 1950 to travel overseas and on her return rejoined the committee becoming Hon. Director of the Handicrafts 1952-54 and judged the Craft sections in the 1954 RNA. She also acted as convenor of the Art Coterie of the Brisbane Women's Club 1946-48 and judged in country shows.

Represented: Griffith University Art Collection: *Plate*, painted with daisies, c.1940

Reproduced: *With Heart & Hand*, 2018, *Vase*, with three spouts and green glaze, 1938, p. 216^[ZY22]

§ L Harris



This onion shaped vase by Harris is one of the earliest examples made by Harvey's students. (Harvey's own example is dated 1917) 22cm high. Nothing further is known of the maker.

Reproduced:

'L.J. Harvey & his School' 1983, p.36 Elvin Harvey Collection; Graham Lancaster Auctions, 'Australiana & Pottery' 29 November 2020, Lot 501

§ Ruth Harrison

Ruth Harrison reputedly studied with L.J. Harvey in the early 1930s and taught from her home in Ashfield, Sydney. Hester Skepper (qv) was a student.

§ Thea Harrison



Harrison attended Harvey's night pottery classes at the CTC for a brief period during 1926.

§ B. Harriss



This signature has been noted on the small square sepia glazed ashtray with applied gum nuts (illustrated above) and a bulging slab built vase glazed mulberry and yellow. Both were undated but the glaze of the latter suggests a date in the 1920's.

§ L. Harriss



Nothing is known of this student of L.J. Harvey who was active in the late 1920's. The onion shaped vase noted below was included in the L.J. Harvey & his School exhibition and the small waisted vase with a brown, sepia and green glaze illustrated is dated 18.12.27.

Reproduced: L.J. Harvey & his School, *Onion shaped vase*, 1924, p.36

Clock cases are amongst the most unusual items produced by students of the Harvey School. This example (13 x 17 x 10cm) was made in 1938 and has an especially appealing combination of glaze colours. Collection: Rod Jensen, Brisbane



Charlotte Dorothy Gordon was born to Alexander Gordon Harvey and his wife Jane Charlotte née James and raised in Brisbane. She married Stanley Leonard Roy Harvey in 1915 and her only child Vera Dorothy was born the following year. She was an occupational therapist.

Dorothy Harvey probably began her studies with L.J. Harvey by 1935 as her Figure 8 sandwich dish is dated 1936. She exhibited chip carving and pottery as a past student at the Central Technical College's Sixth Annual Exhibition of Work by Art Students in 1937. She exhibited pottery at the Arts and Crafts Society of Queensland 1939-40, where in the latter year a reviewer considered her 'Pottery dressing table set in sepia and colours one of the most attractive pottery exhibits. A clock and candle stick are included in the set.' She also included in the Queensland contingent to the Society of Arts and Crafts of New South Wales annual exhibition in 1940 (No. 396 Brown vase £3/ 3/-) and at the annual exhibitions of the Royal National Agricultural and Industrial Association 1938-39:

- | | | |
|------|----------------------------------|-----------|
| 1938 | No. 448 Original bowl | H/comm. |
| | No. 470 Painted decoration | |
| | No. 452 Modelled ornament | 1st prize |
| | No. 463a Slab building | 2nd prize |
| | No. 473 Group of related vessels | H/comm. |
| 1939 | No. 467 Original bowl | |
| | No. 486 Incised decoration | |

She was Honorary Secretary of the Royal Queensland Art Society in 1944 (Council Member 1945-46) and exhibited a collection of pottery and china painting in 1941, a head study in 1942 (No. 209), an electric light stand in 1943, a group of pottery in 1944 (No. 252) and the under listed pottery in 1945:

1. Feeding plate NFS
2. Vase NFS
3. Dressing table set NFS

In the 1948 Royal Queensland Art Society Red Cross exhibition she included two items of pottery and a head in bas-relief. She also exhibited with the Combined Art Committee Shows during the war years:

- 1st Exhibition 1941: *Hand built vase* and *Hand built scraffito box*.
- 2nd Exhibition 1941: *Ginger jar* and *Float bowl*
- 3rd Exhibition 1941: *Float bowl*.
- 4th Exhibition 1942: *Wall pocket* and *Dressing table set*
- 5th Exhibition 1942: Dressing table set (4 pieces) £3/3/- and *Wall pocket*
- 6th Exhibition 1943: Clock £2/2/-
- 7th Exhibition 1943: *Fruit bowl* £1/1/-

Harvey was also an accomplished woodcarver in the Harvey manner as a fine spinning chair, chest and small mirror in a private collection demonstrate. During the early 1950's she was Secretary of the Queensland Division of the Arts Council of Australia. She died 1 November 1966.

A slab built vase dated 1944 was included in the 'L.J. Harvey & his School' exhibition.

Represented: QAGOMA: *Slab vase*, with ochre glaze 1944

Reproduced: *Carter's Price Guide* 2001, *Plaque: Professor Lanteri* c. 1935, p.101. *With Heart & Hand*, 2018, *Mug*, with frog and gold glaze, 1937, p. 252

§ Mrs Harvey Gray's Road, Hill End

Harvey was a student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949

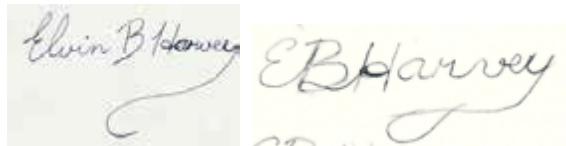
- No. 89 Bowl
- No. 90 Vase

§ Elsie Harvey (1898-1986) Gray's Road, Hill End



Violet Elsie Alice Harvey, the eldest child of L.J. Harvey, was born and educated in Brisbane. She was a capable embroiderer and lace maker but she may also have tried her hand at pottery on occasions which, in the environment of 'Milo', would be hardly surprising. When she worked in the office of Isles Love, a firm of auctioneers, she was given the nickname of 'Elkie'. 'To Valerie From Elkie 1920' is inscribed beneath a nicely made sepia glazed pot (14 cm high). She later married Victor Noble in 1928.

§ Mr Elvin Harvey (1913-2008) 'Milo', Gray Road, Hill End



L.J. Harvey's youngest son Elvin was born and educated in Brisbane. After studying for three years (1929-1931) at the Central Technical College under Martyn Roberts and his father he obtained a teaching diploma. Elvin exhibited wood carving and modelling with the Royal National Agricultural and Industrial Association 1930-1936 and as he had began the study pottery with his father from 1934 exhibited 1935-1936:

1935	No. 370 Modelled ornament	2nd prize
	No. 392 Pottery any variety	1st prize
1936	No. 268 Original modelling	1st prize
	No. 346 Inlay in biscuit	
	No. 360 Slip decoration	2nd prize

He exhibited a carved child's head (No 225) and a group of pottery in the 1939 Royal Queensland Art Society and an item of wood carving (No. 117) and a bronze bust (No. 118) in the past student section of the 1937 annual Central Technical College exhibition. His pottery generally dates within the period 1934-1939 although one jug with a prominent spout was made under his father's instruction in 1926.

In the early years of the 1930's he worked as a journeyman carver and later in 1934, together with his brother George, founded the firm of Harvey Bros., manufacturers of fine quality carved furniture. The firm has gained a substantial reputation for their traditional styled furniture and made the furniture for the restored Queensland Parliament House and the Queensland Government's wedding gift to the Prince and Princess of Wales in 1981. Elvin taught carving and modelling at the Central Technical College (for two and a half days and two nights per week) 1946-1967 and for two nights per week 1967-1977. Five examples of his pottery were among the eleven items included in the 'L.J. Harvey & his School' exhibition.

Reproduced: *L.J. Harvey & his School*, 1983, *Potpourri jar* (Exercise 4), 1934, p.33. *Long necked vase* (Exercise 8), 1935, p.35.



L.J. Harvey Parrot on stump 1926 (23 x 12 x 10cm) Harvey Family collection, Brisbane
Double-sided face jug. 1937 Young's Auctions, Melbourne, The Richard Berry Collection, 30/03/200, Lot 576.
L.J. Harvey Butterfly paperweight 1920 4 x 11 x 8cm

Ormond Road, Wantage, Oxfordshire looking from the family foundry towards Harvey's birthplace (marked with +).

L.J. Harvey was born at Wantage (Berkshire, England) the younger son of Enos James Harvey (c. 1845- 1923) and Eliza Jarvis. The family migrated to Brisbane with another two siblings including his eldest brother William Enos (1869-1930). Further children were born in Brisbane: Arthur Charles 1876; Violet Eunice Mary 1878; Rothcoe Thomas 1883; Alfred George 1884-1902; Olive Beatrice 1887 and Joseph Ernest 1889-1890. After working in the engineering and foundry industry for some years Enos established his own business in 1891 and when his eldest son, William Enos, enter into partnership in 1895 the firm became Harvey and Son.

Harvey attended the Kangaroo Point School before taking up a position as a message boy with the Queensland Post and Telegraphic Department. Between 1885 and 1890 Harvey learned from English wood-carvers Edward Madley (whose workshop was in Elizabeth Street) and Cuthbert Vickers (whose workshop was in Wickham Street, Fortitude Valley). Harold Parker also received instruction from Vickers and like, Harvey, attended the Brisbane Technical College and trained under JA Clarke and Godfrey Rivers. Harvey opened a wood and stone cutting business in North Quay in 1892, transferring premises to 70 George Street (Opposite the Government Printing office) in 1896 and then to 111 George Street, until he took up full-time teaching at the newly designated Central Technical College in 1916. He began classes in pottery as a new discipline at the College and continued classes until he retired at the end of 1937. Pottery is the focus of this biography.

He married Fanny Ellen Keal (1875-1968) in 1898 and three of their children are seen in the accompanying photograph: Elsie (b.1898) Thelma (1902) and George (1903). They are wearing costumes designed by Godfrey Rivers and made by Harvey for the pageant to commemorate the coronation of King George V on 22 June 1911.



Harvey's 'Jackie tobacco' is shown in the 1931 display of the Arts and Crafts Society annual exhibition. The Water vessel top right is by Muriel MacDiarmid and the vase bottom right by Daisy Nosworthy



Harvey did not teach wheel throwing as he felt that it would be too demanding of his students even if he could throw himself as evidenced by this small footed bowl (7 x 12.4 cm diam.) he made in 1922. Harvey preferred hand building. Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Glenn R. Cooke, 2012

Harvey presented this group to the family church, St Mary's Anglican Church, Kangaroo Point. The bowl on the left is dated 1923 and celebrates the 50th anniversary of the completion of the church. is the earliest example of Harvey's use of the gum leaf motif so far located while the pair of vases were given in 1933.



This small jug of 1919 seems to be the earliest manifestation of the overlapping scale motif which became a distinguishing feature of the Harvey School. (Courtesy Graham Lancaster Auction April 2013, lot 291)



Harvey occasionally used underglaze decoration as in this Nymph vase of 1940 which was shown in L.J. Harvey & His School in 1983. (Courtesy Graham Lancaster Auction, April 2009). He also tried his hand at china painting such as this pleasing mug in 1926 (8 x 9 x 7.5cm Collection Bob and Margaret Farley, Brisbane)

No. 39 Mask	1/11/6
No. 40 Baby faun	5/5/-
No. 41 Earth and its elements	3/3/- Glazed figures
No. 42 Young mother	1/11/6
No. 43 Evangeline	2/2/-
No. 44 Nude	1/11/6
No. 45 Madonna	1/1/-
No. 46 Bronzed figure	1/11/6
No. 47 Bronzed head	NFS

and collections of pottery from 1942-48. He also exhibited the following

1945 No. 104 Head of a girl (glazed) 21/-/-

1947 No. 87 Salt glaze bronzed head 10/10/-

Collections of his pottery exhibited posthumously by his family to in 1949 and 1951.

L.J. Harvey exhibited wood carving and sculpture at the annual exhibitions of the Queensland Art Society 1907-1941 and pottery with a group of his students for the first time 1917. Subsequently he exhibited in 1919 and 1920 and collections of pottery in 1925-41 together with the following sculptural ceramic works:

1931	Glazed baby head (two clays)	£3/ 3/-
	Glazed head study	£5/ 5/-
1933	No. 145 China head 'Fawn'	£6/ 6/-
	No. 146 China head study	£4/ 4/-
1938	Salt glazed head	£7/ 7/-
1943	Vase, fish design	£4/14/6

During this period, it has not proved possible to locate a mention of his pottery in the reviews of these exhibitions. His sculpture featured in exhibitions at the Royal Art Society of New South Wales in 1927 and 1937, the Royal British Colonial Society of Artists, Royal Institute Galleries, London, 1937 and Australian Academy of Art in 1938: 203. John (baby head in clay, salt glaze) 10gns and 1939: 1959. Baby (pottery, salt glaze) .

He also exhibited with the Arts and Crafts Society in the 1940 Society of Arts and Crafts of New South Wales annual exhibition:

390.	Pottery vase, butterflies	1/1/-
391.	Salt glazed head	5/ 5/-
392.	Carved panel, child's head	3/ 3/-
393.	Brown vase	



Harvey
Ware

Apart from these group exhibitions, he also contributed the Combined Arts Committee exhibition at the Queensland National Art Gallery in 1944 and a collection of pottery to the 'Christmas Gift' at Finney's Art Gallery 2-9/11/1948.

Harvey introduced examples of his pottery to the Sydney public in April 1922, when Queenslander Basil Burdett opened his New Art Salon, [76][CM23] Pitt Street. The following month the Telegraph reported that '... the students who are instructed by Mr L.J. Harvey have the advantage of getting near Brisbane clays in natural colours, from which they are able to get rich effects of tone. In some of these there is a variety of colours and, when they are baked and glazed, they have the effect of coloured marble or the texture of agate.' Three of his mixed clay small vases are in the foreground of the photograph were

identified as 'Harvian Ware' and so marked but it is now rarely found. Carvings, bas-reliefs and pottery were also available at Exton's Art Gallery, Queen Street around that time.

Harvey himself had an inkling of the status of his pottery classes within an Australian context as he offered the Board of Trustees of the Art Gallery of New South Wales a selection of the work of him and his students in 1923. The offer, unfortunately, was not accepted and it was not until ...that[CM24] he presented a group of his small miniature pieces to the Museum of Applied Arts and Sciences, Sydney. Even more unfortunately it was not until 1938 that the QAGOMA accepted a small double scraffito vase (together with a bronze bust of his daughter Elsie) which was presented by friends and students of the potter to commemorate his retirement for the Central Technical College at the end of the previous year.

ART. L. J. Harvey, applied art school of pottery, modelling, carving, &c., second floor, Horsham House, Adelaide Street, near Wharf Street; term commences Tues., 1st Feb.; be in attendance, phone B9734, from 24th Jan.

He immediately established a school under his own name as 'L.J. Harvey Applied Art/ School of Pottery, Modelling, Carving etc' from 1 February 1938 at Horsham House, 331 Adelaide Street and continued to teach a wide range of craft subjects. During the latter years Harvey had given up carving because of the damage caused to his hands but continued to model and produce pottery, took up painting and printmaking, and produced extensive quantities of leather work. L.J.H Died at Lyceum Club 19 July 1949 attending a meeting of the RQAS. His son Elvin took charge of the classes and this advertisement in the Telegraph on 30 July.

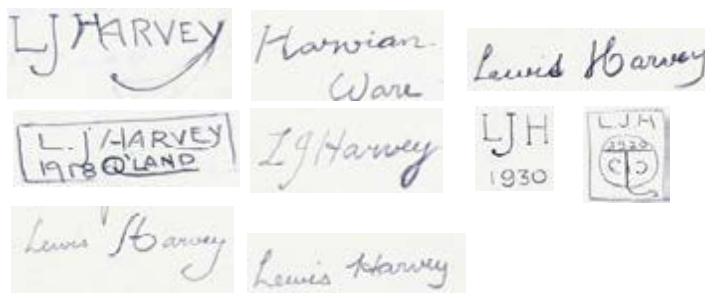
CLASSES. SCHOOLS, &c.

ART Classes of the late L. J. Harvey will continue as usual at the Studio, Horsham House, Adelaide St., Tuesday, Wednesday, Thursday, also Wednesday & Friday nights; applications for enrolment will be received at the Studio.

It was carried on by his son, Elvin, and some of his former students until the lease of the premises expired in 1950.

Represented: QAGOMA Collection: Honey pot exercise, (lid missing), 1921; Small bowl, three feet with green glaze, 1920; Kookaburra vase, brown glaze, 1927; Small vase, double scraffito, 1928; Small covered vase, fish, 1942. An extensive collection was donated to the Queensland Art Gallery by Harvey's Twin Grandsons the Reverends David and Bruce Noble, Houston, Texas, in memory of their mother Elsie Harvey Noble through the Queensland Art Gallery Foundation 2008. Queensland UAM: Large spherical covered jar c.1932. Museum of Applied Arts & Sciences: Collection of miniature vases; Box with imp, 1925. Queensland University of Technology: Landscape brooch (setting by Loma Lautour); Lidded jar; Vase, floral motif, Ballarat Fine Art Gallery: Vase, with satyr cobalt glaze, c. 1925.

Reproduced: Australian Studio Pottery, 1986, Miniature vase (above) p.10. Two small vases, slip cast 1930, p.58 Australian Collector's Annual, 1984, Fruit bowl, pierced 1928, p.96. Small vase, Chinese fish motif 1921 p.99. Jug, Milo House cartouche 1925, p.99. Carter's Antique Guide, 1985, 1936. Carter's Antique Guide, 1989, Two small vases c. 1920 p.504. Carter's Antique Guide, 1990, Vase, Tree stump shape c. 1936 p.187. Carter's Price Guide, 2000 Sculptured head: Ophelia, c 1931 p.58. Carter's Price Guide, 2001, Plaque: Evangeline, c. 1917, p.101. Australian Art Pottery, 2006, Vase: Fox and Grapes, 1933, p. 178. Vase, carved butterflies, 1941, p. 179. Vase, spider motif, 1939, p.179. Bust on stand, metallic glaze, c. 1930, p.179. Collection of miniatures, p.180. Box with imp, 1925, p.180. Kookaburra on stump, c. 1925, p.181. Vase, with satyr cobalt glaze, c. 1925, p. 181.



§ M. Harvey



Nothing further is known of this potter who produced a teapot from the tea set exercise (No. 6) in 1946 which bears the following mark. (22 x 11 x 13cm.) The M and the H are also incorporated into the carved design on either side of the pieces.

It suggests that it was fired in an independent kiln, as the speckling indicates that the cobalt applied glaze hadn't matured, and the matching sugar bowl has a different glaze. (Photo: Graham Lancaster Auction, Nov. 2013, p. 270)

§ Harvian Ware see L.J. Harvey

§ Jeanetta Haussman (1883-1973) 28 Water Street, South Brisbane



Hausmann was the second eldest in a family of six girls and one boy. Their father was a customs officer and they lived in Beenleigh and Bundaberg before settling in Brisbane where Jeanetta was educated at the Brisbane Girls Grammar School. She worked as a clerk in the Education Department and was a long time parishioner of St. Andrews. She began pottery with L.J. Harvey from 1923, as her early exercises are so dated, and exhibited in the Royal National Agricultural and Industrial Association:

- | | | | |
|------|----------|-------------------|-----------|
| 1925 | No. 6856 | Modelled ornament | |
| 1926 | No. 6709 | Inlay vase | 2nd prize |
| | No. 6734 | Slab building | 1st prize |

She was a good potter who also produced leatherwork and paintings.

Represented: Brisbane Civic Collection, Museum of Brisbane: Slab built exercise, 1923

§ Miss P. Hawker

Student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949.

15. Liqueur set
16. Fluted vase
17. Fluted lamp base.

§ Essie Hayes (1881-1960) 34 Hewitt Street, Wilston



The boat vase is illustrated with Lovelock's Dragon bowl in a contemporary newspaper on p.33) Courtesy Graham Lancaster Auction, Nov. 2011, lot 428

Esther (Essie) Malmvenia Degn was born in Brisbane the daughter of Danish sea captain, Cornelius Degn and his wife Amelia née Malstrom. Her siblings were Aurora and Alfred Cornelius. Nothing is known of her early years but she had some art training and produced flower paintings typical of the period as well as landscapes inspired by postcards (notably one after W.C. Pigenit). She married accountant Frederick Hayes in 1911 and had two sons. The eldest Wilfred died at an early age and John (born 1918) became a teacher and helped support his mother after his father's early death in 1928. When John took over his wife's parent's cattle property in Warwick, Hayes returned to live in Brisbane. She was probably already quite deaf when she began to study pottery with L.J. Harvey. She entered her only work in the category for incised ornament (No. 373) in the 1934 Royal National Association Exhibition.

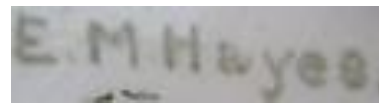
Her signature was noted on a four handled vase with an attractive running glaze of pink, blue and green which is dated 1935 and is consistent with the brighter colours used during the 1930s. The attractive butterfly wall-pocket in a private collection is dated 1937 while the gondola-shaped low vase with the pink and green glaze, illustrated above and dated 1938 is the latest identified.



1935



1937



1944

When L.J. Harvey established his craft classes at Horsham House she then transferred her interest to china painting when her earlier interest in painting came to the fore and she was active in this craft until at least 1944. (Family collection, Brisbane)

Reproduced: Carter's Antique Guide, 1987, Four handled vase, red and blue glaze 1935, p.30

§ Freda Hein (1896-1971) 34 Hewitt Street, Wilston



Slab vase, 1936
(GUAC 14 x 9.5 x 9.7 cm)
and Slab vase with acorns,
1937 (Private collection,
Brisbane)



Freda Hein was born in Oslo, Norway one of three girls and two boys born to Harald Oscar Hein and Christiane Nikoline Matthea née Sorlle (plus two girls from an earlier marriage), The family came to Australia when she was three years old. Her father had studied agriculture in Norway but as they arrived in Harrisville in the Brisbane hinterland in the middle of a severe drought where his experience was of little value so they shortly came back to Brisbane. Freda studied at the East Brisbane State School, the Dunellan School and the Brisbane Girl's Grammar.

She trained as a teacher and taught at the Normal School, at Fortitude Valley and several other schools before she went to England 1930-1931 on a teaching exchange program. She studied with L.J. Harvey from c.1935 and exhibited carving and leatherwork, together with pottery at the Royal National Agricultural and Industrial Association 1937- 1940;

1937	No. 404 Original bowl	1st prize
	No. 406 Inlay in biscuit	1st prize
	No. 407 Modelled ornament	1st prize
	No. 411 Incised decoration	1st prize
	No. 413 Slip decoration	1st prize
	No. 421 Group of related vessels	1st prize
	No. 423 Pottery any variety	1st prize
	No. 424 Pottery any variety	
1938	No. 451 Inlay in biscuit	1st prize
	No. 455 Incised decoration	1st prize
	No. 456 Scraffito decoration	H/comm.
	No. 459 Slip decoration	2nd prize
1939	No. 469 Inlay in biscuit	1st prize
	No. 487 Incised decoration	1st prize
	No. 516 Group of related vessels	1st prize
1940	No. 451 Inlay in biscuit	2nd prize
	No. 452 Inlay in biscuit	1st prize
	No. 463 Incised decoration	1st prize
	No. 468 Slip decoration	1st prize
	No. 472 Slab building	H/comm.
	No. 478 Any other variety	1st prize

She also exhibited a group of pottery at the Royal Queensland Art Society 1937 and in 1938 a wall pocket and lamp base in pottery as well as a leather telephone cover. She exhibited chip carving and pottery as a past student at the Sixth Annual Exhibition of Work by the Art Students of the Central Technical College in November, 1937.

She was head mistress of the Rockhampton Central State Girls School from 1938 and while there exhibited with the Rockhampton Agricultural Society receiving 1st and 2nd prize for leatherwork in 1938, 1st prizes for chip carving and

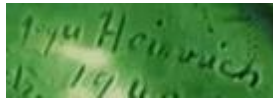
embossed leather work and prizes for seven pottery exhibits (very similar in description to the pottery categories in Brisbane) in 1939. She produced pottery until at least 1943. She was head mistress at the Buranda Girls and Infants School 1951-1961 when she retired. She died in Brisbane.

Five examples of her pottery were included in the 'L.J. Harvey & his School' exhibition.

Represented: Griffith University Art Collection: Slab vase, green glaze, 1936; Fish shaped dish, maroon glaze, 1936;

Reproduced: L.J. Harvey & his School, 1983 Acorn vase, incised decoration, 1938, p.19 Double walled vase, with bronze finish 1937, p.38; Wall pocket, owl shaped 1936, p.22

§ **Joyce Heinrich** (1881-1960) 34 Hewitt Street, Wilston



Like many women who were involved in making pottery in Brisbane this tray with a rusticated edge and gum-leaf decoration is the only work so far identified. It is dated Oct. 1940 and further incised with 'BRISBANE' and 'Q'.

§ **M.G. Helmsing** (1896-1971) 34 Hewitt Street, Wilston



M G HELMSING

Nothing else is known of this potter whose signature below appears on a square slab-built planter moulded with iris and glazed brown with blue and green. It is dated 2/9/36. Doris Pashen and Essie Hayes produced similar pieces.

§ **Nancy Hemming** (1913-85) 83 Lang Parade, Auchenflower



N.H.

Nancy Hemming was born in 1913 the daughter of Charles Harrison Hemming and his wife Elsie née Mayo. She studied music and dance with Thelma Robertson's Studio. Hemming was a proficient student of L.J. Harvey at Horsham House c. 1944-46 although her pieces are not usually dated. She featured in an article in the Courier Mail 'CITY GIRL FINDS: BEAUTY IN CLAY' in 1946 in which it is reported that she had made 40 pieces of pottery in the two years that she had been studying with L.J. Harvey including a huge green butterfly wall vase, a cream sandwich tray decorated with gum nuts and flowers, a deep blue potpourri jar, an unusual squarish jug, and two lamp bases, one in green decorated with brown owls which appear typical of the pieces produced by Harvey's students. Her work was fired by Gwyneth Hustwit and Evelyn Buggy after Stone's Pottery virtually closed down during the years of World War Two. She became Mrs. Grieve in 1951.

§ **A.A. Herbert**

Student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949 No. 49 Vase
No. 50 Ashtray

§ **Mrs Herd**

Student of Arthur Hustwit who exhibited in the first exhibition of the Caernarvon Ceramic College in 1949 No's. 4 & 5 Vases

§ **Mrs Higgins**

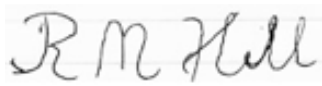
Student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949 No. 58 Liqueur set

§ **Mrs Hill**

Student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949.

No. 36 Lamp base No. 37 Whisky barrel

§ R. M. Hill



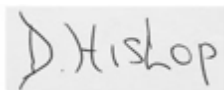
Only one work of this potter has been discovered, a slab built trough glazed a mottled cobalt and decorated with bunches of gum nuts in brown and leaves in green. Curiously, it is dated 5.2.95. The colourings are consistent with those used at the Campbell's Pottery, Albion and may be considered a workman's piece or by an unknown practitioner expressing a very early interest in art pottery.

§ Brigid Hirschfeld (1919-72)*

Brigid Veronica was born in Ireland to Patrick Cooney and his wife Ann née O'Dea, She undertook nursing training at a London hospital before migrating to Sydney where she married Dr Konrad Hirschfeld in 1939 and shortly thereafter moving to Brisbane. She became a student of Harvey at Horsham House with Lucy Spence during the


late 1940's. She later took up wood carving with Elvin Harvey at the Central Technical College and exhibited this craft and tapestry with the Royal Queensland Art Society 1953-1956. She also served on the Society's council 1954-1956.

§ D. Hislop



The signature below was noted on a rose bowl with a triform handle, incised with rose motif and glazed brown. It was unusual in that it had a waved edge but quite typical of the forms used during the 1920's even though it was undated. If so it would appear this potter had a significant output as the waisted vase illustrated, carved with flower motifs and glazed brown and yellow, is dated 19.7.41. As it is a modest work perhaps it is the work of a student of a student.

§ Phyllis D. Hobbs (c 1904) 23 Stanley Terrace, East Brisbane.



Hobbs studied with L.J. Harvey while she was undergoing teaching training in 1927. Her father was a builder who built many of the oiled-timber houses in that suburb including her own family home. This cheese dish dated 1929 is a competent work and demonstrates the use of the bright pink glaze that became more popular in the 1930s. Financial difficulties during the Depression forced the family to move, possibly to Melbourne.

§ Gladys Hobday (1891-1938)



Gladys Henrietta Dudley Hobday was born in Brisbane the second daughter of James Mayall Hobday, an artist, and his wife Henrietta Isabella née Arrall. Both her Sister Augusta, and brother Percy Stanhope, were well known artists in Brisbane.

She was educated at the Brisbane Girl's Grammar. It also appears she produced some pottery after she married Charles Arthur Powell in 1914 and before she began to exhibit at the Queensland Art Society. She exhibited pen and ink drawings during the 1920's and monotypes in the 1930's. She apparently conducted a private art gallery for three years and was an energetic worker for the Queensland Art Fund and also helped secure the Darnell Fund for Queensland. She acted as Honorary Secretary for the Royal Queensland Art Society 1932-1935 before ill health forced her to retire from the position. Gladys and L.J. Harvey were awarded Honorary Life Membership on 3 March, 1937 but she died the following year.

§ I. Hoffman



The maker of this modest covered box (5 x 10 x 10cm) is unknown. However, the carved floral and foliate decoration of the lid is unusual in the Harvey School and suggest that it was made under instruction from one of the student teachers in Brisbane . . . possibly the Bott Sisters.

§ Beryl Doris Holmes



§ E. M. Holmes

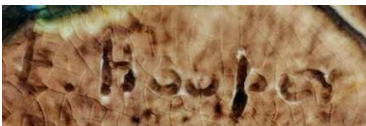
Exhibited QNA&IA 1900 No. 3251 China painting

§ D. C. Holt 130 Jubilee Terrace, Bardon

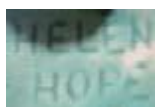
Exhibited Royal National Association 1947

No. 348 China painting

§ E Hooper



§ Helen Hope (- 1950's)



Helen Hope was a student of Harvey's from the mid 1930's at the same time as Edith Morgan-Jones and quite a competent one. She was a school teacher who held a position in the State Correspondence School in the 1940's. Her works have been noted bearing the range of dates 1936-42. A vase carved with oak leaves and acorns bears the former date, a small wall pocket, the latter. The wall pocket illustrated with sprigged flowers and leaves (20.5 x 13 x 5cm) is undated. One of her works, a vase on footed stand dated 1937, was included in the 1983 exhibition 'L. J. Harvey & his School'.

Reproduced: Carter's Price Guide, 1999, Wall pocket, moulded with flowers, 1939, p.51

§ F.A. Horton (1891-1938)



Horton was a later student in the Harvey School as the concave sided vase exercise is dated 1941. Other works identified include a square sided vase with blue glaze and nicely carved with trumpet flowers and a purple glazed jug carved with the initials JP.

§ Flora Henrietta Hosking (1911-63)



Flora was born in Charters Towers to Richard Henry Hosking and his wife Mary Ann née Hough and spent her early childhood in Calgary, Canada. She was educated at the Church of England Girls Grammar where she studied painting with Augusta Hobday and Vida Lahey and later at the Central Technical College. During this time she exhibited pokerwork at the Royal National Agricultural and Industrial Association 1933-1935, oils and watercolours with the Royal Queensland Art Society 1934-1949. She began classes with L.J. Harvey at Horsham House in 1939 and consequently exhibited craft items at the Royal Queensland Art Society: a plaster bust and a collection of pottery in 1939, leather work in 1940, pottery and leather work in 1942, a group of pottery animals in 1944 identified as:

- 239. Horse
- 240. Giraffe
- 241. Faun
- 242. Goat
- 243. Bookends
- 245. Zebra

and another group of pottery animals in 1945:

- 6. Bear 2/12/6
- 7. Seal 1/11/6
- 8. Whale 2/2/-
- 9. Hippo 1/11/6
- 10. Armadillo 10/6

Hosking also exhibited with Half Dozen Group of Artists 1950-1962 including a group of pottery animals in 1953 and with the Brisbane Art Group

During the 1940's she worked as a photographic retoucher in the Dorothy Coleman Studio and later managed a lingerie shop 'Heavenly Undies', opposite the Brisbane City Hall. After her marriage to Keith Stewart in 1957 and until her early death on 13 May 1963 she taught child and adult art classes.

§ Norma Howes (1897-1989) 28 Bindaree Street, Greenslopes



Norma Crystal Dunbar was born in 1897 the eldest of the six daughters and two sons born to George Henry Ewald Heers and Mary née Auld. She married William Stanley Howes 1921. Her life was domestically focussed with three small children until the war came along. She had art classes earlier in her life and when Howes joined the Red Cross during World War Two she was sent to craft classes so she could give remedial lessons to the returned soldiers. She learned basket weaving, glove making and leatherwork c. 1942-1943.

She began taking pottery and wood carving lessons from L.J. Harvey at Horsham House in 1945 and continued until his death in 1949. She assisted Elvin Harvey continue the classes until the lease on the premises ran out. Subsequently, she learned wood carving from Elvin Harvey but from 1950-80 she gave lessons in pottery from her home to a small group of friends and family members and fired their work. Howes also learned to throw and had a kiln to fire to stoneware temperatures as well as an earthenware kiln.

She continued wood carving and Elvin Harvey finished and assembled her pieces.

In the late 1970's she also gave classes in the Harvey method at the Legacy Club. Brisbane so the influence of the Harvey School extended into a further generation. The group of works illustrated (12 x 20 x 3.5cm) is in a family collection, Brisbane.

Reproduced: Carter's Price Guide, 1996, *Pilgrim flask*, carved and glazed green c. 1940 p.42

W Howes

1948

N. Howes

1975 (Hand painted)

NH

§ C. M. Hugh

C.M. HUGH

The above signature was noted on a cream bodied clay vase with rim pierced and modelled with individually coloured pansies, a band of leaves around the foot and a clear glaze, dated 13.4.1950. The potter was a student of Hatton Beck at the Central Technical College at this time.

§ Beryl Doris Hughes (1896-1985)*



BH BH

Beryl Doris was born in Brisbane the daughter of Thomas Holmes and his wife Mary née Riddell. She received instruction in wood carving while a student at Somerville House (then situated on Wickham Terrace) from either Miss C.E. Harker or Miss M.K. Jarratt who were the then co-principals. She trained as a nurse and continued carving after her marriage to dentist Charles Francis Hughes in 1921 as she received second prizes for her wood carving at the Royal National Agricultural and Industrial Association in 1925 and in several local horticultural societies.

In the late 1930's she studied pottery with Margaret McLean at Taringa but her early exercises aren't well finished. More accomplished is the vase decorated with berries and decorated in gold and brown on a green ground illustrated dated 20.8.38. At the Red Cross Workshops during World War Two she taught several crafts including leatherwork. She also produced embroidery.

§ **C. M. Hugh** Margaret Street, Toowoomba

Exhibited in the Royal Agricultural Society of Queensland, Toowoomba in 1934 No. 3358 Collection of pottery 1st prize

§ **Lena Humphrey** (c1876-1953)

Carolena Hansen was born in Denmark to Hans Peter Hansen and his wife Johannah née Mellbom and came to Queensland with her parents aged two years. When her parents died in Rockhampton she went to live in New Zealand where she married George Humphrey. While there she studied painting and kept up her interest in art for many years.

The family came to Queensland in 1913 where her daughter, June (later Egerton), grew up with Margaret McLean. Lena later accompanied her to the classes McLean gave at her Taringa home c. 1937-1939.

§ **Clare Hunt** (1924-)

Hunt was student of Harvey in 1943 while she was at the Teacher's Training College, Kelvin Grove. Her pieces were fired by Evelyn Buggy. As Clare Glazebrook she has become a well-known watercolourist in Brisbane with several solo exhibitions to her credit.

§ **Arthur Hustwit** (1901-60) 41 O'Keefe Streets, Buranda.



Hustwit was born Keighley, Yorkshire. Although he had artistic leanings, he studied electrical engineering at his parents insistence. He migrated to Australia in 1926 with his wife Gwentyth Evangeline Barbara and came to work with the South East Queensland Electricity Board. During this time in the mid 1930's he took an art course by correspondence from Melbourne and became a pottery student of Daisy Nosworthy's. (One of his students Doris Williams purchased a 'Figure of eight' sandwich dish from him which is a typical Harvey School exercise, and which may have been executed under Nosworthy's instruction). Following his teacher's example he built a wood-fired kiln, then an oil-fired kiln and eventually a gas-fired kiln but they were not suitable for his purposes. He finally built an electric kiln which was so successful it was in use at his death.

He started up a commercial pottery from his home, the Caarnarvon Pottery, to supply the shortages imposed by the war years. It was successful but the bankruptcy of their agent forced the pottery's closure after three years. It was a sensible and practical step to make use of the moulds and equipment to start pottery classes from early 1947—the first of the annual displays by students of the Caarnarvon Ceramic College was held at Finney's Art Gallery from 18 July 1949 (third 9 July 1951). After Harvey's death he became the principal private pottery teacher in Brisbane and, it seems, he taught using Harvey's methods including his 'brick-building' technique (Info from Milton Moon 15/1/02). By 1952 Hustwit was giving three classes a day five days a week. Press and slip moulding were favoured by most of his students although some of his most proficient students produced hand built pieces as elaborately pierced as anything in the Harvey School. Most items are small in scale (they were moulded from other examples of commercial pottery selected by his wife, Gwyneth from gift shops), have clear bright glazed that were made up by Hustwit and frequently employ gilt decorative details. The third exhibition was held at Finney's on 9 July 1951 and was later transferred to be a feature of that year's RNA exhibition. Another display was shown there in 1952.

Students include Doris Williams (qv.), Jean Bonney, Edna Connell (q.v.), Beryl Burbage, Jean Birchley (q.v.), Mary Brandis (q.v.), Jean Morgan, Mrs Jodrell (q.v.), Mrs Gunthorpe etc.

For further detail see G. R. Cooke, 'The Caarnarvon Ceramic College' in *Australiana*, November, 1987 pps 117-22.

§ **Daisy Hutchison** (1888-1972) 'Towalla', Indooroopilly



Daisy Alexia Lurline Hutchison was the younger sister Fannie Hutchison (qv) and exhibited oil copies at the Queensland National Association exhibitions in 1912 and tea-cosies in 1914. Hutchison, inspired by the example of her older sister, was a pottery student of Harvey's by 1921 (as her teapot from the exercise is so dated) and also exhibited with the Queensland National Association and Industrial Association:

1922 No. 377 Original design 1st prize

1923 No. 413 Original bowl

No. 420 Biscuit inlay

No. 425 Inlay work 1st prize

No. 433 Modelled ornament

1925 No. 6857 Modelled ornament

She later carved extensively with Harvey which she also exhibited with the Association in 1928

No. 5114a Carving in relief 2nd prize

No. 6433 Wood carving in relief

Hutchison also produced some china painting. She worked in the Government Statistician Department, Treasury Buildings until she retired. Represented: Griffith University Art Collection: Covered jar, art nouveau design, 1920

Reproduced: Carter's Price Guide, 1995, Tobacco jar, with stipple & blue/green glaze c. 1920s

§ Fannie Hutchison (1886-1952) 'Towalla', Indooroopilly



Fannie Myrtle Hutchison was born in Brisbane the eldest in a family of four daughters and two sons born to Presbyterian Minister James Alexander Hutchison and his wife Fannie née Dunn: Daisy Hutchison (qv) was her younger sister. She trained as a nurse at the (later) Royal Brisbane Hospital with the woman who achieved international recognition for her treatment of polio victims, Sister Kenny. She works with returned service men at the Kangaroo Point Military Hospital and Enoggera Barracks, before her marriage to the artist Peter Smith Templeton in 1920. She later studied art with Augusta Hobday and worked as retoucher with the photographers, Poulsen Studio. She appears to have produced pottery only in 1920: an early version of the waisted vase exercise is depicted (6.5 x 9 x 9cm).

Reproduced: With Heart & Hand, 2018, Concave vase exercise, 1920, p.26

§ Agnes Hutton



Hutton was a student of Astley's at the Warwick Technical College. The only work so far identified. (Collection Warwick Potters Group).

§ **Beatrice May Hutton** (1893-1990)* 26 Glenny Street, Toowong



Margaret McLean (left) and Beatrice Hutton arranging the 1937 Arts and Crafts Exhibition. Mrs E Ruthing, Mrs A Boff, Mrs Scott Fletcher and Mrs B Hutton.

Beatrice Hutton was born to surveyor Falconer West Hutton and wife Clara Susannah née Holt in Rockhampton. She worked for her father for one year before becoming an articled student of the Rockhampton architect E. M. Hockings 1913-16 and designing several houses. In the latter year she became an associate of the Queensland Institute of Architects, and was probably the first woman member of an Australian institute. She moved to Sydney where she was employed as a draughtswoman by Wardell and Denning 1916-17 then by C. W. Chambers 1917-31. Subsequently she was a junior partner in the firm Chambers and Hutton 1931-33. She had picked up the rudiments of wood carving from her mother while in Rockhampton and began to carve again exhibiting with the Society of Arts and Crafts of New South Wales in 1931. She gave up her architectural career when she returned to Rockhampton to care for her ageing parents in 1934.

After the death of her father Beatrice and her mother moved to 26 Glenny Street, Toowong in Brisbane and in 1936 and opened up a craft studio 'The Glory Box', on the 7th Floor of the Citizens Mutual Life Building, Queen Street. She studied wood carving briefly with L.J. Harvey and exhibited such pieces with the Arts and Crafts Society of Queensland 1936-38 when she was the Honorary Treasurer. Carved items were a principal product of the studio but embroideries, knitted dresses, rugs, paper bead and button screens and Sarah Bott's pottery were also sold. Hutton also took pottery with L.J. Harvey from 1937, and later with Evelyn Buggy (qv), producing pieces until at least 1951. She closed the studio when her mother became increasingly aged.

§ **J Hutton**



The maker of this amateurish slab-built dish is unknown. It is a later work and glazes in an independent kiln as the glaze is not typical of Stone's Pottery.

§ **Madeline Huybers** (1893-1970)* New Farm



MH
M. Huybers

Ann Madeline Sutherland was born in Lismore to Kenneth Thomson Sutherland and his wife Alexandrine Fraser née Elder. She married a Brisbane merchant Albert Stutzer Huybers in Sydney in 1923 and came to live here in New Farm. After her children had been born, she started pottery classes with L.J. Harvey from c. 1931 and continued with him for several years. She was an enthusiastic but not particularly accomplished potter but took further pottery lessons with Kitty Breeden in Albion from the early 1960's. The slab-built bowl pierced with butterflies is 9 x 20 x 20cm. (Collection Richard Gill and Ruth Johnson). This modest little bowl of 1963 reprises the lessons she had with Harvey some 30 years earlier.

§ **Jean Hyde**

Hyde was noted as one of Harvey's assistant teachers during the 1930s and produced pottery under his instruction.

§ Margaret Illidge



Apart from being a competent potter and being active in the late 1920's nothing more is known of her. Her monogram is very similar to that of Ida Martin but a decade earlier. An exercise vase (No.3) and teapot from the tea-set exercise as well as the slab-vase illustrated (14 x 9.8 x 9.3 cm) have also been identified. It is undated but responding the Egyptomania at the time.

Represented: Griffith University Art Collection: Slab vase, with papyrus scraffito decoration

§ Colleen Irvine



Irvine produced this competent and large scaled vase with daisy motifs in 1940 while Harvey was teaching at Horsham House but nothing further is known of the potter. The vase was identified with the potter's monogram which was more typical of the 1920s as well as the name which is unusual. § **Alma Irving** (1902-2003)* 'Paroombin', Allison Street, Mayne



Alma Margaret Holden Irving was born in Brisbane the second of four daughters born to Edgar Holden Irving and his wife Lilian Margaret née McAllister. At age 16 years Alma enrolled at the Central Technical College under Martyn Roberts. She took the commercial art course 1918-22 but before this time was finished spent six months as a student teacher on probation and subsequently, she became an assistant teacher. She was awarded a special prize for art at the CTC in 1921 and received 1st prize for a design for a poster No. 6857 when she exhibited in the Royal National Association in 1924. That year she also started pottery classes with L.J. Harvey so she could assist with his night classes and was taught by him to glaze and fire ceramics. Her abilities were demonstrated by the two first prizes she was awarded at the RNA the following year: No. 6850 Original bowl and No. 6865 Incised ornament. In 1925 she was also awarded a second prize for pottery at the South Brisbane Horticultural and Industrial Society's third show conducted at Davies Park, West End.

She was transferred to Warwick mid-1928 to replace Charles Astley who had suffered a mild stroke and was appointed art teacher after his death six months later. There were very few pottery students by this time, so the pottery classes were cancelled after Irving had fired the last kiln. When L.J. Harvey retired from the Central Technical College in 1938 she took over and continued teaching in his manner. The pottery classes stopped shortly thereafter as when Stone's Pottery couldn't obtain glazes because of the restrictions of World War Two. Import restrictions were still in place when Irving completed her Diploma in Art Craftsmanship in 1943 but her examples were fired in Athole Pilgrim's kiln. She was transferred to Maryborough later the same year and in 1946 married Tom Petrie when she retired from teaching. After they returned to live in Brisbane Mrs Petrie taught the children's Saturday morning classes at the request of the Principal of the Central Technical College, Cyril Gibbs,

Both items noted below were included in the 'L.J. Harvey & his School' exhibition although they were received too late to be noted in the catalogue. She died Brisbane 1 Dec. 2003.

Represented: QAGOMA Collection: Nut bowl, glazed green & maroon, 1926; Tea set, brown slip with black underglaze decoration, 1927.

§ **Edna Lyall Collier Irving** (1905-1972) 'Paroombin', Allison Street, Mayne



Alma's sister Edna attended the Central Technical College where she exhibited designs and sketches 1922-1927 at the Royal National Association and in 1926 with No. 6732 Slip decoration. She married a speed car driver Frank Arthur in 1928.

§ **Frances Holden Irving** (1908-1948) 'Paroombin', Allison Street, Mayne



France Irving was taught pottery as a hobby by her sister Alma at the Central Technical College 1938-1944. She married Max Hebden in 1942.

§ **Lillian Sibyl Irving** (1901-87)* 'Paroombin', Allison Street, Mayne

Elder sister of Alma, Edna and Frances, she was encouraged by her parents to take up modelling and studied with Harvey. She exhibited at the Royal National Association in 1920 with a pencil drawing and in the first pottery section of the QNA&IA in 1921 with No. 437 Original design. A photograph of one of her modelled heads appears in The Queenslander, 25/8/1923, p.23. She became Mrs Hackett and was later taught pottery by Alma while she was at the Central Technical College c.1938-1944.

§ **C.E. Irwin**



This figurine is not of a depiction of the usual frog, but the squatter shape of a cane-toad Inscribed: CE Irwin/to/ Nelson.

§ **L. Irwin**



This competent gold glazed honey-pot (9x7.5cm diam.) was executed in 1957 making it quite a late example. Nothing further is known of the maker.

§ **Llewellyn Love Isles** (1897-1963) Ascot



Llewellyn was born in Brisbane the younger son of James Thomas Isles (of the auctioneering firm Isles Love) and his wife Henrietta née Love. (McClaire Elliott 1922 Charles and Susan Elliott) He studied at the Bowen House School and at the Brisbane Boys Grammar and enrolled at the CTC to study modelling under L.J. Harvey before moving to Sydney in 1919 to work with the family firm Clifford Love and Co. There he studied with Norman Carter and exhibited in the local art societies but still maintained his connections with Harvey and Queensland. Subsequently he studied with Rayner Hoff at the East Sydney Technical School from 1927 where he completed level 5 modelling in 1934. He exhibited 'china figures' 1929, a glazed pottery figure The spoilers (no. 253) in the 1930 exhibition of the Society of Artists, Sydney, Grief in 1931, Romance (no 224), together with two other items (225. Jen and 219. The white mask) at the 1932 exhibition, and in 1933 The toiler and Cain. A white earthenware ceramic figure of a crouching woman from the Harvey family collection bears the same date.

Isles also exhibited Royal Art Society of NSW 3-24/8/1929

- 240. The young faun 5gns.
- 241. Jeunesse 10gns
- 242. Adolescence 8gns
- 243. Motherhood 12gns
- 244. Thought
- 245. Home from the fair 10gns

He also painted occasionally and died on 18 March 1963.

§ **Myra Ellen Ive** (1904-)

Ive was born in New Farm and studied at St John's Cathedral School. She studied under L.J. Harvey at the Central Technical College in the years 1936 to 1939. She executed modelled heads during this time

§ **Miss Jackson**

Student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949. No. 23 Jug

§ **Miss Alice Jackson** c/o Burt & Co., Buranda

Exhibited Royal National Association in Brisbane in 1923

No. 421 Biscuit inlay 1st prize

No. 445 Scraffito decoration 1st prize

§ **Mary Jefferies**



This potter is known from a milk-jug from a tea-service dated 26.4.38 and shares characteristics with the work of Margaret McLean (q.v.) which suggests that she was a student

§ Mrs C.N. Jodrell



Jodrell exhibited in the first Caernarvon Ceramic College display in 1949 with pottery No. 1 Pottery lamp base

No. 2 Fluted vase

No. 3 Modelled animal and china painting

No. 6 Ginger jar

She produced elaborately pierced plate in the group of ceramics illustrated and was identified one of Hustwit's best students in 1951. She exhibited at the Queensland Industries Fair in 1952 and also at the Royal National Agricultural and Industrial Association later in the year

No. 481 Any vessel or ornament No. 482

No. 500 Glaze decoration 1st prize

The latter 'prize piece' was a magnificent aqua-shaded float bowl supported by three white swans on an aqua base.

§ May Johns (1883-1970) Auchenflower

Jessie Eveleen May Johns was born in Brisbane in 16/11/1883 the eldest daughter the three girls and two boys born to Henry Johns and his wife Annie Martin nee Stirling. Nothing is known of her early life but she worked as a typist in her father's office and engaged in such social activities and pre wedding and farewell parties. She was a student of L.J. Harvey from 1921 in the first flurry of interest in pottery and may have produced pottery until the time she visited relatives in South Australia in 1930. It appears she continued producing pottery including a jug decorated with gum-leaves. She also took up china painting and a plaque decorated with art deco style flowers is dated 1930 and another in the collection of the Powerhouse Museum, Sydney is dated 1936. The latter was produced after she moved to Sydney with her sister and her husband.

Apart from this record we know nothing further of her activities until she married Mr A. J. White of the White Mercantile Agency at age 69. She was recorded under the name of White when she died in Brisbane on 12/7/1970.

§ B. Johnson (1906–c.1960)



This yellow glazed vase (12cm high) is a miniature version of the two-handled Harvey School form. It was found in the Darling Downs and may be a product of the Toowoomba Technical College or that at Ipswich. It is lightly incised with the potter's name (which is impossible to reproduce) and 'LEM' indicating the glaze colour.

§ Edna Doris Johnson (1906–c.1960)

Edna Doris was born in 1906 to Harold Harvey Johnson and his wife Louise Auguste née Wendt. She enrolled at St. Margaret's School and later studied with L.J. Harvey at the Central Technical College for three years in the early 1930's before her marriage to Jeffrey Phillips Clinton in 1940. Apparently, she taught pottery to blind students at the Junction Park State School Clinton and later took up painting and bark painting.

§ H. Johnson



This thick walled and attractively glazed vase (22 x 13cm) was sourced to Toowoomba and probably originated there as there is nothing like the mottled cobalt glaze to be discovered in Stone's Pottery production. The pot was probably produced in Mabel Braddock's classes at the Toowoomba Technical College which were active in 1936, the date of this work

§ Miss R. Johnson



Miss Johnson was a student of Alice Bott's (qv.) classes at the YWCA in 1937 as Honey pot exercise (No. 2) is so identified. She also produced a more accomplished work in a brown glazed float bowl with modelled decoration which is undated.

§ T. Johnston



This small jug was found on Pinterest and given to the Harvey School as the shape follows that of the milk-jug in the tea set exercise. The decoration of simple incised circles suggests an interest in modernist design or, more likely, as the glaze is imperfectly applied one of the students of Annie Mitchell.

§ May Jolly (1892-1972)

May Jean was the daughter of Alexander Jolly and his wife Mary née Kelly. She married Albert Glin Inglis in 1919 and was reported to be a good potter.

§ Miss C. E. Jones (1892-1972) Normanby Hill

Exhibited Royal National Association

1925	No. 6853 Inlay work	2nd prize
	No. 6883a Related vessels	
1926	No. 6715 Modelled ornament	
	No. 6737 Painted decoration	2nd prize
1928	No. 6523 Modelled ornament	
	No. 6524 Modelled ornament	
1930	No. 580 Modelled ornament	

§ Mrs C. M. Jones Normanby Hill

Exhibited Royal National Association:

1925	No. 6858 Modelled ornament
1926	No. 6716 Modelled ornament

1928 No. 6525 Modelled ornament

No. 6526 Modelled ornament

§ **Dorothy Jones** (1893-1941) Rochester Terrace, Kelvin Grove



Dorothy Mabel was born in Brisbane to Thomas Edward Jones and his wife Charlotte Maria née D'Arcy and attended the Normal School. Apparently her father Thomas was a well-known public servant at that time. She became a student of Harvey's at the Central Technical College in the early 1920's. The butterfly bowl illustrated is dated 1923.

§ **Mrs Hubert Jones** 96 North Street, Toowoomba

Exhibited at the Royal Agricultural Society of Queensland, Toowoomba

1938 No. 3236 Original design 2nd prize

1939 No. 3605 Original design

§ **Ina Jones** Clayfield



Although her pottery pieces are not dated the styles and form of decoration suggests she was active from the mid 1920's to the 1930's. This vase with modelled decoration (26 x 16cm diam.) is large scale in the context of most Harvey School pieces. Like this example they are well executed but nothing else is known of this potter.

§ **MJ. Jones**

Apart from the signature noted on a hexagonal vase with green glaze and dated 1930 the potter is unknown.

§ **Miss June Jones**

Student of Harvey at Horsham House 1946-1947.

§ **Mervyn Angela Jones** (1902-87) 'Merrilees', Sherwood



Vase decorated with Virginia creeper in underglaze. It was exhibited at the Brisbane Arts and Crafts Society's annual exhibition in 1923 and reproduced in The Queenslander.



Mervyn
Jones

Mervyn Jones was born on 6 February 1903, four months after the death of her father Mervyn Alban Jones and was raised in Brisbane. Her mother Zoe (qv) had artistic skills so it was not unexpected for her to study at the Central Technical College under Martyn Roberts and L.J. Harvey from 1919 to 1921. She received Honours for Freehand Drawing I and passes for Modelling I and Design I in 1919. Together with friends from the college Misses Hope McKenzie, Enid Morgan-Jones and Nancy Wilson they conducted a craft shop the Artcraft Studio (qv) from 1922 to 1939. Jones was the potter of the group and had her own kiln at her home—one of the

very few in Brisbane. She recalled that glazing and firing was a 'hit or miss' procedure as she had to learn everything from books.

She also exhibited with Royal National Agricultural and Industrial Association 1922-24:

1921	No. 427 Design for art poster	1st prize
1922	No. 378 Original design	
1923	No. 422 Inlay in biscuit	2nd prize
	No. 434 Modelled ornament	

and pokerwork in 1924.

She exhibited examples of her pottery and watercolours at the Royal Queensland Art Society in 1932. She ceased her association with the Artcraft Studio in the early 1930's when her hands became infected and she was not able to continue potting. She became well known as a social announcer for radio 4B. She was responsible for the floral decorations of Parliament House during the visit of the Duke of Gloucester in 1934 and gained a considerable reputation for her arrangements in the foyer of the Wintergarden Theatre which she produced for a period of some fourteen years. She was represented in the 'L.J. Harvey & his School' exhibition by two ceramics.

Represented: QAGOMA : Small vase, with flower decoration c.1925-30

Reproduced: L.J. Harvey & his School, 1983, Small vase, with flower decoration, p.46. Australian Collector's Annual, 1984, Small vase, with flower decoration, p.97. Australian Studio Pottery, 1986, Small vase, with flower decoration, p.150. Australian Art Pottery, 2006, Small vase, with flower decoration, p. 199.

§ Vera Jones



Nothing is known of this potter that she made this substantial and attractively glazed vase in 1932 when she presented it to Eric Thompson (the grandfather of the current owner). She also made a small Octagonal dish decorated with a heart motif at the same time.

§ Zoe Jones (1867-1956) 'Merrilees', Sherwood



Zoe Annie Clara Pollard was born at Yerilla on the Granite Belt the eldest of the five daughters of Joseph Atkinson Pollard, an estate agent, and Hannah Theresa née Hooper. She had some artistic training as she received a first prize for a painting on satin, framed with a wreath of flowers, in the 1885 QNA&IA exhibition. According to her daughter Mervyn (q.v.), she studied at the Slade School, London for a period of about six months before the death of her father in 1888 necessitated her return to Queensland. In 1891 she married Captain Mervyn St Alban Jones at Warwick who was responsible for the marine surveying of the New Guinea coastline in the 'Merrie England'. She accompanied her husband on one of these trips and executed a large mural of Port Moresby in 1893. After her husband's death in 1902 she helped support her family by producing small painted cards, menus etc. and colouring photographs. She exhibited floral paintings at the Queensland Art Society in 1903 and at the Women's Work Exhibition, Melbourne in 1907. At the latter exhibition she also received a special award for three hand coloured photographs. She also tried her hand at china painting and exhibited an example of her work in the RNA in 1924 (No. 6918).

Following the example of her daughter she developed an interest in pottery and by 1922 had learned to throw from James Brough of the Trentham Pottery, Dinmore. She had her own wheel and used the kiln Mervyn had made to glaze and fire her own work. She produced a considerable quantity of pottery bearing the 'Artcraft Studio' mark and produced pottery in her own right, frequently

decorated in underglaze, until at least 1938. Some of her pieces are unsigned and occasionally she includes 'Merrilees' with her signature. She died in Brisbane.

§ **Vere Jones** (1894-1995) Rockhampton



Vere Emily Deane was born in Wilcannia, New South Wales, one of six daughters and seven sons of a musician Alfred William David Deane and his wife. She came to Rockhampton while still young and at age 16 was taught painting by a Mrs McDonald at William Street Weirs as her father encouraged his family's art activities. She married Harold Francis Jones (who was later a chartered accountant) in 1916. After Charles Astley set up the Art Department of the Rockhampton Technical College in 1926 Eunice Reid began teaching art subjects including wood carving and china painting. Vere Jones carved several items including an impressive bed with a design of grape leaves c. 1928 for the birth of her last child to Reid's designs. She also executed some china painting. Since that time Jones has maintained an interest in art with watercolour painting.

§ **Maye Jons** Auchenflower



Jons was born in Brisbane and worked as a typist in her father's office. She was a student of L.J. Harvey from 1921 and produced pottery until at least the time she visited relatives in South Australia in 1930. There she continued producing pottery including a jug decorated with gum-leaves. She also took up china painting there and a plaque decorated with art deco style flowers is dated 1930 and another in the collection of the Powerhouse Museum, Sydney is dated 1936. She married Mr A. J. White of the White Mercantile Agency at age 69.

Represented: Queensland Museum: Tobacco jar (Exercise 1), 1921; Teapot stand (part tea set exercise), 1921; Powerhouse Museum, Sydney, Honey pot (Exercise 3) 1921; Waisted vase (Exercise 2) 1922; Footed box 1929; Jug with gum leaves, c. 1920s; China painted plate, 1936

Reproduced: Ceramics in South Australia, Plaque, with art deco flowers, 1930, p.237

§ **Caroline (Carrie) Joyce** (1893-1981) Power Street, Norman Park



Joyce working on one of her pieces at the Central Technical College in 1932.

The lion headed mask that Joyce's used on her 1934 covered jar is also seen in the work of Olive Moase and Gloria Lovelock. Collection Ed Kisala, Melbourne



Sarah Caroline Manly was born in Charters Towers, the only child to the second marriage of James Manly, a retired engineer and his wife Caroline née Lander. She received a state primary school education and later assisted one of her step sisters in running a railway refreshment room. She was working as a bookkeeper in a similar establishment in Bundaberg when she met and married David Joyce in 1915. He was a Commonwealth Meat Inspector and their three sons were born in various country towns in 1915, 1917 and 1920 before the family settled in Brisbane in 1922. She excelled in all the housewifely accomplishments as well as devoting herself to a large garden filled with roses. She took up pottery with L.J. Harvey at the Central Technical College in 1929. 1934 Harvey considered her one of his most promising students. Despite this approval she never exhibited her work except a collection of pottery at the second Annual Exhibition of Work by art students of the Central Technical College in December, 1933. Her husband had built her a studio beneath the

house by this time. After 1937 she followed Harvey to Horsham House and continued producing her pottery while wood carving and leather work became major interests—she also tried her hand at modelling. Her ceramics are dated in the period 1929-38 but as quite a few are undated they may have been produced in the 1940's as her son, Bill, thought she potted with Harvey until his death in 1949 but did not continue with these craft works when she went to live with her son in Moggill in 1950. She died in Brisbane.

§ Dorothy (Mrs A.C.) Julian (-1952) Coorparoo



Dorothy Julian taking singing lessons for members of the Legacy Club in 1944. Although an image of one of her pieces appears in the Courier Mail (23/10/1941, p.9) the footed bowl, illustrated, is the only work identified to date.

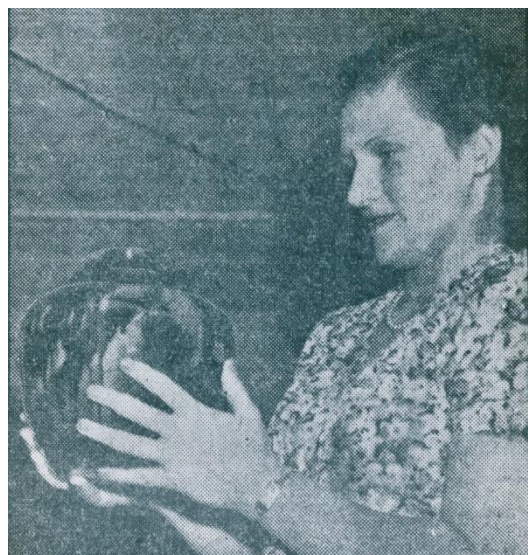


Nothing is known of Dorothy Julian before she and her husband came to live in Brisbane. She was the daughter of Frederick William Ockendon and his wife Emily Florence née Strudley. Her husband appears to have been a commercial traveller. She was involved with the Coorparoo branch of the Social Service League in the early years of the Depression and Legacy.

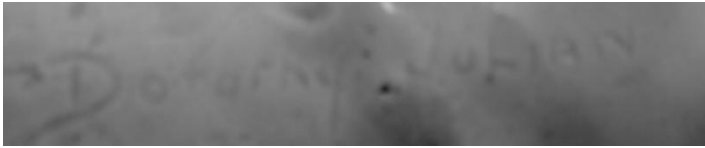
Dorothy Julian began studies with L.J. Harvey by 1930 as she exhibited a group of pottery and modelling in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December, 1934. She also exhibited pottery and modelling with the Arts and Crafts Society of Queensland 1931-1946 and wood carving 1940-1941. In 1932 her 'attractive collection' was mentioned especially 'the effectively modelled head of a sleeping child' while the following year her 'Marvellous black and blue potpourri jar and jug' drew admiration. Similar comments were made in later years. She exhibited at the Royal National Agricultural and Industrial Association in the years 1929-1938:

1929	No. 640	Inlaid vase	
1930	No. 581	Modelled ornament	
	No. 591	Scraffito decoration	
1933	No. 385	Original bowl	
	No. 395	Incised decoration	1st prize
1934	No. 317	Incised decoration	2nd prize
	No. 325	Pottery, any variety	2nd prize
1936	No. 364	Slab building	
	No. 379	Pottery, any variety	2nd prize
1938	No. 449	Original bowl	
	No. 464	Slab building	
	No. 470	Painted decoration	
	No. 474	Group of related vessels	2nd prize
	No. 481	Pottery, any variety	H/comm.

She demonstrated pottery at the Queensland Country Women's Association Metropolitan Branch in 1930 and taught pottery at the Montrose Home from 1934.



Although an image of one of her pieces appears in the *Courier Mail* (23/10/1941, p.9) the footed bowl illustrated is the only work identified to date.



Mark:

Reproduced: With Heart & Hand, 2018, Lion mask bowl, 1937, p. 235

§ Mable C. Just

This artist held an exhibition of paintings and pottery at Finney's Galleries from 14 May 1949. The exhibition, in aid of the Mater Mothers Hospital Appeal was opened by Archbishop Duhig. It was noted that the artist was untrained and the work had been executed since 1946 as a hobby.

§ D. Kay



This unknown potter produced an ashtray on 8 Oct 1935, a squat version of the Harvey School exercise No. 1 with a Scot's thistle finial on 12 September 1935, and a nicely carved blue bowl which is dated September 1937. 'D Kay' also produced an unusual blue glazed clam shell wall-pocket the following year (Collection Steve and Kim Petterson) and a strikingly glazed jug dated 1939. As the execution of these works is skilled she may be identified with the Mrs W Kay who, following the conventions of the time, would have shown her work under her husband's initial and included examples at the Royal National Association Exhibition in 1936:

No. 348 Modelled ornament

No. 370 Related vessels 1st prize

It is tempting to assume that this prize may have been awarded for the tea-set illustrated as it is dated Aug. 1936 and could have been completed just in time to be included in the display. The details of this tea set exercise also suggest that Kay was a student of Margaret McLean.

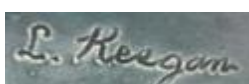
Reproduced: With Heart & Hand, 2018, Modernist jug, 1939, p.198

§ Keane



This simplified figure of eight dish is probably the work of a student of a student. It was sold at Graham Lancaster Auction, 43, Nov. 2007, 1986

§ L. Keegan Sydney



Keegan obviously trained with L.J. Harvey or one of his many students as a coffee pot in the collection of the Museum of Applied Arts and Sciences, Sydney is based on the tea-set exercise (No.6) and dated 1938 but was glazed at Mashman's Pottery, Sydney. Other pieces such as the vase illustrated show the use of hand building techniques, Harvey's distinctive feet and typical Mashman glazes but are undated. Another piece like the leaf-encrusted piece by M. Thornley (q.v.) is dated 1939.

Represented: Museum of Applied Arts, Sydney: Coffee pot, 1938. Griffith University Art Collection: Vase, running brown and white glaze.

§ E.J. Kelly



The following signature has been noted on items dated 1936 and 1938, The first is on a sandwich box decorated with ears of wheat and glazed blue and green (Hurnall's Decorative Arts 2000, Spring Catalogue) the latter appears on a figure of eight sandwich glazed dark brown with coloured gumnuts, leaves and a lizard and an attractive wall pocket decorated with gum leaves. Nothing further is known of the potter.

§ Mrs A. R. Kelly

She was recorded as a student of Muriel MacDiarmid at an exhibition at her home in Milton sponsored by the Post Office Womens Auxiliary in December 1940. Exhibited Royal National Association 1940:

No. 469 Slip decoration

No. 473 Slab building

No. 475 Painted decoration

1st prize

§ Mrs J. Kelly

This potter was named by Harvey in 1934 as one of his most promising students. She exhibited a group of pottery in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December the same year but nothing more is known of her work. It is possible that she is the E.J. Kelly documented above.

§ M. Kelly



Kelly produced this typical and modest Harvey School ash tray on 22 September 1938 but, like so many examples of the School's output, we know nothing further.

§ S. Kelly



Kelly was a student of Harvey's in the mid-1920s as this well executed bowl is dated 4.11.1925. This piece is of interest as, with the insertion of another divider and central support, it became the standard form for the Harvey School nut bowl.

§ **M. Kennedy**



This potter produced a crudely executed tea-set exercise with a bright yellow glaze (highly unusual for a Brisbane connection) which is dated 12.4.55. It is clearly the work of a student of a student.

§ **D. Kenny**



Apart from the modest ash-tray illustrated (2.5 x 8.5 x 9.5 cm) the work of Kenny is undocumented. Similar pieces, such as the ashtray made by R. Waller (qv), are to be found around Brisbane.

Represented: Griffith University Art Collection: *Ashtray*, gum leaf decoration

§ **J. Kerr**



This flask of 1931 is decorated with a waterbird and, partially visible, a waterlily motif which is also to be seen in several works by Harvey School potters notably Muriel MacDiarmid (Courtesy Graham Lancaster Auction, April 2013, lot 272)

§ **W. Kessler**



Nothing is known of the Kessler who produced this attractively glazed, if crudely executed, sugar-bowl from the tea-set exercise in 1941. The 'Mexican hat' lid is very unusual.

§ **Miss Nancy Kidman** Rockhampton

One of Eunice Reid's pottery students at the Rockhampton Technical College.

§ **Margaret Mary Kidner** (1905-) Warwick

Represented: QAGOMA Collection: Mug, red currant design, 1955; Plate, Scissor birds, 1956; Plate, wattle, 1955; Small vase, 1954; Vase, pine cone design, 1955; Vase, white peacock, 1955.

§ **Violet King (1897-1982)** Hilton Street, East Brisbane



Violet was the daughter of Lawrence Arthur Thurgood and his wife Kate née Munson and after she married Sidney William King they and their son, Lawrence, migrated to Australia first to Adelaide then to Brisbane. She was one of Harvey's pottery student's at Horsham House c. 1948-49 who produced a series of the early exercise pieces and who also undertook some leather work. The pierced bowl illustrated 6.5 x 17.5 cm (diam.), with green and cobalt splashed glaze is dated 1948. Her son, Lawrence (q.v.) took up china painting.

Represented: QAGOMA Collection: Potpourri and cover, 1948 Reproduced: Carter's Price Guide, 1996, Tea set exercise 1948 p.42.

§ **Miss G. N. Kirke**

Exhibited Royal National Association

1930	No. 582 Modelled ornament	
	No. 597 Slip decoration	
	No. 601 Slab building	2nd prize
	No. 611 Related vessels	1st prize

The latter received the approval of a journalist as he described: 'A collection of related vessels finds Miss G. N. Kirke in the lead with finely glazed blue-lined vessels, gracefully designed.'

1931	No. 498 Modelled ornament	
	No. 499 Modelled ornament	H/comm.

§ **J. Kirk**

This signature has been noted on a crudely executed heart shaped vase decorated with incised daisy motifs and glazed royal blue. It is probably the work of a student of a student.

§ **E.F. Knill-Abell (1876-1947)** 14 Harrowgate Street, Buranda



Ethel Fenwick Knill-Abell was born in London the eldest daughter of William Henry Abell and his wife Emily née Knill. (Ken, Gladys and Ruby were her siblings.) She came to Australia with her family on the Orient Line 'Garonne' about 1883. Her father found employment with the Immigration Department in Brisbane and worked there for many years. She was educated in Brisbane and at one time was in business with a brother-in-law, Mr. J. McIntosh, in Elizabeth Street. She was pianist for the Austral Choir, also sang in St. John's Cathedral Choir and was involved with the Radiant Health Club. During both World Wars she worked for the Red Cross and subsequently taught leather- work and glove-making at the Ekibin, Holland Park and Greenslopes military hospitals.

Ethel was a student of Harvey from 1936 as her tea set exercise (complete with a coffee pot and hot-water jug) is so dated and continued to work with him when he moved to Horsham House. (another image Lancasters Nov 2006, 489) The gum-leaf embellished bowl illustrated above is dated Nov. 1937 while her pierced fruit bowl executed the following year at 17 x 26cm (dim.) is the most substantial identified to date.

Exhibited Royal National Association

1939	No. 470 Modelled ornament	1st prize
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No. 520 Any variety of pottery H/comm

She also exhibited a light standard at a student's exhibition at Horsham House during the December of that year. The Dish, modelled with grapes, 1937 by E.F. Knilt reproduced in Carter's Antique Guide, 1988, p 393 is probably her work.

Represented: Griffith University Art Collection: Spherical ashtray, with modelled frog, 1930s.

§ **Gertrude Knox** (1888-1978)

Gertrude Ada was the eldest daughter of William Thomas Nye and Elizabeth née Swain and was probably born in Rockhampton was the manager of the Rockhampton Gas and Coke Company from 1886. Gertrude had some art training as she enrolled in Light and Shade Drawing at the Rockhampton Technical College in 1906. She married Captain Alexander E. Knox in London on 18 January 1923 then lived in India where her two children were born. Gertrude probably returned to Australia in January 1930 but we know little further of her life. This well executed figure of 8 exercise disk was produced in 1938 but there is no further record of her activity except that she is recorded as a student of Muriel MacDiarmid in an exhibition organised at her home in Milton by the Post Office Womens Auxiliary. It is possible that she is also the student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949.

No. 30 Vase

No. 31 Plaque

No. 32 Cake dish

No. 33 Basket

(Biographical details provided by Denise Gamble)

§ **Mrs Knox**



Student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949.

No. 30 Vase

No. 31 Plaque

No. 32 Cake dish

No. 33 Basket

§ **Miriam Kohler** (1902-) Warwick

Kohler studied pottery with Charles Astley at the Warwick Technical College in the early 1920's after she had completed her schooling. She worked as a school teacher before she married Victor Clarence Hope in 1928.

§ **CR (or NR) Kolb** 'Talomi', Ontario Street, Holland Park

Kohler studied pottery with Charles Astley at the Warwick Technical College in the early 1920's after she had completed her schooling. She worked as a school teacher before she married Victor Clarence Hope in 1928.

§ **Hazel Koplick** (see Montrose Home)

§ **M. Kornick**



Courtesy Amanda Addams Auctions, 12 April 2020 lot 185.

§ **Billie L'Estrange** (1908-1996?) L'Estrange Terrace, Kelvin Grove



Cup: 6.5 x 10.5 x 8.5 cm., Saucer: 14 cm. (diam).
Plate: 16 (diam.) cm. Cheese dish and cover:
11.1 x 14.8 x 10.7 cm

She also exhibited chip carving, leather work, poker work, designs etc at the annual exhibitions of the Royal National Agricultural and Industrial Association 1929-1931 and in 1932:

(A reviewer commented on the 'appreciation of design expressed ... in a decorated cup and saucer and plate.')

In 1932 she went to live with Frankie Payne, an old family friend, in Sydney and there attended the East Sydney Technical under Phyllis Shillito five nights a week for two years. She also studied at the Society of Arts and Crafts of New South Wales and exhibited two items of wool work with the Society in 1934. She exhibited a credence table in the ecclesiastical section of the first Women's Industrial Art Society exhibition in 1935 and embroidered a burse and veil for the chapel of her old school before taking up an appointment as art mistress of the Church of England Girls' Grammar at Mossvale.

She returned to Brisbane during the war years when her mother became ill and worked as a remedial teacher for the Red Cross. She did remedial work with children after an outbreak of infantile paralysis in Brisbane. Dr Noel Hall (whom she later married in 1967) among other medical practitioners sent her patients.

In 1964-1966 she studied wood carving with Elvin Harvey at the Central Technical College and carved many items for her own home and for relatives. Later she gave craft lessons from her own home in Windermere Street, Hamilton where she died.

Represented: Griffith University Art Collection: Potpourri jar, c.1932; Cup, saucer and plate, purple overglaze, 1931; Plate, butterfly border, 1932. Queensland Museum: Cheese dish and cover, modelled mouse, 1932.

§ **Edith Lahey** (c.1869-1957) 'Erica', Cavendish Road, Coorparoo



E. LAHEY

1925

Edith Marion Everett was born at Isleworth, England to Alfred Poore Everett and his wife Anne née Hutt and came to Australia with her family in 1890. She lived at Coorparoo and taught music while her craft interests were pillow lace and spinning. She married a widower Isaiah Lahey in 1904 (when she became the aunt of the prominent artist Vida Lahey) and went to run the family lumber mill at Beaudesert. They returned to Brisbane in 1912 when Mrs Lahey took up wood carving and produced some substantial pieces: she also painted. She moved to the above address in 1922 and subsequently took up pottery with L.J. Harvey. The examples of her pottery identified to date are inscribed 1925 the same year as she exhibited at the Royal National Agricultural and Industrial Association

No. 6859 Modelled ornament

No. 6867 Scraffito decoration 2nd prize

Late in life she took up needle point embroidery. She wrote poetry and published four volumes: Verses (1938), Down the passage (1938), We Decided to Go: notes of a journey (1941) and Friendship: and other poems (1953). She also wrote a history of the Lahey family, 'Laheys of Bellissima Forest' (c. 1941). The double gourd vase illustrated is also inscribed 'Erica', Edith's home.

§ **Jemina (Mina) Laing** (1898-1988)

M.L

Jemina Christina Laing was born and educated in Brisbane. Little is known of her early training but in 1917-18 she taught in Brisbane schools and the following year was appointed art teacher at Brisbane Central School. She taught at Woolloowin (1920-24), Goombungee (1925) and at the Fortitude Valley Opportunity Classes (1926-41). In 1942 she took over from Mr Van Homrigh at the Teacher's Training College, Kelvin Grove, and taught basket work, leather work (which she learned from a returned soldier), weaving (she was a student of Lilian Pedersen) and book binding to student teachers. In 1943-44 she studied modelling and pottery with L.J. Harvey at Horsham House so she could also teach these crafts, (A modelled plaque of a head was cast and presented to the QAGOMA in 1989). It was not necessary to use Harvey's series of exercises as she only taught simple pottery forms and glazes to her students. A kiln, built by a local firm, was established at the college c. 1946. She was appointed a lecturer at the Senior Teacher's Training College 1951-60 and, until her retirement in 1963, lectured at the Kedron Park Teacher's College.

§ **P Laing**



P Laing

This signature has been noted on a tobacco jar exercise and a tea set exercise dated respectively 16.11.1935 and 30.1.36. It is possible that Laing was a student of Margaret McLean. (Graham Lancaster Auctions, Nov. 2007, 1091).

§ R. Laing



This signature has been noted on a slab-built trough with angled ends modelled with leaves and berries, glazed sepia with yellow and red and dated 27.8.41.

§ Mrs Lamont

Student of Arthur Hustwit who exhibited at the first exhibition of the Caarnarvon Ceramic College in 1949.

No. 71 Twisted vase

No. 72 Witch bowl

No. 73 Jewel box

§ Dulcie Lamont 32 Mowbray Street, East Brisbane

Lamont started pottery with Dinah McIntyre in Alice Bott's classes for the Queensland Country Women's Association younger set. She did not stay long in the classes but took up leather working with a Mrs Hall (a teacher who was confined to a wheelchair). She exhibited pottery and leatherwork at the Arts and Crafts Society of Queensland 1939-40. She also exhibited leatherwork at the Royal National Association 1938-39).

§ Ailsa Lancaster (1916-)* Foxton Street, Indooroopilly

Ailsa Ilma Lancaster was born Brisbane to Charles Henry Lancaster and his wife Eva Clara née Watson. She was educated at Indooroopilly State School, Brisbane State High School and Cassera's Teaching College but her interest in art was fostered by her father who was a prominent Queensland artist. She studied china painting and pottery with Alice Bott c.1937-41. The young Pat Prentice was a member of these classes. Ailsa attended a full day every Sunday until she married Arch Traill in the latter year.

Exhibited Royal National Association 1940:

No. 415 China painting 2nd prize

Reproduced: Carter's Antique Guide, 1998, Flower trough c. 1946 p.34

§ Mrs Lane

She was noted as being from Newcastle when she was included as a student of Muriel MacDiarmid at an exhibition at her home in Milton sponsored by the Post Office Womens Auxiliary in December 1940.

§ M. Lane 32 Dauphin Terrace, Highgate Hill

Exhibited in the juvenile pottery section of the Royal National Association 1950, No. 438, in the category 'Figure or head' and was awarded a second prize.

§ Miss A. R. Latwyche 32 Dauphin Terrace, Highgate Hill

A Brisbane potter who exhibited at the Arts and Crafts Society of Tasmania, Hobart in 1926.

§ L. Law



This shallow bowl with floral decoration around the rim was produced at the Warwick Technical School under the direction of Charles Astley in 1924. The reddish glaze is typical of the restricted range available at the College, Nothing further is known of the potter.

§ **Mary Lawrence** (1867-1955) 66 Wellington Road, Clayfield



M. E. Lawrence

Mary Lawrence was born in Sydney but spent most of her life in Brisbane, She attended L.J. Harvey's Thursday morning pottery classes from 1921 to c. 1935 where she worked closely with Sarah Bott, Later she became involved with wood carving, One of her pieces (the water bottle in the QAGOMA collection) was included in the Central Technical College exhibit at the British Empire Exhibition at Wembley in 1924 and is illustrated on p.26 of L.J. Harvey & his School, She exhibited pottery at the Arts and Crafts Society of Queensland 1924-27 where in the latter year a reviewer described some of her pottery '... a handsome wine bowl and some effectively shaded jars and vases.' She also exhibited at the Royal National Agricultural and Industrial Association in 1923 and 1928:

- | | | |
|------|----------------------------------|-----------|
| 1923 | No. 426 Inlay vase | |
| | No. 435 Modelled ornament | |
| | No. 446 Scraffito decoration | 2nd prize |
| 1928 | No. 6527 Modelled ornament | |
| | No. 6544 Slab building | |
| 1930 | No. 450 Wood carving from design | 1st prize |
- Seven examples of her pottery were included in the L.J. Harvey & his School exhibition.

Represented: QAGOMA Collection: Water bottle, with handle, 1923; Footed bowl, with handles, 1925;

Reproduced: L.J. Harvey & his School, Water bottle, with handle 1923 (QAG) p.26. Hexagonal box (Exercise 8) 1923, p.35. Two handled vase, (Exercise 12) 1924, p.36. Footed bowl, with handles (QAG) 1925, p.29. Tea set, with Celtic motif 1926, p.21.

§ **Marjorie Laycock** (1905-91) Dean Street, Toowong



The flask with thistle motifs was made in 1946 and the flower trough decorated with a veil-tailed goldfish and lily-pad motif (9 x 29.5 x 12cm) dated 1949, may have been completed when she was in charge of the classes at Horsham House.

Marjorie Mary Day was born in Mordialloc, Victoria and was educated at the Presbyterian Ladies College, Melbourne. She married William Henry Laycock in (27/4)1926 and came to live on the family property north of Roma where her daughters Pat (1927) and Barbara (1928) were born. They came to Brisbane so that the girls could attend the Brisbane Girls Grammar and twin boys John William and Clinton David were born in 1935. By the early 1940s Laycock had more free time and began wood carving with L.J. Harvey in 1943 and shortly took up pottery lessons as well. She exhibited at the RNA in 1947-1948 and 1950:

- | | | |
|------|---------------------------|-----------|
| 1947 | No. 357 Original bowl | 1st prize |
| | No. 360 Modelled ornament | 1st prize |
| | No. 361 Incised ornament | 1st prize |
| | No. 362 Slip decoration | 2nd prize |

	No. 367 Slab building	2nd prize
	No. 369 Underglaze decoration	2nd prize and Embossed leatherwork
1948	No. 337 Original bowl	1st prize
	No. 338 Modelled ornament	2nd prize
	No. 341 Incised ornament	1st prize
	No. 343 Slab building	1st prize
	No. 345 Related vessels	1st prize
1950	No. 417 Any vessel or ornament	
	No. 424 Glaze decoration	
	No. 430 Modelled ornament	
	No. 444 Scraffito ornament	
	No. 424 Related vessels	1st prize

She brought her son John along to the classes as he exhibited three items in the juvenile section of the RNA in 1948. Marjorie also produced a considerable quantity of leatherwork. After Harvey's death in 1949 his son, Elvin Harvey, asked her to continue teaching pottery which she did for the daytime classes until the lease of Horsham House ran out. All her pottery was fired at Stone's Pottery until it closed down.



Later Laycock taught at the Young Women's Christian Association, Adelaide Street (opposite Horsham House), in the mid 1960's using L.J. Harvey's methods. Legacy Brisbane's Laurel Club had established art classes for the widows in its charge when it leased Moorlands in 1967, one of the 14 classes given. Marjorie was asked to teach pottery after the premises had moved to Mary Street, so Harvey's own 'legacy' continued into the early 1970s.

§ E. L. Leggett

Exhibited Royal National Association 1940:

No. 453 Biscuit inlay	
No. 459 Modelled ornament	H/comm.

§ A.M. Leahy



This signature has been noted on a honey pot exercise dated July 1925 and a coffee pot based on the slab-built exercise glazed brown with blue and dated 9th Oct 1925. Nothing further is known about the make

§ **Helen Leslie** (1898-)



Helen Martin was born in Brisbane to Frederick John Benjamin Martin and his wife Susannah née Scott. She was a younger sister of Winifred Martin (qv) The slab building and the shape of the handles of this tea-set are clearly an extension the methods taught by L.J. Harvey but with a Deco stylisation. The glazing is typically seen in pieces with a Sydney connection. According to Winifred Martin, Helen studied pottery with Nell McCredie when husband, William Leslie, was Principal of the Anglican Barker College, Hornsby 1933-57.

§ **Clara Leutchford** (1883-1971)

Leutchford was a student with Gladys Plant in Harvey's classes.

§ **Dawn Leutchford** (?-1974)

Dawn was the daughter of Clara and a student of Harvey's and attended classes in the company of Ruby Rookwood. She married a Mr Greenfield in 1944.

§ **D. Lewis**



This slab-built flower trough shows its allegiances to the Harvey School with its distinctive feet, but the tri-form leaf motif suggests an origin other than Brisbane. 8x21x8.5cm.

§ **Mrs Ley** c/o Madam Catherine, 288 Queen Street

Exhibited Royal National Association 1921

No. 434 China painting

1st prize

§ **Mrs B. Littlejohns** Windsor Avenue, Woolloowin



Littlejohns was student of L.J. Harvey with Florence Bland at the Central Technical College in the 1920's. Her earliest identified work is dated 1923 which is also the photograph of Littlejohns with her work. She only exhibited her work on one occasion at the Royal National Association in 1925 where she gained a third prize for pottery with painted decoration (No. 6878).

Represented: With Heart & Hand, 2018, Vase, sgraffito decoration, p.236

§ **G. Lochie** Rockhampton

Exhibited Royal National Association 1933

No. 360 China painting 1st prize

No. 404 Slip decoration

No. 408 Slab building

No. 413 Painted decoration 2nd prize

§ **N. Locke**



This potter is unknown apart from the name being recorded on a green glazed jug decorated with gum leaves, an oval footed bowl with strap handles and a vase on footed stand exercise splashed pink and blue (converted into an electric lamp) all of which are dated 1937. This footed bowl illustrated is dated 1938 has a distinctly different character, especially in the lion-paw feet, from most Harvey School examples. A low oval footed dish with a floral motif and a modelled kookaburra are undated but presumably later.

§ **E. Love**



This potter was from Ipswich as indicated by the signature recorded on squat, honey-jar exercise (No. 2) and a small square ashtray glazed brown. She was probably a student of Morgan-Jones in the 1920s at the Ipswich Technical College but nothing more is known of her work.

§ **Lesley Jane Love** (1886-1955) Hendra



Lesley Jane Clark was born in Brisbane to parents Alexander Henry Clark and Mary Lou née Keith. She was educated at the Normal School and exhibited art works at the Queensland National Association in 1908. She worked at the Tosca Studio and was regarded as a promising artist. In 1915 she married Holger Nielson Love (he anglicised his surname from Lovf) who worked as a cartoonist for The Brisbane Courier around the period 1915-1928. She enrolled in the pottery course at the Central Technical College with Harvey — the identified pieces she produced are dated 1922 and 1923.

§ **Gloria Lovelock** (1906-95) Clayfield



Lovelock received a first prize for this small teapot when she exhibited it in the RNA in 1939 in the category Pottery, any variety as No. 528. It is composed of 30 separate pieces and follows Harvey's example of 1932 (p.247)



This is possibly the most appealing example of painted slip decoration within the Harvey School. It was illustrated in *Australian Art Pottery 1900-1950*, 2004, pl. 254 and later featured in the Hurnall Auction, 29-30 Sep.2007, lot 99.

Gloria Alice Lovelock was born in Toowoomba in 1906, the first daughter of two boys and two girls born to William Lovelock and Florence Annie née Jones. The family came to reside in Sandgate a few years later where Gloria attended the Sandgate State School. She studied at secretarial courses at the Domestic Science High School, Brisbane.

Lovelock first became involved with pottery when she accompanied Olive Dougherty (later Moase) from Sandgate to classes at the Central Technical College in 1926. She exhibited a collection of pottery at the Second Annual Exhibition of Work by Art Students of the Central Technical College in December 1933, at the Third Annual Exhibition in December 1934, and in the Sixth Annual Exhibition in November 1937. She may also have exhibited her work in 1935 and 1936 but individual exhibitors are not cited in these years. She continued her classes with L.J. Harvey until 1941 when he was teaching at Horsham House and was included in exhibitions there. She exhibited pottery at the Royal National Agricultural and Industrial Association in 1939.

- No. 477 Modelled ornament
- No. 490 Scraffito ornament
- No. 496 Slip decoration
- No. 528 Pottery, any variety
- No. 413 Artificial flowers

Subsequently, at the request of Jean Morgan whose father was president of the RNA at that time, she exhibited non-competitively.

She also exhibited a vase modelled as a tree trunk at a student's exhibition at Horsham House in 1939 and pottery, leather and macramé work at the Arts and Crafts Society of Queensland in 1941. After this she worked for the Red Cross as a remedial craft instructor teaching returned servicemen leatherwork, chip carving and pottery and, in turn, was taught leather plaiting by one of her patients. She taught pottery to physiotherapy students at the Royal Brisbane Hospital for a term in 1944. She was appointed a Superintendent for the Red Cross in 1945 and in late 1949 replaced Edith White in charge of the Red Cross Depot. She worked as a secretary for a few years before she had to retire to care for her aged parents. After their death she worked as a secretary at St Aiden's School during the 1970s. She was one of the best potters of the Harvey School and six pieces of her work were included in the 'L.J. Harvey & his School' exhibition.

Represented: QAGOMA Collection: Daisy vase, (Exercise No. 11); Lizard vase, brown glaze 1934; Lemon squash jug, pink glaze 1930's. Griffith University Art Collection: Four handled vase, brown glaze, 1930s

Reproduced: L.J. Harvey & his School, 1983, Daisy vase exercise, c.1930, p.36. Lizard vase, 1934, p.27. Lemon squash jug, 1930s, p.43. Double scraffito vase, 1930s, p.20. Australian Collector's Annual, 1984, Lemon squash jug, 1930s, p.99. Australian Studio Pottery, 1986, Lizard vase, 1934, p.11. Australian Art Pottery, 2006, Daisy vase, c.1930, p.223. Lizard vase, 1934, p.224. Covered box, slip decoration, c.1935, p.234

§ **Mr Eric P. Lovf** (1913-)

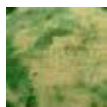
Eric Nielson was born in Brisbane in 1913 to Peder Nielson Lovf and his wife Marie Elisabeth née Gossling. He was probably one of Harvey's few male students as he exhibited pottery at the Arts and Crafts Society of Queensland in 1939. The fact that he exhibited inlaid woodwork at the Society the following years suggests that he was an industrial student at the CTC.

§ **Miss Alice Loy** (c.1895-1976)



Student of Harvey's in the mid 1930's. A simple rectangular tray with a deep purple glaze dated 1934 has been noted.

§ **Lucinda Pottery**



Lucinda Pottery may be associated with Eve Turnbull (qv) who lived at Lucinda Street, Taringa in Brisbane. The similarity of the signature suggests that she is also the maker of works marked 'Eves Pottery'. Represented: Australian National Gallery: Plate, with modelled grapes and leaves.

§ **H. B. Ludgate**

Ludgate's activity is unknown apart from producing this attractive wall pocket with rusticated edge and gum-leaf details in 1940.



§ **Miss F. M. Lumsden** Woodend Road, Ipswich



As Lumsden exhibited at the Royal National Association in 1923 (No. 414 Original bowl) before classes were given at the Ipswich Technical College by Enid Morgan-Jones, one would assume she came to Brisbane for lessons with Harvey. This is confirmed by a two handled vase (No. 7) which is dated 1924. The Cunard Line had a series of 'cube' teapots produced for its ships in the early 1930's which inspired a host of imitations. One such, with carved decoration and a brown and colours glaze, was produced by Miss Lumsden so she may have been active until the 1930's.

§ **Miss Edith A. Lynch** (1905-) Goring Street, Coorparoo

Student of Harvey for two years in the early 1930's. She later became Mrs Manning.

§ **Ethel Lynem** (1909-1991)



Ethel (left) depicted with her mother and husband in the 1950s). The grape decorated vase is an exceptional example of Lynem's output. (29 x 24cm diam.). (Collection Ed Kisala, Melbourne)

Ethel Frances Murphy was born in Liverpool, England and came to Australia with her parents aged three years. In 1937 she married James Lynem who served in World War Two. Ethel was a student of Evelyn Buggy (q.v.) at the same time as Bernadine Bartley. The earliest example of her work is a teapot stand pierced and modelled with grapes dated 1950. She exhibited at the Royal National Agricultural and Industrial Association on two occasions

- | | | |
|------|---------------------------------------|-----------|
| 1951 | No. 386 Any vessel or ornament | |
| | No. 387 "" | |
| | No. 399 Vessel with modelled ornament | 1st prize |
| 1952 | No. 485 Any vessel or ornament | |
| | No. 486 "" | H/comm. |
| | No. 501 Glaze decoration | |

Her work can be variable in quality: a small-scale figure of an imp with a pink and brown glaze is crudely executed but the baluster vase modelled with a fruiting grape vine illustrated above is an especially attractive specimen of her work.



An intriguing example of her output is her Borogrove vase which is modelled after a design by the Royal Doulton artist, Mark V. Marshall and which points to the continuing influence of 19th century British art pottery in Queensland. Evelyn Buggy produced a similar example. She was active until 1958 as a mask wall pocket with a brown glaze is so dated. In later years Ethel also tried her hand at enamelling.