

§ Mabel McAlister (1905-1993)

Mabel McAlister was born in Nelson, New Zealand to Walter and Rose McAlister née Nalder. Walter was a surveyor and worked in Malaya, but Mabel was educated in a Toowoomba boarding school and after the death of her father in 1919 attended the Brisbane Girl's Grammar School on a scholarship. She had a great facility for music. McAlister was a student teacher at Milton State School when she took pottery lessons with L.J. Harvey in 1924 and completed up to the tea-set exercise. She did not continue with pottery as she disliked the messiness and embroidery was her preferred craft. Her history is documented in 'The life and embroidery of Mabel McAlister', Kingswood Press, Underwood, Qld, 1999

§ Mrs McAndrew

She was a student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949 with No. 40 Duchess set.

§ Gwladys Macaulay Turner (1884-1939) 'Ardinapple', Corinda



Macaulay Turner making pottery and some of the simplified pieces she produced in 1926.



Gwladys Macaulay Turner was born in Semaphore, South Australia the only daughter of Richard James Turner SM and his wife Amelia Selina Macaulay. Her mother's father Aulay Macaulay was an artist. She received training at the South Australian School of Design and came to live in Queensland when her brother, H. Macaulay Turner, was appointed assistant analyst in the Queensland Government chemical laboratory in 1909.

She exhibited drawings and copies at the Queensland National Agricultural and Industrial Association that year and in the Women's Industries Section together with stencilling on fabric and woodcarving. She became an associate of the Queensland Art Society the same year and exhibited extensively 1909-13 serving on the committee 1911-13.

She was one of the founding members of the Arts and Crafts Society of Brisbane 1913 and transferred her interests to that organisation. Her exhibits in 1914 included designs for ecclesiastical embroidery, a carved overmantel and revolving bookcase plus the poster for the exhibition (in conjunction with Dorothy Burston). She exhibited stencilling in 1916-17. In 1919 she replaced Emily Cortis-Stanford on the Art Advisory Committee of the Central Technical College.

She was involved with the Red Cross from the early war years, serving on the General Committee c1917-38 as well as assisting Lucy Pearson (q.v.) in the founding of the Handicrafts Sub Committee. She was awarded the Red Cross gold medal for more than 20 years' service in 1935. She was also art instructor at the Kindergarten Training College, Kelvin Grove. She probably learned to throw through her contact with Bessie Devereux (q.v.) at the Red Cross. She served as Vice President of the joint Queensland Art Society/Arts and Crafts Society of Brisbane exhibition in 1920 and contributed a watercolour. When the Arts and Crafts Society of Brisbane was reformed in 1922 she exhibited pottery 1922-24 and was included in the Central Technical College exhibition of pottery at the British Empire Exhibition in 1924, She had a wheel under her house well into the 1930's where she taught some of the local children. In 1922 she exhibited a prie dieu which was carved with passion flowers in memory of the Rev. H.H. Hobbs of St Matthew's Anglican Church, Sherwood and showed pokerwork and woodwork till 1924.

In the latter year she also exhibited proof sets for a children's book, Her exhibit in 1925 was not specified and no further record appears until 1936 when she rejoined the Society and designed the banner for the ecclesiastical section which was worked by Bertha Wassell and Mrs Perry Ross. She was awarded life membership of the Arts and Crafts Society of Queensland the following year. A memorial window, designed by William Bustard, was placed in St. John's Cathedral in 1940 by the Red Cross Workshop.

Represented: QAGOMA Collection: *Jug*, with modernist design, 1923; Griffith University Art Collection, *Vase*, wheel thrown with blue glaze, 1932 Reproduced: *With Heart & Hand*, 2018, *Jug*, with modernist design, 1923, p. 195. *Vase*, wheel thrown with blue glaze, 1932, p. 199

§ R.M. McCann



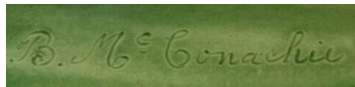
McCann is known to date only by this lamp-base with pale grey-green glaze. It suggests that it was made during the exigencies of World War II.

§ Mrs E. McCartney

Exhibited Royal National Association in 1948 with

No. 339 Modelled ornament	2nd prize
No. 342 Incised ornament	2nd prize

§ B. McConachie



Like many of the makers in the Brisbane area hand-building school the maker of this modest green-glazed serving dish is unknown apart from this single work.

§ Carl McConnell (1926-2003) Agnew Street, Norman Park



Vase, wheel thrown earthenware, c. 1948-49.
(QAGOMA Collection) Mark used c.1948-55

Carl Russell McConnell was born in Chicago, Illinois, USA and attended a military academy and art schools in Chicago, Dallas & Memphis before his service in the US Navy 1943-36. He married Bunny Pearson in Brisbane in 1945 and studied at various art schools in the United States after the war until he returned to Brisbane in 1948 and enrolled at the Central Technical College studying pottery and sculpture under Hatton Beck through the USA training scheme for war veterans. His first identified works were earthenware but by November 1950 he had been experimenting with his first stoneware. He first exhibited his work in a group exhibition at the Marodian Gallery, Spring Hill in 1950. He introduced once fired stoneware to Queensland in 1955 and later porcelain. He taught pottery at the Central Technical College 1952-63 and sculpture 1971-74. During this time, he established the Pinjarra Pottery in the outer Brisbane suburb of Pinjarra Hills and through his exhibitions achieved a significant reputation in the following decades. His work is amongst the first to record the shift in Queensland from art pottery to studio pottery. He retired in 1983.

A full outline of his career may be found in Glenn R. Cooke, *Carl McConnell - Master potter*, Queensland Art Gallery, Brisbane, 1986.

§ Nell McCredie (1901-1968)



McCredie in her studio 1936. McCredie's own Figure of Eight dish shows how quickly she simplified the standard Harvey School exercise for her teaching purposes. Her green and cream glazes were distinctly different to those utilised in Brisbane.



McCredie studied architecture at the University of Sydney (graduating 1922) and was later employed by the Queensland Government on the Worker's Dwelling Board c.1925-28. During this period she studied pottery with L.J. Harvey at the Central Technical College. Her honey pot exercise (No. 2) with its monogram and tea-set exercise (No.6) dated 1927 and signed as below and are in the collection of the Australian National Gallery, Canberra. With this experience behind on her return to Sydney she began teaching ceramics from her George Street Studio in 1933.

Some of her students have been identified as Mabel Barling, Rene Gourley and Angela Thirkell. In early 1934 she installed an oil-fired kiln at her workrooms at Epping. Later she had the assistance of her brother, Bob McCredie, who continued the pottery for some years after her death. She continued to exhibit her individual pieces at the Society of Arts and Crafts of New South Wales into the 1950s. Her first efforts in commercial pottery wares she identified as 'McCredie Ware' and could show minimal evidence of her time Harvey in the bulging profiles of planter pots, and spherical feet of the plant-pot illustrated. She quickly moved to a simpler format single colour glazing more suitable for repeat production.

Represented: Australian National Gallery: *Tea-set exercise* (including a coffee pot), 1927; *Honey pot exercise*, c.1927; *Jug*, with blue slip decoration, c.1927; *Jardiniere*, carved with gumleaves, ND. Powerhouse Museum: *Tea-set* c.1950-60

Reproduced: *Australian Studio Pottery*, 1986, *Honey pot exercise*, c.1927, p. 156. *Jug*, with blue slip decoration, c.1927, p. 157. *Australian Art Pottery*, 2004, *Slab vase*, double scraffito, c. 1927, p. 234. *Vase*, fish motif, c. 1940, p. 234. *With Heart & Hand*, 2018, *Slab vase*, double scraffito, c. 1927, p.60

§ Nell McCullough (1910-87) 'Banbridge House', Florence Street, Ascot



Rona Watson (Nell) was born in Brisbane the fourth of four daughters born to David Ballantyne McCullough and his wife Beatrice May née Chambers. She was educated at Somerville House 1922-26 and enrolled in the full time art course at the Central Technical College 1932-35 studying both modelling and pottery with Harvey. She exhibited a group of pottery at the Second Annual Exhibition of work by Art Students of the Central Technical College in December, 1933. She also exhibited pottery at the Royal National Agricultural and Industrial Association:

1932 No. 443 Group of related vessels 1st prize

1933 No. 386 Original bowl
 No. 390 Modelled ornament
 No. 396 Incised decoration
 No. 399 Scraffito decoration
 No. 414 Painted decoration

She also exhibited pottery at the Arts and Crafts Society of Queensland in 1933-35 and taught pottery and leather work at the handicraft classes at Somerville House from 1936. The pottery she produced was at that time was considerably simplified but she did not continue with her craft work after her marriage to John Roy Burton in October 1939. A sandwich box, dated 1934, was included in the 1983 *L.J. Harvey & his School* exhibition.

Reproduced: *L.J. Harvey & his School*, 1983, *Sandwich box*, with wheat motif, 1934, p. 21

§ **Muriel MacDiarmid (1879-1941)** 'Myola', 36 Park Road, Milton



Waterlily jug with pink and blue glaze. 1934. Davidson Auctions, Sydney, 29/10/2011
 MacDiarmid's pseudo Chinese vase replicates the contemporary design of James Brough at his Trentham Pottery, Dinmore

Muriel Mary MacDiarmid was born in Brisbane, the eldest daughter of the three daughters and two sons born to Duncan MacDiarmid, a banker of Scottish descent, and Jane Cameron née MacKergow, who was born in the Moreton Bay District of (then) New South Wales, she was educated at the Brisbane Girls Grammar School where she excelled in music, watercolour and drawing. The MacDiarmid girls had lessons with the well-known Queensland artist Isaac Walter Jenner Later, when she was in her 40's. Muriel joined Harvey's classes at the Central Technical College in 1922: established by the date inscribed on her small honey-pot exercise. As the eldest daughter hers was the responsibility, common at this time, to care for her aging parents.

A group of her pottery was included in the Second Annual Exhibition of work by Art Students of the Central Technical College in December 1933 and the Sixth Annual Exhibition in November 1937—she may have been included in the 1935 and 1936 exhibitions but individuals are not cited, she exhibited pottery with the Arts and Crafts Society of Queensland 1930-38. In 1931 a reviewer found 'Great originality in the decoration of her pottery, an outstanding piece being a jug with a fish twined around the lip, its tail serving as a handle and its mouth as a spout'. While in 1937 'A futuristic blue and white pottery horse holding fast the blotting paper' was granted approval.

In contrast to many of Harvey's students she only exhibited a slip decorated piece (No, 405) at the Royal National Agricultural and Industrial Association in 1933. MacDiarmid exhibited collections of pottery and china painting with the Royal Queensland Art Society 1932-4, in 1936 a 17th century puzzle jug, an Indian Bottle and a Turkish jug, a group of pottery in 1937 and a pottery ewer in 1938. In 1935 she won a second prize for works produced by students of technical colleges in Australia in a competition sponsored by the Society of Arts and Crafts of New South Wales with a Bulgarian bottle, (The competition required that the design for the piece be submitted as well.) Photographic evidence also shows MacDiarmid was included in an exhibition in New South Wales in the late 1930's.

MacDiarmid had a particular interest in lettered decoration and folksy quotations often appeared on her pieces. Especially noteworthy was a plaque of 1938 carved with 'No handicraft can/ with our art compare/ our pots are made/ of what we potters are.' (Illustrated in the preface to Timms', *Australian Studio Pottery*, 1986) She had another noteworthy specialty in the production of jugs and, from 1933, gained considerable local fame for her series of reproductions of antique drinking vessels from Germany, Hungary, Japan, England, China, Inca, and Corinth etc. These were reproduced primarily for their educational value as there were no equivalent collections of original vessels in Queensland, She copied models in the Victoria and Albert Museum and also sought the assistance of Mr. H.A. Longman, the Director of the Queensland Museum, (A collection of some 25 of these vessels were subsequently bequeathed to the Royal Brisbane Historical Society.) Her dedicated research gained her a reputation as an authority on ancient ceramics and she delivered talks to groups such as the Willmore Discussion Club on 'English pottery from the thirteenth to the beginning of the nineteenth century.'

MacDiarmid taught a less rigid version of Harvey's hand building techniques in the small studio attached to the kitchen of her home in Milton, She emphasised pinch building and was particularly concerned with the correct thickness of the clay (to prevent firing failures) and with the attachment of handles. On 8 December 1940 the 'Sun' reported that the Post Office Womens Auxiliary hosted an exhibition of MacDiarmid's students work at her home. This is the most comprehensive listing of her students and included: Mrs Beeston, Mrs J. Glasgow, Mrs W.G. (Betty) Grigg, Mrs Hartridge, Mrs A.R. Kelly, Mrs G.A. Knox, Mrs Lane (Newcastle), Mrs D. McKay, Mrs J. (Dorothy) McPhee, Mrs A.T.B. Tubb and Mrs A.E. (Gladys) Sharp and the Misses H.M. (Nell) Campbell, E. Finch, H. Friend and M. Pritchard.

She was hindered by frail health throughout her life and the reductions of her exhibitions from 1937 indicate its further failing. She died 5 November 1941.

Additional details may be found in G.R. Cooke, 'History in clay—Muriel MacDiarmid's drinking vessels' in *Australiana*, April 1985, pps 57-61. Eight examples of her pottery were exhibited in the L.J. Harvey & his School exhibition.



Represented: QAGOMA Collection: *Potpourri jar*, black & aqua glaze, 1929; Shepparton Art Gallery: *Jug*, with gum leaves, blue glaze 1924; Royal Queensland Historical Society: *Flemish wine jug*, 1931; *Greek jug*, 1931; *Sicilian wine bottle*, 1932; *Early English bottle*, 1932; *Two German beer jugs*, 1932; *Italian bottle*, 1932; *Pilgrim flask*, 1933; *Bulgarian bottle*, 1933; *Jug*, 1933; *Potato flask*, 1934; *Persian ewer*, 1934; *Corinthian jug*, 1934; *Old English bottle*, 1934; *Pilgrim bottle*, 1935; *Peruvian gourd*, 1935; *Inca Indian bottle*, 1935; *Persian jug*, 1936; *Puzzle jug*, 1936; *Swiss jug*, 1936; *Chinese jug*, 1938; *Chinese ewer* (red glaze), 1930s; *Double flask*, 1930s; *Two pilgrim bottles*, 1930s; Griffith University Art Collection: *Face jug*, 1932.

Reproduced: *L.J. Harvey & his School*, 1983, Period photograph of a group pieces p. 28. *Lotus vase*, with blue glaze 1930, p. 21. *Flask*, with face 1935 p. 19. *Australian Studio Pottery*, 1986, *Plaque*, with quotation, 1938 (preface). *Sandwich box*, 1924, p.98. *Carter's Antique Guide*, 1985, *Pilgrim flask*, 1925 p.63. *Bush curozities*, 1987, *Jug*, with applied gum leaves, 1924, p. 32. *Australian Art Pottery*, 2004, *Potpourri*, black and aqua glaze, 1929, p.236. *Owl wall pocket*, 1936, p. 236. *With Heart & Hand*, 2018, *Face jug*, 1932, p.126. *Face jug*, 1932; *Chinese ewer*, 1938; *Sicilian wine jug*, 1932; *Bulgarian bottle*, 1933 and *Potato flask*, 1934, pps 128-129. *Motto plaque*, 1938, p. 130. *Jug*, with lizard handle, 1932, p.132. *Jug*, with gum leaves, 1926, p. 133. *Puzzle jug*, 1936, p. 227

§ Margaret Macdonald (1879-1949)

A younger sister of Mary Ann Macdonald who like her another sister, Sadie, also produced some pottery.

§ **Mary Macdonald** (1868-1955) St. George's Nursing Home, 6 Mayneview Street, Milton.



Mary Macdonald at the presentation of Harvey's bust
The Critic 1940 to the University of Queensland.
Koala vase (H 15.5cm). Collection: Ed Kisala,
 Melbourne

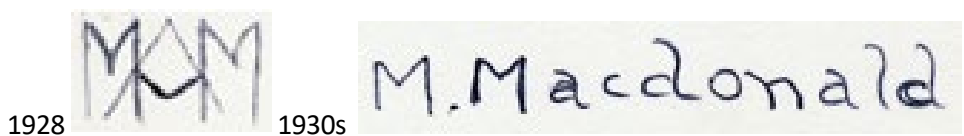
Agnes Mary Macdonald was born in Queensland one of the five daughters of James Wright Macdonald and his wife Bridget Josephine née Enwright. She trained as nurse and was matron of the St George's Nursing Home as well as secretary of the Bush Nurse's Association before taking up pottery classes with L.J. Harvey from c.1924. (Her four sisters also became matrons of hospitals or homes.) She was one of Harvey's most dedicated students attending classes for twenty five years in all and the living room in her home was filled with examples of her pottery and china painting. Her cousin from Adelaide, Annie Fraser Mitchell (q.v.) stayed with her and followed her example by studying with Harvey in 1929. Her nursing friend from Sydney, Ettie Sinclair, followed suit in 1930. She also carved a substantial amount including large scale pieces such as wardrobes. She exhibited pottery at the Royal National Agricultural and Industrial Association 1925-29:

- | | | |
|------|-------------------------------|-----------|
| 1925 | No. 6847 Original bowl | 3rd prize |
| | No. 6860 Modelled ornament | |
| | No. 6870 Slip decoration | |
| | No. 6869 Painted decoration | |
| 1926 | No. 6704 Original bowl | 1st prize |
| | No. 6727 Scraffito decoration | 2nd prize |
| 1927 | No. 7323 Original bowl | |
| | No. 7331 Modelled ornament | |
| | No. 7337 Scraffito decoration | |
| | No. 7347 Painted decoration | H/comm. |
| 1929 | No. 645 Modelled ornament | |
| | No. 653 Scraffito decoration | H/comm. |
| | No. 659 Slab building | H/comm. |

She exhibited collections of pottery and china painting at the Royal Queensland Art Society 1932-1942, and pottery only in 1945 and 1947;

- | | |
|------|----------------|
| 1945 | No. 7 Vase NFS |
| | No. 8 Vase NFS |
| 1947 | No. 167 Vase |
| | No. 168 Vase |

She was included in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December, 1934 and the Sixth Annual Exhibition in November, 1937—her work may have been included in the 1935 and 1936 exhibitions but the exhibitors are not individually cited, She also exhibited pottery in the Technical Colleges competitive section of the Society of Arts and Crafts of New South Wales 1935, and a brown and cream vase at a student's exhibition at Horsham House during the 1940's. Most of her work is typical of the Harvey School but she occasionally favoured a Chinese inspiration in her work and occasionally had small pottery pieces mounted as brooches. She was represented with two pieces of pottery in the 1983 L.J. Harvey & his School exhibition.



1928 1930s



Macdonald produced some of the most sophisticated works in the Harvey School such as this triple scraffito vase (1931) and the quirkiest such as this vase with stylised Chinese faces which appeared in a Joel's Auction. Macdonald produced a considerable amount of china painting. These decorated plates 13.5 x 7.8 x 7.8 cm b.13.8 x 8 x 7.8cm. The small jug with flannel flowers 8.4 x 10.4 x 9cm 1934



Represented: Queensland Art Gallery: *Scraffito vase*, with grape motif, 1927; *Low vase*, with handles, 1928; *Orchid vase*, 1934; *Brooch*, carved with a lily and painted, 1941; *Sugar boat*, china painting, 1930; *Sugar bowl*, china painting, 1931; Griffith University Art Collection: *Jug*, flannel flowers, 1934

Reproduced: *Carter's Antique Guide*, 1985, *Hexagonal box*, 1926 p.62. *Jug*, hexagonal with green/blue glaze, 1932, p.61. *Carter's Antique Guide*, 1987, *Square bowl*, green glaze, p. 30. *Square bowl*, insect motif, mulberry glaze, 1924, p.31. *Carter's Price Guide*, 1996, *Vase*, white with moulded brown decoration 1933, p. 36. *Australian Art Pottery*, 2004 *Potpourri*, hexagonal shape, 1931, p. 237. *Vase*, scraffito grape motif, 1927, p.137. *With Heart & Hand*, 2018, *Pair of vases*, 1933, p. 151. *Jug*, with motto and brown glaze, 1931, p. 225

§ Sarah Charlotte (Sadie) Macdonald (1875-1970) Highgate Hill

Sadie was the sister of Mary Macdonald (Matron 1924-1933). She was the Matron of the Ardoyne Red Cross Hospital at Corinda which was used as a rehabilitation centre for returned servicemen. She was an early student of L.J. Harvey and learned wood carving from him. She taught pottery to some of her charges in 1924 but no example of her work has been identified to date. Margaret Berrie (q.v.) attended these classes.

§ Freda McDougall (1898-1989) Royal Terrace, Hamilton



Freda McDougall (left) and sister Mona Barton

Alfreda Barton was born in Roma the second eldest of the three daughters (Mona Barton (q.v.) was her sister) and two sons born to Hubert Howel Barton and his wife Elizabeth Jane née Taylor. After serving in World War I Clarence Frederick McDougall married Freda in 1920 and lived at the property 'Wangarwah', Cooyar where they began to raise their family: twins Mona Ronald and Barton Ronald (1921), Freda (Sally) Ronald and Ronald (Tull)1928. Freda was also involved with the Church of England Guild, the Cooyar Branch of the QCWA and in raising money for the Comforts Fund in the early years of World War II. After her husband's death in 1945 she came to live in Brisbane where she became a student of Arthur Hustwit's and was included in the first Caarnarvon Ceramic College exhibition in 1949.

No. 55 Lamp base.

The lamp-base illustrated with the blue-lustre glaze may be this work as Hustwit was noted for his glaze colours.

§ Violet McGilp (-1978) Ipswich



Nothing is known of this potter apart from the fact that she was active in Ipswich. This modest example was probably produced in the second phase of art pottery activity there during the 1950s. The basket is 14.5cm wide.

§ V. McHeady



The covered jar with the following signature was included in Graham Lancaster Auction, Toowoomba, Nov. 2011, lot 425 (18cm) It is an attractive piece with nicely executed scrolling detail. It may have been made in Toowoomba as glazing with multicoloured splashes appears on other examples.

§ I. Macleford



§ Dinah Thurlby McIntyre (1920-) 23 Reeve Street, Clayfield



DINAH POTTERY

DM4

McIntyre photographed about 1948 with a collection of her works. The hexagonal box she is holding is depicted on the right.

Dinah McIntyre was born in London the daughter of an Australian James Alexander McIntyre and his British wife Adelaide Thurlby and came to Queensland when a young baby. Her father was an accountant and later President of the Commonwealth Institute of Accountants. She was educated at the Hamilton State School and a Sydney convent but a serious bout of dengue fever forced her to continue her education at home where she was taught by her aunt Annie Warwick Gordon. She took up pottery in late 1936 through classes with the Younger Set of the Queensland Country Women's Association with Alice Bott and later studied with her at her Kennigo Street studio in 1937. She stayed with her until on the advice of Sydney Long (a friend of her father) she started with L.J. Harvey at his studio in Horsham House in 1938. She was included in the school's exhibitions during the 1940's one review of which described a pinch built vase in brown, cream and green, She exhibited pottery at the Arts and Crafts Society of Queensland 1939-40 and in 1946, with the Society of Arts and Crafts of New South Wales in 1940 (Nos. 388-9) and the Royal National Agricultural and Industrial Association in 1939:

No. 479 Modelled ornament H/comm.

No. 491 Scraffito decoration H/comm.

A hand built scraffito box was included in the first Combined Art Committee exhibition in 1941. She was an accomplished potter and produced octagonal covered box which is the only example of triple scraffito work known. She stayed with Harvey until 1942-43 when she took up work at the Navy Office. After the war she attended Hatton Beck's classes but was not enthused with his teaching so quickly left. She married Ian Raymond Peter Jenkins in 1950 and, after the birth of her two children, she largely gave up craft activities.

§ Mrs D McKay

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.

§ Val McKay



Mckay has been identified as the maker of this attractive small vase with Gothic-arch style decoration and green and brown glaze and dated 1936. (8.5 x 9.5 x 9.5cm) It appeared at Graham Lancaster Auctions, Toowoomba, 12 Nov. 2017, lot 325.

§ Miss E. McKenna

Student of Harvey at Horsham House in 1940.

§ Hope MacKenzie (1901-99) Brunswick Street, Fortitude Valley



HM

Catherine Hope Mackenzie was born in Brisbane on 1 November 1901, the second daughter of William Brown McKenzie, a manager for the Queensland National Bank and his wife Annie née Coen. She studied at Somerville House and later took the art course, which included pottery, at the Central Technical College 1919-22. In 1923 with former students Nancie Wilson, Mervyn Jones, and Enid Morgan-Jones she set up the Artcraft Studio (q.v.) occasionally supplying pottery to order and exhibited with the Arts and Crafts Society of Queensland until 1939. Subsequently Miss McKenzie took charge of the studio at Crouch and Connah during the war years where she employed girls from the Central Technical College to execute considerable quantities of poker work. She also took over from Mervyn Jones and arranged flowers for the Wintergarden Theatre for many years. She died Brisbane 31 July 1999.

§ F. McKay

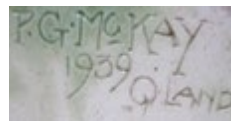


McKay has been identified as the maker of this attractive small vase with Gothic-arch style decoration and green and brown glaze and dated 1936. (8.5 x 9.5 x 9.5cm) It appeared at Graham Lancaster Auctions, Toowoomba, 12 Nov. 2017, lot 325.

§ Phyllis McKay (1883- 1970) Hawthorne



McKay's amusing owl wall pocket dated 1937 has been produced by several other Harvey School potters. Desk companions are amongst the rarest works produced by the Harvey School. McKay's example is dated 1935, 10 x 25.5 x 10.5cm Collection Bob and Margaret Farley



Phyllis Graham Austin was born in Brisbane, the ninth of ten children of Robert Austin and his wife Sophia Catherine née Douglas. In 1913 she married Archibald Donald McKay who became manager of the Brisbane office of Smith's Weekly for

many years. She was a student of L.J. Harvey from the early 1930's at the Central Technical College and was named by Harvey in 1934 as one of his most promising students: her identified work confirms Harvey's opinion. She was included in the Second Annual Exhibition of work by Art Students of the Central Technical College in December, 1933, the Third Annual Exhibition in November-December, 1934 and the Sixth Annual Exhibition in November, 1937. It is possible she was included in the 1935 and 1936 exhibitions, but the potters are not individually cited. She continued to attend Harvey's classes when he moved to Horsham House. An exercise, the figure of eight sandwich dish (No. 13) was included in the *L.J. Harvey & his School* exhibition.

Reproduced: *L.J. Harvey & his School*, 1983, *Sandwich dish* (Exercise 13), 1937, p. 36. *With Heart & Hand*, 2018, *Tea set with applied fruit*, 1938, p.205

§ Mignon McKelvey

McKelvey was a student of Harvey at the same time as Sheila Walsh in 1939. Subsequently Miss McKenzie took charge of the studio at Crouch and Connah during the war years where she employed girls from the Central Technical College to execute considerable quantities of poker work. She also took over from Mervyn Jones and arranged flowers for the Wintergarden Theatre for many years. She died Brisbane 31 July 1999.

§ Mairi MacKillop (1906-?)*



Mairi Forbes MacDonald MacKillop was born in Wynnum the eldest of the two daughters and two sons of Allan MacDonald MacKillop and his wife Alice Eleanor née Forbes. Brothers Allan and Arthur were born in 1909 and 1911 respectively. She was educated in Brisbane and as a student teacher she taught in Warwick and later at the Ascot State School when, about 1935, she enrolled in L.J. Harvey's night pottery classes. When she discovered Harvey needed an assistant teacher she transferred to the Central Technical College where she and Alma Irving were taught glazing and firing as well. Her pieces tend to be dated in the range 1935-37. She taught there and at the Industrial High School until the end of 1941 as she married LAC Bryan the following year. She retired for eight or nine years, during which time she learned wheel throwing but returned to teach the Saturday morning hobby classes. Later, after her husband's death, she took on the job permanently.

§ Emma McKinnon (1884-1963)

Emma Louise was the daughter of William Powell and his wife Mary Ellen née Zillman. She married Thomas Firmin McKinnon (1878-1953) in 1912. She was one of the first woman journalists in Brisbane working for the *Daily Telegraph*. Her husband was also in the newspaper industry as an art and literary critic and editor. She was student of Harvey in the early 1920's.

§ Margaret McLean (1907-1978) 2 Ada Street, Taringa



This work with its piercing and carved floral design and green glaze is a highly unusual as it combines a vase and candleholder. It is 21cm long and is dated 7 August, but no year is given.

Margaret Louise McLean, the only child of James McLean and his wife, was born in Scotland and migrated to Queensland with her parents when she was four years of age. Her father James, a cabinet maker by trade, worked for the well known furniture manufacturers F. Tritton & Co., George Street and Bell Brothers, Fortitude Valley. Little is known of her early life except that she attended the Taringa State School and, as a surrogate son, was taught cabinet work by her father. She joined Alice Bott's classes by 1928 and exhibited pottery at the Royal National Agricultural and Industrial Association for only one year, in 1934;

No. 364 Original bowl 1st prize
No. 393 Pottery, any variety

She also exhibited her pottery at the Arts and Crafts Society of Queensland in the years from 1936 to 1940. A thistle shaped jug, reflecting her Scottish origins was particularly admired. In 1946 she exhibited a fitted dressing case while in the Queensland exhibit at the Society of Arts and Crafts of New South Wales in 1940 she exhibited:

No. 463 Pottery jug NFS



1928



As she ceased dating her pieces by 1930 we can't determine the duration of her pottery career. However, a report appeared in *The Australian Women's Weekly* in October 1939 which depicts a model of the Coronation Coach, an exercise which engaged her for two days a week for several months.

McLean gave pottery lessons in rooms adjoining T.C. Beirne & Co's department store in Queen Street in 1931 and by 1937 she was teaching pottery to local residents from her house at Taringa, which she called the Melsetter Studio. Perhaps the name the name is associated with Melsetter House overlooking the bay of Longhope on the Orkney Island of Hoy. A Dalglish, June Egerton, Beryl Hughes, Lena Humphrey, Nancy Pollock and Edith Ruthning and her niece Noela were among her students there. Their work was fired at Stone's Pottery like most of the amateur potters at the time. Mclean was probably also the instructor of L. Armstrong, I.M. Cadwell, Gwen Drew, L Dunn, G. Geddes, Mary Jeffries, E. Love, M. Perrett, G. Price, B. Raither, M. Thomas and K.D. Whitehead and an unidentified potter D.L. (in the collection of the Art Gallery of South Australia). These potters all produced tea-sets with flattened looping carving, pointed handles, prominent spouts and spherical knops similar to that made by McLean in the collection of the Shepparton Art Museum—and like McLean's works they are all undated.

She taught woodworking at the Red Cross Workshop on Wickham Terrace from 1937, worked in a munitions factory in the early 1941, and in 1942 joined the Handicrafts Section of the Red Cross to teach returned servicemen at the Greenslopes Repatriation Hospital. She became teacher of handicrafts at No 3 Australian General Hospital, Enoggera in 1944 where pottery was among the crafts she taught. She later worked at the Red Cross Queen Street Depot and became Director of Handicrafts from 1965 until she retired in 1972. Until she died McLean restored antique furniture and produced cabinet work, pewter, and leather work.

Represented: Shepparton Art Gallery: *Coffee pot*, c.1935; *Dolphin candlestick*, c.1935; *Footed tripod vase*, c.1934; Brisbane Civic Collection, Museum of Brisbane: *Covered jar*, with gum leaves, purple glaze, 1930s; *Art deco slab vase*, with gum

leaves, c.1930s; *Art deco slab vase*, glazed blue/green, 1930s. Reproduced: *Carter's Antique Guide*, 1985, *Oblong box*, with gum leaves, c.1930 p. 63. *With Heart & Hand*, 2018 *Covered jar*, gum leaves, purple glaze. P.168. *Art deco slab vase*, gum leaves, c.1930s, p.240

§ **Miss D. McLeod**

Exhibited Royal National Association 1932

- No. 401 China painting
- No. 402 China painting
- No. 403 China painting
- No. 404 China painting

§ **Miss Val McMaster (1913-1983)*** 7 Victoria Street, Clayfield.



Maud Valerie McMaster was born in Townsville the third of four children. Her father Alexander John Baxter McMaster established a series of properties in central western Queensland: 'Kelso', Ilfracombe; 'Moscow', Winton; 'Devon Court', Cloncurry as well as a wool scour at 'Alban', Winton before taking his family to Brisbane in 1922. Val was educated at Somerville House 1924-29 and, at age 18, enrolled in the full-time art course at the Central Technical College. She took up pottery under L.J. Harvey as an elective course in her third year and became his most enthusiastic pupil working many additional hours and cut her other classes to do so. She exhibited a group of pottery at the Second Annual Exhibition of work by Art Students of the Central Technical College in December, 1933 and the Third Annual Exhibition in November-December, 1934 (and probably in the two succeeding years although individual potters are not named). She exhibited with her friend Nell McCullough at the Arts and Crafts Society of Queensland in 1933. Only the briefest mention is made of her work at this venue 1934-36 which is quite surprising as photographs of these exhibitions prominently display her work. She also the most successful exhibitor at the Royal National Agricultural and Industrial Association in the years 1933-36:

1933	No. 388 Inlay in biscuit	1st prize
	No. 391 Modelled ornament	1st prize
	No. 397 Incised decoration	2nd prize
	No. 400 Scraffito decoration	1st prize
	No. 406 Slip decoration	1st prize
	No. 410 Slab building	1st prize
	No. 415 Painted decoration	1st prize
1934	No. 313 Original bowl	2nd prize
	No. 314 Inlay in biscuit	1st prize
	No. 315 Modelled ornament	1st prize
	No. 318 Incised decoration	1st prize
	No. 319 Scraffito decoration	1st prize
	No. 320 Slip decoration	1st prize
	No. 321 Slab building	1st prize
	No. 322 Painted decoration	1st prize
	No. 324 Group of related vessels	1st prize

	No. 326 Pottery, any variety	1st prize
	1935 No. 365 Original bowl	2nd prize
	No. 366 Original bowl	
	No. 369 Inlay in biscuit	1st prize
	No. 371 Modelled ornament	1st prize
	No. 372 Modelled ornament	
	No. 374 Incised decoration	
	No. 375 Incised decoration	1st prize
	No. 378 Scraffito decoration	H/comm.
	No. 379 Scraffito decoration	1st prize
	No. 381 Slip decoration	
	No. 382 Slip decoration	1st prize
	No. 383 Slab building	1st prize
	No. 384 Slab building	
	No. 385 Hand building	2nd prize
	No. 386 Hand building	1st prize
	No. 389 Group of related vessels	H/comm.
	No. 394 Pottery, any variety	
1936	No. 342 Original bowl	
	No. 343 Original bowl	1st prize
	No. 347 Inlay in biscuit	1st prize
	No. 349 Modelled ornament	1st prize
	No. 350 Modelled ornament	
	No. 354 Incised ornament(biscuit)	
	No. 355 Incised ornament(biscuit)	1st prize
	No. 358 Scraffito decoration	2nd prize
	No. 359 Scraffito decoration	1st prize
	No. 361 Slip decoration	1st prize
	No. 365 Slab building	1st prize
	No. 368 Painted decoration	1st prize
	No. 372 Group of related vessels	
	No. 378 Pottery, any variety	2nd prize

She also exhibited black and white work at the Royal Agricultural Society of Queensland at Toowoomba 1932 and 1934. In the latter year she also exhibited

- No. 3350 Pottery, original design 2nd prize
- No. 3351 Pottery, original design 1st prize

and in 1935

- No. 3290 Pottery, original design 2nd prize
- No. 3291 Pottery, original design 1st prize

These two works were described as 'one of glazed, dull green and mellow brown, with a ferocious little dragon climbing up its shapely side, and the other a delicately wrought lidded jar, not unlike those used for potpourri, with an all-over paisley design of gold and tan shades on a white background.'

Her uncle, Sir Fergus McMaster, one of the founders of QANTAS, purchased pieces from her for official gifts from the company. She began working for William Bustard at the stained-glass makers R. S. Exton & Co. 1937-41 where she painted his designs onto glass panels before Owen Maguire, the head artist, added the final details, She largely ceased her exhibiting career at this time although she continued to produce her ceramics at Exton's to the dismay of the office manager.

In the war years when joined the Women's National Emergency League and worked as a driver for the 5th USA Air Force. Pottery was not her major concern at this time although she produced prodigious quantities of poker work and leather work which her mother and sister distributed at Queensland Country Women's Association and political fetes, virtually nothing of which survives. She cared for her mother for several years before her death in 1948 and three years later married Edward Potts, a chartered accountant. She had a surpassingly productive career for one of Harvey's 'social' students because of her late marriage. Subsequently she learned to throw from Jacob Breeden at the Kitty Art Pottery, Albion and hand decorated

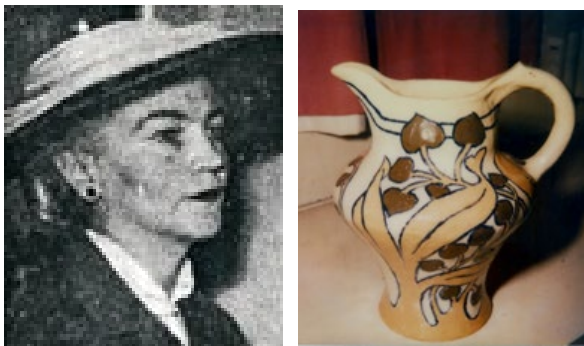
her pieces but as she travelled extensively with her husband most of her married life she produced little. Eleven pieces of pottery represented her work in the L.J. Harvey & his School exhibition.



Represented: Queensland Art Gallery: *Hexagonal box*, inlaid 1936; *Covered vase*, with blue scraffito, c.1935-40; *Mug*, carved with oak leaves, 1940. Griffith University Art Collection: *Six-sided vase*, double scraffito, c.1930–35.

Reproduced: *L.J. Harvey & his School*, 1983, *Dragon vase*, c.1935-40, p. 24. *Hexagonal box*, inlaid, 1936 (QAG), p. 32. *Ash tray*, grotesque bird shape 1939. p. 19. *Mug*, carved with oak leaves 1940 (QAG), p. 21. *Double scraffito vase*, fish decoration, 1937 p. 23. *Double walled vase*, grape motif, 1934, p. 23. *Coffee set*, slab built, 1936, p. 43. *Bowl* pierced with leaves c.1955 p. 21. *Carter's Antique Guide*, 1989, *Ale mug*, with frog on rim, 1935, p. 506. 'Val McMaster - A vital talent', *Covered vase*, with blue scraffito (QAG), p. 82. *Hexagonal box*, inlaid 1936 (QAG), p. 83. *Coffee set*, brown and colours 1936 (above), p. 83. *Dragon vase*, c.1935-40 (above), p. 84. *Double scraffito vase*, fish decoration 1937 (above), p. 84. Group of her own photographs, p. 87. *Australian Collector's Annual* 1984, *Covered vase*, with blue scraffito (QAG), p. 96. *Australian Collector's Annual* 1985, *Jewel box*, carved and pierced, 1930s, p. 35. *Scraffito vase*, unfired 1935, p. 37. *Cheese dish*, with mouse 1933, p. 37. *Vase*, Moorish design in slip, 1930s, p. 37. *Tea caddy* inlaid oriental motif, 1930s, p. 37. *Australian Art Pottery*, 2004, *Tea caddy*, underglaze and incised, 1934, p.243. *Casket*, bronze finish, c. 1935, p.243. *Hexagonal box*, inlaid, 1936 (QAG), p.244. *Covered vase*, with blue scraffito (QAG), p.244. *Vase*, double scraffito with cobalt, c.1940, p.245. *With Heart & Hand*, 2018, *Bonzo in Scottish dress*, 1931, p.121. *Covered cheese dish*, 1935. *Six-sided vase*, double scraffito, c.1930–35, p.219

§ **Dorothy McPhee** (1909 -2004) 15 Carmody Street, St. Lucia.



McPhee's jug with painted decoration in the Art Nouveau style.

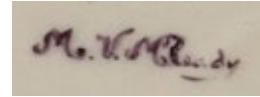
Dorothy Sloan was born in Brisbane to James Duncan Sloan and his wife Gertrude née Gray and educated at Somerville House where she took art lessons with Nina Stodart (q.v.). She began pottery with L.J. Harvey at the Central Technical College's night classes in 1932 while she was studying as a cadet draughtsman where trade drawing and perspective were among her subjects. She continued pottery lessons with her aunt Muriel Macdairmid at her home in Milton c.1935 and in one case she made a Chinese wine ewer similar to her aunt's. She married John Peter McPhee in 1934. She continued with Harvey sporadically for a few years from c.1946 at Horsham house when he assisted with the execution of some of her pieces eg. Harvey dipped a Knossos style pot in slip which McPhee then carved. She continued her training in watercolour painting at the Central Technical College under Cyril Gibbs winning prizes at the Royal National Agricultural and Industrial Association 1958-1961 and also taught art part time there. In 1961 she won the mural design for the veterinary school at the University of Queensland. Her first major award was the watercolour prize at the 'Toowoomba Centenary Art Contest' in November, 1960 and held her first solo exhibition at the Moreton Galleries in September, 1963. She served of the Queensland Art Gallery Society 1961-1965 and 1968-1972 and exhibited with the Half Dozen Group of Artists and the Royal Queensland Art Society.

§ H. McRae



Crudely executed though it may be, the slab built with applied daisy motif identifies it as a product of the Harvey School. More specifically the inscription QCWA shows that it is a piece produced in Alice Bott's classes for the Metropolitan Branch of the Queensland Country Women's Association in the late 1930s.

§ M.V. McReady



Mark: China Painting

Nothing is known about McReady although the scale of her large basket (31.5 x 32.3 x 17 cm) is exceptional. She was also a competent china painter.

Represented: Griffith University Art Collection: *Large basket*, 1940s

§ Mrs McSweeney

McSweeney was a student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949.

No. 51 Lamp base
No. 52 Vase

§ Marguerite Mahood (1901-1989)



Marguerite Henriette Callaway was born on 29 July 1901 at Richmond, Melbourne, eldest child of Henry George Callaway, accountant, and his wife Marguerite Gabrielle, née Deschamps. She was educated at Mrs Strickland's school, Armadale, and Presbyterian Ladies' College, East Melbourne, before attending drawing classes at the National Gallery School with Frederick McCubbin. On 16 June 1923 married Thomas Orrock George Mahood, an engineer.

During the 1920s Mahood established herself as a professional artist, producing drawings, watercolours, linocuts, oil paintings and commercial illustrations. In 1931 Mahood enrolled in a new pottery course at the Working Men's College but found the rudimentary training inadequate and taught herself from books at the Public Library of Victoria. She established a

remarkable production over her career. She probably had some connection with the Harvey School as the overlapping petal or scale motif around the rim of this jug is a distinctive element in the School style.

§ Mrs S. Manning

This maker is only known from her contribution to the Royal National Association exhibition in 1936

No. 380 Pottery, any variety

§ Mrs Mannion

Mannion contributed a group of 'Related vessels' No. 371 to the Royal National Association exhibition in 1936.

§ Mrs Manson

Manson was a student of Arthur Hustwit who exhibited in the first Caernarvon ceramic College exhibition in 1949

No. 77 Bowl

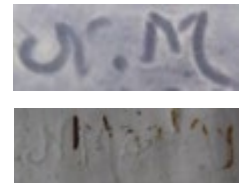
§ Miss March

This young woman was noted as being a student of the Bott Sisters in 1937

§ Nellie Marlay (1874-1959) Dora Street, Hendra



Marlay's jug of 1931 is small in scale (8 x 12 x 8cm) but beautifully executed. Collection Rod Jensen



Ellen Maud Groom was born in Toowoomba on 3 September 1874 the youngest of nine children of the Hon. William Henry Groom and his wife Grace née Littleton. Her father was Mayor of Toowoomba for forty years, founded the *The Toowoomba Chronicle* newspaper in 1922 and represented Toowoomba in State Parliament and in the first Federal Parliament as the Member for Darling Downs. (Her brother, Sir Littleton Ernest Groom 1867-1936 also served as a Federal politician) She was educated in Toowoomba at a small private school run by the Misses Mason and Billings. She married Arthur Beverley Marlay on 26 November, 1895 and had three children: Edward, Kenneth and Maida. She took up pottery with L.J. Harvey at the Central Technical College by 1932 and the following year was named as one of Harvey's most promising students. She was included in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November-December, 1934 and in the Sixth Annual Exhibition from 15 November 1937. She may have been included in the 1935 and 1936 exhibitions as the individuals are not cited. Most of her work is dateable to the 1930's although she exhibited a slab built sandwich box glazed in plum and mulberry at a student's exhibition at Horsham House during the early 1940s and continued her activity through the years of World War II. She died at Hendra, Brisbane on 17 March 1959.

Represented: Queensland Art Gallery: *Coffee pot*, with gumnuts and leaves, 1936

§ A. Marriott



Nothing further is known of the potter who produced this modest exercise.

Represented: Brisbane Civic Collection, Museum of Brisbane : *1st Exercise*, brown glaze

§ **Miss E. Marsland** 'Luana', Rode Road, Nundah

The only record of her work is when she exhibited at the Royal National Association in 1939 where she received a highly commended for 'Any variety of pottery' (No. 529)

§ **Dorothy Martin** (1908 -)

Dorothy Florence was the daughter of William Martin and his wife Wilhelmina Emily Morley née Prudence. As a teenager Martin studied pottery at Harvey's morning classes from 1922 at the same time as Una Bick and also studied drawing with Martyn Roberts. Hope McKenzie, Enid Morgan-Jones and Mervyn Jones were older members of the same classes. All the works she made at this time were given as gifts. She began training as a nurse in 1940 and retired after forty years of service.

§ **Ida Martin** (1906-1990) 35 Upper Lancaster Terrace, Clayfield



Ida Martin's slab vase 1936 14.4 x 9.6 x 9.5cm
Wall pocket's became a desirable decorative item for Queensland households from the late 1930s and Martin responded to this fashion with this restrained brown glazed example from 1940 (32 x19cm.)

She studied pottery with Hatton Beck in the 1950's learning throwing and under-glaze decoration and the small pot illustrated (12.5 x 1cm. diam.) with freely executed brushed decoration probably dates to this time. (Private collection, Brisbane)

Ida Isabel was one of a large family born to William Henry Martin and his wife Isabella Susan née Laking. She was educated in Brisbane. She undertook teacher-training and worked at the Ascot State School from 1934. In 1942 began teaching creative art and taught art subjects full time from 1945 and from 1962 until she retired in 1972, taught painting, drawing, pottery and carving at the Kedron Park Teacher's College. It was only at this stage that Martin learned about the firing and stacking of kilns. She started classes with Harvey at the Central Technical College in 1935 and followed him to Horsham House and continued till 1942. She ceased attending classes when American servicemen were based in Brisbane. She later tried her hand at wood carving and leather work. She exhibited pottery at the Royal National Agricultural and Industrial Association 1938-1939, 1946 and 1951:

- | | | |
|------|---------------------------------|-----------|
| 1938 | No. 457 Scraffito decoration | 1st prize |
| 1939 | No. 477 Modelled ornament | |
| | No. 503 Slab building | |
| | No. 509 Painted decoration | |
| 1946 | No. 100 Original china painting | H/comm. |
| | No. 152 Modelled ornament | 1st prize |
| | No. 153 Incised decoration | 1st prize |



- No. 155 Scraffito decoration 1st prize
- 1951 No. 404 Ornament with underglaze
- No. 413 Figure or head
- No. 417 Scraffito decoration 2nd prize

She also exhibited with the Royal Queensland Art Society in

- 1946 Pottery lamp
- 1947 No. 173 Vase, double scraffito
- No. 174 Vase, moulded and under glaze
- No. 175 Vase, incised, green glaze
- 1955 No. 84 Vase, double scraffito
- No. 85 Vase, incised decoration
- 1956 No. 114 Animal form

She also exhibited wood carving and painting at the RNA.

Represented: Queensland Art Gallery: *Long necked vase (Exercise 7)*, 1936; *Double walled vase*, carved 1937; *Wall pocket: Night*, c.1940; *Double scraffito vase*, with nymphs, 1941. National Gallery of Victoria: *Slab built vase exercise*, 1936. Shepparton Art Gallery: *Tea-set exercise*, 1936; *Jewel box*, carved and pierced, 1940. Reproduced: *L.J. Harvey & His School*, 1983, *Double scraffito vase*, with nymphs 1941, p.19. *Jug*, with prominent spout, 1937, p. 21. *Wall pocket: Night*, c.1940, p. 30. *Vase*, slab exercise, 1940, p. 35. *Vase*, with four handles (Exercise 15), 1937, p. 37. *Vase*, waisted slab-built, 1938, p. 43. *Australian Art Pottery*, 2004, *Double scraffito vase*, with nymphs 1941, p. 256. *Jewel box*, carved and pierced, 1940, p. 257. *Vase*, with gumnuts, 1937, p. 257. *Wall pocket: Night*, 1939, p. 257. *With Heart & Hand*, 2018, *Double scraffito vase*, with nymphs 1941, p.14. *Pine cone bowl*, green glaze, 1939, p.238. *Covered box*, profile head, 1940, p.224

§ O. Martin



O. Martin

This potter was probably a student of Alice Bott (q.v.) as she and another of Bott's students, Ailsa Lancaster (q.v.), produced a similar slab-built trough with an identical decorative motif of a spiky-finned fish among water weeds. Martin's vase, dated 9/10/40 and another by an unidentified maker is dated 30/10/40 so this example was probably made around the same time.

§ Winifred Martin (1892-) Died after 1985 Brookes Street, Fortitude Valley



Group of Martin's work showing a peacock vase, a baluster vase with modelled lizards, a gum leaf decorated jug and the poinsettia vase illustrated separately

WFL

W. Martin

Winifred Frances was the daughter of Frederick John Benjamin Martin and his wife Susannah née Scott and was raised and educated in Brisbane. Martin had some artistic training as she exhibited several paintings as well as lace crochet in the 1912 annual QNA&IA exhibition. She was a student at the Central Technical College night classes in pottery from c.1924 through to the late 1930s. The scraffito vase with the poinsettia motif has a highly unusual contemporary link as the colourful shrub

was accepted a Brisbane's floral emblem in a competition in 1930. Martin became a teacher and later worked in migrant education.

§ William Henry Waller Martin (? -1935)

William was the son of John Martin and his wife Ann née Waller. He was the uncle of Winifred Martin and according to her was one of Harvey's few male students. He used clay from Red Hill and modelled an ash tray with the figure of a monkey— Winifred Martin made one similar.

§ Miss C. Marshall

She was a student of Arthur Hustwit who exhibited in the first Caernarvon Ceramic College exhibition in 1949 No. 12 Vase

§ Sadie Marshman (1923-)

Marshman was noted as a student of Harvey's at Horsham House c.1946-7.

§ Jessie Massy (1865-1923) Hobbs Street, Auchenflower

Ada Jessie Hall-Scott was born in Brisbane, visited Scotland with her family while still a baby but later returned to study at the Brisbane Girls Grammar. She married Glenville Massy in 1897 and went to live on Thursday Island where her two children were born. Her husband took up a property 'Muroona' outside Bowen c1910, where he resided for six months in the year, but the family came to live in Brisbane. It was after this that Massy, who has the help of a maid, took up wood carving with Mr Boyce and later L.J. Harvey at the Central Technical College and subsequently lessons in pottery with Harvey in 1919-1920. Several pieces, which survived in the family's possession were unfired and bear the Central Technical College mark.

§ Ethel Matheson (1890-1965)



Matheson's connection with the Bott Sister's Birtle Studio is confirmed with a 1936 wall pocket made also by several of her fellow students. (Collection Bob and Margaret Farley)



Marion Ethel Pearce was the daughter of Joseph Pearce and his wife Mary Ann née Hibbert. She lived in Maryborough most of her life where she trained as a secretary and married John Matheson in 1925. She travelled to NSW each year where she took lessons from William Lister Lister and also Sydney Long. She studied pottery with Alice Bott from 1933 (the date of her first exercise) and china painting, she sent her pieces to Brisbane on the train for firing.

She exhibited at the Royal Queensland Art Society and Art Society of New South Wales. She taught art subjects at the Maryborough High School 1934-48 and later at adult education classes. An exhibition of her work and that of her students was held in Maryborough from 4 Nov. 1957.

Represented: Griffith University Art Collection: *Slab vase*, blue glaze, 1938

Reproduced: *Carter's Price Guide*, 2001, *Gum-leaf wall pocket*, c.1936, p. 82. *Slab vase*, c.1938, p. 82. *Pair of bookends*, c.1937, p. 102. *Jug, with grapes*, c.1937, p. 87. *With Heart & Hand*, 2018, *Slab vase*, blue glaze, 1938, p.40. *Pansy boat*, 1937, p.85.

§ **Mrs L. Maynard** Dawson Street, Eagle Junction

Maynard exhibited two examples of her work with scraffito ornament (Nos 445 & 446) at the Royal National Association in 1950 when she received a 2nd prize for the former.

§ **Daphne Mayo** (1895-1982)



Lillian Daphne Mayo was born in Sydney of English parents William McArthur Mayo and his wife Eliza Mary née Saxelby. The family came to Brisbane where Mayo attended the Girl's Normal School and Eton High School for Girls, Hamilton before enrolling at Brisbane Technical College from 1911. She studied drawing under Godfrey Rivers and modelling under L. J. Harvey completing the Diploma in Art Craftsmanship in 1913. She was awarded Queensland's first publicly subscribed travelling art scholarship to London, organised by the Queensland Wattle Day league in 1914 but the outbreak of World War I delayed her departure. She attended Julian Ashton's Sydney Art School and from 1916 worked for monumental -sculptors Frank Williams and Co., Ipswich gaining experience in stone carving.

Mayo departed for London in August 1919 and after a brief enrolment at the Royal Art School admitted to the Royal Academy Sculpture School in December 1920: three years later was the first ever woman to be awarded the Royal Academy gold medal for sculpture. She travelled in Italy but after the death of her brother returned to Brisbane in 1925 where she was acclaimed as 'Queensland's girl sculptress', Mayo received large public commissions, including the Brisbane City Hall tympanum (1927–30), the Queensland Women's War Memorial in Anzac Square (1929–32) and relief panels for the original chapel at Mount Thompson Crematorium (1934) and achieved a reputation of Australia's most prominent female sculptor.

After returning from an overseas trip she undertook a major commission for the east doors of the new Public Library of New South Wales building (1940–42). She established a studio in lower George Street, she produced sculpture and decorative ceramics intended for domestic settings. She returned to Brisbane in 1961.

Represented: Australian War Memorial: *Two jolly sailors*, terracotta, c.1942. Museum of Brisbane: *Head of a Minx*, terracotta with glaze, 1945, p. 134

Reproduced: *Australian Art pottery*, 2004, *Bust: Head of a Minx*, c.1948-50, p.259. *With Heart & Hand*, 2018, *Head of a Minx*, terracotta with glaze, 1945, p. 134

§ **Mrs E. Mayo** Attewell Street, Nundah

Mayo exhibited 'Any variety of pottery' No. 483 in the Royal National Association exhibition for 1938.

§ **Mrs Meehan**

Meehan was a student of Arthur Hustwit who exhibited two items in the first Caarnarvon Ceramic College exhibition in 1949. No. 34 Lemonade set and No. 35 Bowl

§ Mrs Meiklejohn

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

No. 18 Vase No. 19 Lamp base

§ Melsetta Studio see Margaret McLean

§ Nina Meston (1878 -1954)



Nina Kathleen Ada was the daughter of Thomas Bleakley Tronson and his wife Mary Annie née Davis and became Meston when she married. Apart from a group of works identified to the period 1946-49 nothing is known of the potter. The butterfly wall pocket (16.5 x 23.5 x 4.5 cm) is dated 1948 and the engaging fish vase 1949. A low bowl modelled with daisies is also known. Perhaps she was a student during Harvey's last years at Horsham House.

Represented: Griffith University Art Collection: *Butterfly wall pocket*, 1948

Reproduced: *Carter's Price Guide*, 1999, *Lamp base*, 1946, p. 63. *With Heart & Hand*, 2018, *Wall pocket*, 1948, p.220.

§ Marjory Meyers see Montrose Home

§ Adele Miller



Miller was a student of Harvey from 1932 as a yellow-glazed milk jug from the tea-set exercise is so dated. She made this well executed and colourfully glazed low float bowl (6.5 x 28cm diam.) in 1933 and other works survive including a marvellous double scraffito vase decorated with dragons (18 x 12 x 12cm) (Both Collection Bob and Margaret Farley) which date in the period 1932-1935. But despite this evidence of her competence, nothing further is known of the potter.

§ Ethel Mills (1907-) Davies Road, Ashgrove



Ethel is the 3rd woman from the left at left at Roy Parkinson's exhibition of watercolours at the Gainsborough Gallery in 1937.

Mills' Potpourri bowl c.1939 (14 x 13cm (diam.) is an exceptional example of the standard exercise. Collection: Richard Gill and Ruth Johnson, Brisbane



Ethel Beatrice Mills was born at Roma to Albert James Mills and his wife Amelia née Cowell. Her father was a teacher at Chinchilla 1912-1922 and then at Indooroopilly. While she was a trainee teacher under her father she studied pottery for two or three years with Harvey finishing in 1940. She exhibited at the Royal National Association on two occasions:

1939 No. 517 Related vessels

1940 No. 454 Biscuit inlay

She later tried wheel-throwing but was not engaged by the technique. Somewhat earlier she studied watercolours with Roy Parkinson and was included in an exhibition of students work in the Gainsborough Gallery, Brisbane in 1937 and exhibited with the RQAS 1941-44.

§ B. Milsgrave

B. Milsgrave

The signature hereunder was noted on a small vase with swelling sides and simple incised decoration. It is undated but the mottled reddish pink and green glaze would suggest the 1930's.

§ Annie Mitchell (1875-1961) 7 Victoria Street, Goodwood, South Australia



Mitchell stacking her kiln 1934. Mitchell's attractively glazed small vase is decorated with gum blossoms the detail of which is quite distinctive (Ex Mackay Collection). And unlike Harvey, Mitchell did use coil-building in some of her works.

Annie Fraser Mitchell was born in Clare, South Australia the eldest daughter of the Reverend Robert and Mary Mitchell. She enrolled in the Adelaide School of Arts and Crafts c.1915 where wood carving and china painting figured in her subjects. She purchased a gas fired kiln and set up a studio in her home at Victoria Street, Goodwood. She was teaching china painting by the late 1920's when Norah Goodlee set up her Lyme Pottery and probably was aware of the hand built pottery exhibited by Myra Bullock as she had studied at the Central Technical College, Brisbane at the Society of Arts Gallery at the same time. After the death of both her parents in early 1929 she travelled to Brisbane and following the example of her cousin Mary Macdonald (q.v.) attended Harvey's classes in pottery at the Central Technical College. The double handled vase illustrated in Noris Ioannou *Ceramics in South Australia 1836-1986* is dated to this year. Mitchell was strongly influenced by Harvey's hand-built ethic on her return to Adelaide the following year and began to give classes. The squat jug, c.1932 and the slab-built vase and inlaid candlestick in the photograph c.1945 (p. 316, Courtesy Noris Ioannou) are still direct copies.

Unfortunately, and unlike most of the adherents of the Harvey School in Brisbane, her ceramics and those produced by her students are undated. In her early years of production and to ensure her familiarity with the quality of the clay she used she had some shipped from Queensland in 1933. In the 1940's her course was sufficiently popular for her to make a living out of teaching.



The nut bowl divided into four sections if another of Harvey's forms that Mitchell transferred to Adelaide. (Joel's Auction, 30 May 2013, lot 509, 10.5cm)



Her teaching method was much freer than she would have experienced under Harvey as she even experimented with coil-building such as the work illustrated above. One style that appears consistently throughout the school is the application of cut out leaves applied to decorate the surfaces. The treatment of the gum-blossoms on the small round vase is also distinctive. Mitchell frequently inscribed her suburb 'Goodwood' beneath her pieces and some of her students followed suite: L. Crafie, 'Clovelly Park'; P. Loveday, 'Brighton', Maysie Rose Murphy 'Woodville' and A.L. Snodgrass 'Torrensville'.

Although we may find the somewhat clumsy rendering of the student's work appealing, Harvey himself would have thoroughly disapproved of the crudity of execution.

Students: Mary Eliza Blades (1870-1938) and Johanne Christiane Laught née Wittber (1874-1948) were among her most dedicated students. Other members of the Mitchell School whose works have appeared on the secondary market in recent years including Hurnall's Decorative Arts Catalogues from 2002 are: W.E. Creed, B. Conrad, C. Disher (*Carter's* 1999, p.54) L.M. Knill, C.J. Laughton, D. Laughton, Mrs E.E. (A.M.) Lewis, Flora McKenzie, D. Manghar, E.M. Reynolds, M. Rose, D.A. Saunders, V. Speirs, E.M. and W.M. Webb.

Reproduced: *Ceramics in South Australia*, 1986, *Tall vase*, with handles, blue p.239. *Squat jug*, with gum blossoms, c.1932, p.238. (The other pieces on these pages, apart from the handles, are more independent in character.) *Carter's Antique Guide*, 1990, *Shallow bowl*, with fruit and leaves c.1930 p.189. *Australian Art Pottery*, 2004, *Vase*, overglaze wisteria, c. 1935, p.262. *Vase*, underglaze gum blossoms, c.1935, p.263. *Bowl*, slab built and pierced, c.1935, p.263. *With Heart & Hand*, 2018, *Bowl with butterflies* c.1935, p.65

MITCHELL SCHOOL STUDENTS

§ Eliza Mary Blades



Blades was the maker of this particularly attractive gum leaf decorated bowl that appeared at Graham Lancaster Auction, April 2013, lot 293 (20cm diam.)

§ L. Crafie



Crafie produced this solidly made breakfast set under Mitchell's instruction and like Mitchell included her address, Clovelly Park, Adelaide in the inscription. The teapot is 12 x 17.5 x 12cm

§ L.M. Knill



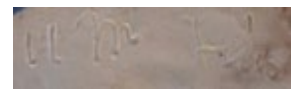
Knill is known from this plate (2 x 19cm diam.) decorated with applied raspberries and individually coloured which appeared in a Graham Lancaster Auction, Toowoomba in 2008.

§ Johanna Christina Laught



Laught's work was glazed and fired at Thomas Bosley's pottery, Mitcham. This nicely executed vase with gumleaf decoration is 18 cm. high and the regularity of the vase's profile suggests that it is wheel-thrown. The South Australian Senator Keith Alexander Laught was her son (Collection Ed Kisala, Melbourne).

§ Mrs B.B. (A.M.) Lewis



Several works signed by Lewis have been identified including an hexagonal bowl pierced with insect motifs similar to ones produced by Mitchell and her fellow student, Winnie Webb which directly derives from Harvey. It may even be possible to find a parallel to her dragon design on a slab-built exercise in Brisbane. The form of the coffee pot is based on Harvey's tea-set exercise but the flattened form of the handle closely relates to that used by Mitchell herself. The gumleaf decoration signals the shift to leaves cut out and directly applied to the pots and is evident in the other two jugs depicted.

§ P.L. Loveday



The decoration of pierced butterflies is very similar to one made by Annie Mitchell herself but is more crudely executed. It is dated 1944 and marked 'Brighton' and also includes the initials 'B.D.D.I.' It is possible that these initials provide the identity of the location where Mitchell held one of her children's classes.

§ Flora Mackenzie



Coil building and the use of the twisted handle is a common element in works produced by the Mitchell School. This example suggests it was made by one of the children she taught).

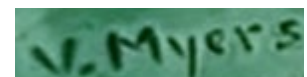
§ Maysie Rose Murphy



Murphy produced some works which are clumsily executed even in terms of the Mitchell School and, like her teacher, incised the name of her suburb 'Woodville' beneath some of her pieces. She later learned wheel-throwing which brought her work to another level of sophistication.

Represented: Powerhouse Museum, Sydney: *Vase*, green and amber with applied flowers; *Milk jug*, twist handle and incised (illus.); *Milk jug*, twist handle with applied flower; *Float bowl*, sprigged green flowers; *Basket*, blue with applied rose

§ Violet Myers



This footed bowl decorated with a fruiting grape vine is of superior execution to the bulk of Mitchell's students. It is incised 'Adelaide' and is of a quality to suggest that she is the potter who showed alongside Mitchell at the annual exhibition of the Royal South Australian Society of Arts in 1937.

§ Stella McNeil



McNeil made this square vase embellished with gumnuts in 1946 (18.5 x 13 x 13cm) and has been mentioned as a Mitchell School potter. The square bulging profile has Harvey School connections, but the green and amber glazes suggest those produced in Sydney.

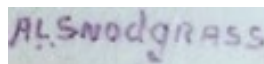
§ F. M. Reynolds



The only identified work by this potter, a slab-built vase (exercise no.5) made in 1937 appeared at Graham Lancaster Auction, Toowoomba, 22 Aug. 2008, lot 494. Reynolds's connection with the Harvey School via the mediation of Mitchell is clear. The applied decoration of a kookaburra is not typical of Brisbane pottery but the thinly applied deep-blue glaze appears on occasions in Annie Mitchell's glazing as does the treatment of the gum blossoms. Nothing further is known of the maker. (Collection Richard Gill and Ruth Johnson, Brisbane)

Reproduced: *With Heart and Hand*, 2018, *Slab vase, with kookaburra*, 1937

§ Annie L. Snodgrass



Apparently, Snodgrass worked at the Bosley Pottery, Mitcham and also had a kiln at her home in Torrensville. A substantial double handled vase with grapes (15.5 x 21cm (diam.)) has been offered on eBay when it was noted that 'the mottled glazing & clay type is typical of the type used at Bosley during the 1930's and 1940's'. In earlier years she exhibited watercolours in the 1905 Wallaroo Show and produced some china painting. (Collection Ed Kisala, Melbourne).

§ Emma Thomas



Emma Thomas was identified as the maker of this slab-built exercise when it was offered on eBay and later at Lancaster's 2018 Auction (12.5 x 8.5cm). The Mitchell school version of this standard slab-built exercise form is mostly without feet and the applied cut-out of ivy leaves seem to be a distinctive regional variation. The glaze is especially attractive.

§ E.N. Webb



This Webb would probably have a familial connection to the next record. The small jug with the twisted handle (of which other examples are known in the Mitchell School) is dated 6.3.38. Her jug with the kookaburra motif is based on the slab-built exercise and is dated 16.6.39. The execution is clumsy and the pink glaze, which is unlike anything found on pots produced in Brisbane, further suggests it was one of Annie Mitchell's glazes.

§ W.M. (Winnie) Webb



Winnie Webb's connection with the Harvey School is also clear as the form of this small vase with a blue glaze is that of the standard second exercise with the addition of handles. It is dated 1932. Annie Mitchell produced a hexagonal, slab-built bowl pierced with insect motifs which follows the model of those produced in Brisbane. Webb followed Mitchell's example and produced this attractively glazed example. As it bears the date 'May /1938' it indicates that Webb would have had a significant output spanning at least seven years.

Reproduced: With heart and hand, 2018 Handled vase, 1932, p. 1932 Bowl with butterflies, 1938, p.65

§ Olive (Mrs A.J.) Moose (1895-1966)



OM OASE

Muriel Olive May was the daughter of Richard Dougherty and his wife Matilda née Dillworth. Nothing is known of her early years but she trained as a nurse and began her studies with L.J. Harvey from 1926. In 1928 she married Arthur James Edward Moose, an architect who lectured at the Central Technical College. Olive accompanied him there, attending Harvey's classes while he lectured and continued lessons until 1946 when her husband retired through ill health. She also tried her hand at wood carving and leather work. She exhibited a group of pottery at the Second Annual Exhibition of work by Art Students of the Central Technical College in December, 1933, the Third Annual Exhibition in November-December, 1934 and the Sixth Annual Exhibition in November, 1937. She may have been included in the 1935 and 1936 exhibitions too but the individual exhibitors are not cited. She exhibited pottery in the Royal National Agricultural and Industrial Association in 1928 (as Olive Dougherty) and 1936-40:

1928	No. 6521 Modelled ornament	
	No. 6536 Scraffito decoration	H/comm.
1936	No. 344 Original bowl	H/comm.
	No. 351 Modelled ornament	
	No. 362 Slip decoration	
	No. 366 Slab building	2nd prize
	No. 373 Group of related vessels	
	No. 376 Pottery, any variety	
1937	No. 405 Original bowl	2nd prize
	No. 408 Modelled ornament	2nd prize
	No. 412 Scraffito decoration	1st prize
	No. 415 Slip decoration	2nd prize
	No. 417 Slab building	1st prize
1938	No. 453 Modelled ornament	2nd prize
	No. 460 Slip decoration	1st prize
	No. 465 Slab building	1st prize
	No. 471 Painted decoration	2nd prize
	No. 482 Pottery, any variety	H/comm.
1939	No. 480 Modelled ornament	
	No. 492 Scraffito decoration	
	No. 497 Slip decoration	2nd prize
	No. 504 Slab building	H/comm.
	No. 510 Painted decoration	1st prize
1940	No. 387 Leatherwork	2nd prize
	No. 476 Painted decoration	2nd prize
	No. 477 Group of related vessels	1st prize

She exhibited pottery and leather work 1939-1941 at the Arts and Crafts Society of Queensland (and also a carved spinning chair in 1941). In 1939 a reviewer commented that Moose was a newcomer "...whose pottery and leatherwork are to be

admired. Several cream samples among the pottery are adorned with richly coloured ornamentation [and] are particularly striking." She exhibited the following pottery in the 1941 exhibition:

- Dragon vase
- Scraffito fish vase
- Coffee set
- Small jug

She also exhibited with the Central Technical College in 1937 as a past student and included a tall covered vase, decorated with a peacock at a student's exhibition at Horsham House in 1939. Moase taught leather work at the Montrose Home in 1941. Ten examples of her pottery were included in the L.J. Harvey & his School exhibition.

Represented: Queensland Art Gallery : *Hexagonal jardinière and stand*, pierced 1934; *Circular wine jug*, with grape motif, c.1935

Reproduced: *L.J. Harvey & his School*, 1983, *Scraffito mug*, with kookaburra 1934, p. 22. *Inlaid vase* (Exercise No. 14), 1927, p. 37. *Pilgrim flask*, with slip decoration, 1935, p.37. *Scraffito covered vase*, 1936, p. 43. *Carter's Price Guide*, 2000, *Four handled vase*, 1937, p.48. *Australian Art Pottery*, 2004, *Double scraffito vase*, 1837, p.264. *Hexagonal jardinière stand*, 1934, p. 265. *Circular wine jug*, with grape motif, c.1935, 265. *With Heart & Hand*, 2018, *Potpourri with koala*, 1937, p. 230

§ Vera Moase (1910-)



Vera Miriam was the daughter of William Edwin Moase and his wife Kezia Miriam née Cory and the sister-in-law of Olive Moase (q.v.). Although Vera was a capable potter in her own right she was reluctant to promote herself. Early work, such as her slab built vase Exercise No. 5 are identified by her monogram but undated. This attractive oblong dish with a flared lip was made in 1936 (6.5 x 27.5 x 9.5cm) and demonstrates the level of her accomplishments (Collection Bob and Margaret Farley).

§ Beryl Moffat



This decorative jug embellished with gum leaves has a Harvey School connection in the pointed hand the small feet but the glazing is unusual makes it difficult to suggest even an origin. Possibly Adelaide? It is undated and 25.5 x 18 x 13cm (Collection Richard Gill and Heather Johnson)

§ M.J. Moffat



M. J. MOFFAT

This is the only work identified by this potter. The four handled vase is similar construction to the inlaid vase exercise but the scrolling slip decoration under the blue glaze is markedly different to the more typical landscape design of the 1920s.

§ The Montrose Home for Crippled Children



Base: 9.5 x 9 x 8.8 cm. Lid: 3 x 9 x 8.8 cm
Image and mark, GRC Collection

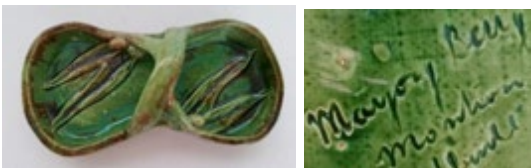
Montrose

The Montrose Home was established at Indooroopilly to treat children suffering from infantile paralysis (polio). In late 1934 Florence Shearer (q.v.), Ida Carmody (q.v.) and Daisy Nosworthy (q.v.) of the Arts and Crafts Society of Queensland formed a group to teach crafts to the crippled children. Over the years, other prominent potters such as Edith White taught there.

Pottery was a favoured subject and was exhibited for the first time at the Royal National Association in 1935 and 1936 and further afield at the Royal Agricultural Society, Toowoomba in the latter year. Exhibits were also included in the 1935 annual exhibition of the Arts and Crafts Society until at least 1946 by which time remedial teaching was becoming established as a profession. The work of these children is naturally quite simple but a considerable quantity would have been produced over the thirteen year period. Occasionally, such as in the pieces made by Marjory Berry, Lyle Cunningham, Hazel Koplick, Marjory Meyers, Doreen Stenson, Ronald Webb and J Wilson the works are identified by 'Montrose' or 'Montrose Home' incised beneath.

THE CHILDREN'S WORK

§ Marjory Berry



§ Hazel Koplick



A small jug decorated with gumnuts and leaves and dated 1936 and a pansy bowl and this small rectangular dish of 1937 (6 x 16.5 x 9.3cm) by this potter have been noted. She shared the Senior Award with Alice Oats and Norman Smith at the Montrose display at the Arts and Crafts Society of Queensland annual exhibition in 1941. The dish also bears the mark 'Montrose'.

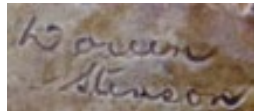
Represented: Griffith University Art Collection: *Small rectangular dish, 1937* (Illus.)

§ Marjory Meyers



A student of the Montrose Home, Indooroopilly who was one of the children taught pottery by the ladies of the Arts and Crafts Society, Brisbane. This spade-shaped slab-built wall pocket above was made in 1940 and is a typical School product. Meyers shared the intermediate award with Eileen Dionysious in the Montrose display at the Arts and Crafts Society of Queensland annual exhibition in 1941

§ Doreen Stenson



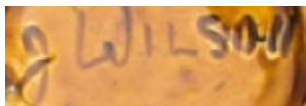
Stenson was awarded the first prize over Douglas O'Connor in st the Montrose display at the Arts and Crafts Society of Queensland annual exhibition in 1941

§ Ronald Webb



Webb was born at Boonah in 1920 and contracted polio at three years of age. He spent a considerable time at the Montrose Home during which time he joined the pottery classes. This bowl with cherry bunches is probably be the work for which Ronald Webb was awarded the champion hand craft award at the Home for 1938. The decoration of a bunch of cherries suggests that his instructor was a student of Alice Bott. Webb was on an invalid's pension when undertook a rehabilitation course and worked as an armature winder in a Toowoomba business in the 1950s although he still depended on crutches to get around.

§ J. Wilson



Wilson's nicely made jug (9.5 x 15 x 10cm) is also incised 'Montrose'

§ Elisabeth (Elly) Monz (1908-88)*



1927

EM

1929

EM

Elisabeth Monz was born at Coulsen near Boonah on 27 November 1908 the eldest child and only daughter in a family of six children born to Rudolf Monz and Elisabeth Frieda née Ensinger, She was educated at the local state school and at the Leichhardt State School when the family moved to Brisbane in 1920, She was, by the time she was in her early teens, required to assist her mother in running the manse attached to St. Andrew's Lutheran Church where her father was minister, She enrolled in the domestic science course at the Central Technical College and later studied art under Martyn Roberts and pottery and wood carving under L.J. Harvey. Her pottery is dated 1927-30 but she pursue this craft after her study at the College as she was awaded a first prize at the RNA in 1956.. Although she did not exhibit her pottery extensively she exhibited drawings, textile work, and (principally) leather work and poker work at the Royal National Agricultural and Industrial Association 1946-79, agricultural society exhibitions at Rockhampton (1948-64), Mt. Morgan (1948), Toowoomba (1948-51), Parramatta (1948-54), at the Cleveland and Sandgate suburban shows and the Queensland Industries Fair in 1949 and 1955 receiving many prizes in this time. She died in Brisbane on 27 March 1988.

Represented: Queensland Art Gallery: *Onion shaped vase exercise, 1929; Tea and coffee set exercise, 1929; Four handled vase exercise, 1930*; Museum of Applies Arts & Sciences: *Tea set exercise, 1927*; Shepparton Art Gallery: *Honey jar exercise, c.1927*; *Inlay vase exercise, 1929; Inlaid vase exercise, 1929*

Reproduced: *Bush Curiozities, 1986, Slab built vase exercise, 1927, p.7. Australian Art Pottery, 2004, Onion shaped vase exercise, 1929, p.267. Inlay vase exercise, 1929, p.267. With Heart & Hand, 2016, Coffee set, pink and cobalt glaze, 1929, p.208-09*

§ Mrs Alice Moore

Student of Harvey's at the same time as Winifred Freeman in 1927.

§ Miss M. Moore



Moore was a student at the YWCA pottery classes, and probably studied under Alice Bott (q.v.) when she produced a vase similar to, but at 15cm, taller than the usual Harvey School exercise 3 (Graham Lancaster Auctions, Toowoomba, Nov, 2011, 312). A typical figure of eight dish exercise is dated 1936 while other works such as the teapot stand (illus.) have been noted.

Reproduced: *Hurnall Winter, 2003, cat. 121, Tea-pot stand, butterfly motif, green glaze. Carter's Price Guide, 2004, Tea-pot stand, butterfly motif, green glaze, P. 138*

§ Miss M. Moore

This Miss More is probably a different maker as she began her exhibiting career a decade later. Her exhibit of china painting at the Arts and Crafts Society of Queensland in 1946 included a blue and white plate. She also exhibited at the Royal National Industrial and Agricultural Association in 1949-50.

1949	No. 448 Any variety china painting	2nd prize
	No. 449 Any variety china painting	1st prize
1950	No. 392 Any variety china painting	
	No. 393 Any variety china painting	2nd prize
	No. 394 Any variety china painting	
	No. 395 Any variety china painting	

§ Mrs More

She was a student of Arthur Hustwit who was included in the first Caarnarvon Ceramic College exhibition in 1949 with No. 56 Vase and No. 57 Lamp base

§ Enid Morgan-Jones (1892-1968)



Enid Rose was born in Gloucestershire, England on 31 March 1892 the daughter of a minister David Morgan-Jones and his wife Ada Hester née Fuller. She was a nurse during World War One and discharged as disabled during which time she took remedial classes at the Central Technical College 1920-1923. As a result she joined the Artcraft Studio with fellow students of the College the Misses Hope McKenzie, Mervyn Jones and Nancie Wilson. She also taught at the Central Technical College from May, 1923. In 1925 she travelled to Ipswich one day a week to teach pottery at the Ipswich Technical College but the classes were probably not sustained long as she was appointed as a temporary art teacher at the Central Technical College in 1928 (pending the transfer of Miss Crouch to Toowoomba). She was conversant with Harvey's teaching methods and in 1931 and was responsible for teaching drawing, design and craft work to the domestic science students. Later in 1931 she was transferred to the Teacher's Training College and eventually assumed charge of the art department. In 1936 she married Horace Henry Dixon, the Anglican Coadjutor Bishop of Brisbane 1932-1961. E. Wood and Frances Stewart may be numbered among her students.

§ Martin Moroney (1872-1917)



This grotesque jug decorated with strange insect figures is probably Moroney's most unusual piece. It is based on a pitcher by the French faience maker Charles Fourmaintraux in the late 19th century which was embellished with glass eyes.
(Courtesy Graham Lancaster Auctions)

Martin Bernard Patrick Moroney was born in Dunedin, New Zealand, the son of a book maker and came with his family to Melbourne in 1882. There is no record of his early life in Australia although it is thought he was apprenticed for a time to the stained glass manufacturer Brooks, Robinson and Co, Certainly he had some skill in china painting when he painted a plaque

in 1897 for his future bride, Rosalie Mary Ansaldo (1879-1949), He moved to Queensland in 1897 where he took employment with James Campbell and Sons (at the Albion Pottery) and then went to work with the firm of stained glass window makers R. S. Exton & Co. In 1903 he started his own stained-glass workshop at the back of the General Post Office and the following year transferred to premises at 522 Queen Street. Among his work was homage to Music, Tragedy and Comedy for the now demolished Strand Theatre in Albert Street, the Dorcas window for St. Mary's Anglican Church, Kangaroo Point and windows for Rowe's Cafe, the Stock Exchange Hotel and the York Hotel, He also executed work for several of Queensland's Catholic churches; St Mary's, Ipswich (1905), Church of the Guardian Angels, Wynnum (1905), Goodna (1906), St. Columba's College, Wilston (1917) etc.

Moroney was an important exhibitor of china painting, exhibiting 'artistic' pottery and porcelain (as well as stained glass) at the Queensland National Agricultural and Industrial Association in 1904 (No. 4409). He exhibited items of Queensland pottery at the 1909 Queensland Art Society (No. 172) and cartoons for stained glass windows *The Good Shepherd*, *Dorcas* and two of *The Nativity* (Nos. 150-153) in 1910. In 1910 he also exhibited a collection of pottery with the Arts and Crafts Society of Victoria. Moroney exhibited six cartoons for stained glass at the New Society of Artists 1906 (No. 113.1-6) together with fifteen examples of his decorated pottery (No. 116) and a large group of pottery the following year. He also served on the executive of the Society 1905-1907. He included a case of his china painting at the first exhibition of the Arts and Crafts Society of Brisbane in 1913 and in the following year a reviewer described his exhibit:

"Most of his designs are Australian; poinsettias, gum leaves and tassels, and tall gum trees themselves, appear on his work, then there is a jar with a solemn procession of native companions, another with a quaint line of brer rabbits, and another representing 'The Cock 'o the Walk', One delightful vase bears a design of a fuchsia."

Also in 1914 he became a member of the Society of Arts and Crafts of New South Wales and an extensive display was shown at the Society's exhibition.

- 475. Iris (own design) 2/ 2/-
- 476. Poinsettia (adapted) 15/-
- 477. Landscape (own design) 10/6
- 478. Vase, art glaze (own design) 7/6
- 479. Vase, art glaze (own design) 7/6
- 480. Vase, art glaze (own design) 7/6
- 481. Vase, art glaze (own design) 7/6
- 482. Vase, art glaze (own design) 7/6
- 483. Daffodils, art glaze own design 1/10/-
- 484. Eucalyptus (Keramic Studio) 1/10/-
- 485. Pansies (own design) 1/10/-
- 486. Native companion (own design) 10/-
- 487. Jonquils (own design) 1/ 1/-
- 488. Grapes (own design) 17/6
- 489. Eucalyptus (adapted) 1/ 1/-
- 490. Cock of the walk (adapted) 1/ 1/-
- 491. Landscape (own design) 1/ 5/-
- 492. Fuchsia (own design) 10/-
- 493. Iris (own design) 10/6
- 494. Waratah (own design) 10/-
- 495. Marguerite (own design) 10/-

Several items were acquired for the Art Gallery of New South Wales.

He also displayed more than two dozen examples of his work in the Queensland Court of the Panama-Pacific Exposition at San Francisco in 1915. He was awarded a bronze medal but the World War One hindered its delivery which was not bestowed until after his death in May 1917 at age 45. The firm was kept going for some years by his wife, and later his son, by using the designs that Moroney had left behind - notable among them being the windows decorated with peonies, daffodils and poinsettia for AJ Daniell's residence in Taringa (1918-20). Further details of Moroney's career may be found in

Dianne Byrne 'The art of stained glass in Brisbane 1889-1920', *Arts National*, March/April, 1985 pp. 90-96. Marks are generally quite elaborate and detailed.

Represented: Queensland Museum: Mug, with windmill motif, 1907; Museum of Applied Arts & Sciences: Vase, with grape design in blue, 1907; Vase, with cockatoo in blue, 1908; Vase, with iris in blue, 1909; Vase, with daffodils in blue, 1906. Art Gallery of NSW: Vase, with pansies in blue, 1907; Vase, with gum leaf and flower design, 1914; Vase, with pastoral design, 1914

Reproduced: Australian Studio Pottery, 1986, Photographs of displays of pottery in the 1907 New Society of Artists Exhibition (from *The Lone Hand*, Jan, 1908), p.34. Vase, with cockatoos and irises (MAAS) p.24. Australian Decorative Arts, 1992, Vase, gum leaf and flower design, 1914, p.14. Australian Art Pottery, 2004, Vase, with cockatoo in blue, 1908, p.268. Plate, grape motif, 1905, p.268. Plate, fuchsia motif, p.268. Vase, landscape motif, 1907, p.268. Jardinière, waterlily motif in brown, 1919, p. 269. Plate, forest motif in blue 1916, p.269. Vase, with daffodils in blue, 1906, p.270. Vase, lyrebird motif in blue, 1914, p.270. Vase, daisy motif in blue, 1914, p.270. *With Heart & Hand*, 2018, Vase, crane motif in blue, 1914, p. 138. Plate, landscape in blue, 1907, p.140. Plate, pinecone design, 1907, p. 142. Mug, windmill design, 1907, p. 144. Vase, waratah design, p. 147

§ Miss J. Morris

Student of Arthur Hustwit who was included in the first Caarnarvon Ceramic College exhibition in 1949 with No. 15 Jug

§ Elsie Morrow

Morrow apparently studied pottery with L.J. Harvey in the 1920s.

§ Dorothy Moss (1897-1970)



Dorothy Violet was the daughter of William Smith and his wife Violet née Wrigley. She studied at the Normal School, the Dutton Park State School, then at the Domestic Science when, according to her daughter, she topped Queensland in her exams. She married Leslie Moss in 1922 and their daughter Jocelyn Dorothy was born the following year. When Jocelyn attended Harvey's classes at Horsham House after World War II concluded her mother decided to accompany her. Although many of her pieces are undated the two handled exercise and a lamp-base are dated 1946 and the daisy bowl illustrated, 1949. Unusually she chose to use the initial of her husband, Leslie, to identify her work.

§ Jocelyn Moss (1922-)



Jocelyn Dorothy was the daughter of Dorothy Violet Moss and later became Mrs Black. She produced less pottery than her mother as she was engaged principally in leatherwork. She recalled students at Horsham House included: Mrs Brandon, Mrs Cooper, Mrs S.P. Edgar, Mrs Everett, Mrs Henderson, Mrs J. Kuskoff, Mrs Ryder, M.M. Smith and Mrs Walsh who may also have made pottery.

§ Imelda Moynihan (1906-62)



Amelda Josephine was born in 1906 the daughter of Patrick Gallagher Williams and his wife Mary Casey.

Amelda Josephine Williams

Event date: 28/10/1939

Event type: Marriage registration

Registration details: 1939

Spouse: Nicholas John Moynihan

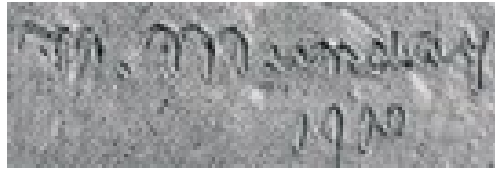
On the evidence of the substantial (15 x 25 x 29cm) handled basket decorated with gum-leaves Moynihan was a student of the Bott Sisters. It is dated 1936. The shamrock decorated green glazed vase, dated a year earlier, shows both the link to Harvey's exercises and the Irish connection of the name. Considering the strong Irish connection in Australia such motifs are rare in the Harvey School (but signed with the standard spelling Imelda).

§ **Jane Muirhead** (1887-1979) Shire Street, Coorparoo



Jane Edith Muirhead was born near Pittsworth on the Darling Downs to Alexander Muirhead and his wife Anna Maria née Hunt. She was raised on the family property 'Byculla' but in the early 1920s went with her family to a property 'Fourmartin' near Dalby. Shortly thereafter she came to Brisbane to assist her sister with the raising of her children. She studied pottery with Harvey c.1926-27. The brown scraffito decoration of the slab exercise and mulberry glaze is very typical of the period. She also produced leatherwork under Harvey's instruction and was a capable needle woman and knitter.

§ **Marian Munday** (1850-1935) 66 River Terrace, Kangaroo Point, 2 Bayswater Terrace, Edgecliff (1911)



Marian Ellwood was born in Surrey, England in 1850, the eldest daughter of a large family born to Edward Ellwood and Mary Caroline Fesenmeyer of Dulwich Wood Park near London. A hat manufacturing firm had been established by her grandfather at 24 Great Charlotte Street, London in the early years of the century and the family enjoyed considerable affluence as the firm made the pith helmets for the Indian Army. Nothing is known of her education, but it would have been appropriate to her social standing. She married John Munday (d. 1920), manager of the Herberton Tin Mining Company at St James's Church, Townsville on 3 September 1883. She was, like all the members of her family most of who had gravitated to Queensland, financially independent.

The first record of her exhibiting career was in April 1905 when she received a special prize for a collection of carved furniture at the Royal Easter Show. She probably acquired this craft skill from another sister, Jessie, who was daytime instructor in chip and woodcarving at the Brisbane Technical College from 1898. In August 1909 she received a highly commended for her wood carving at the Queensland National Agricultural and Industrial Association when she was living with her sister, Ada Ellwood, another prominent Brisbane craftswoman.

Of even greater interest is her display of a collection of art pottery and demonstrations of pottery making at that venue in August 1910 for which she received a first order of Merit. It must have been a newly acquired skill as she was awarded a first prize for a Design for Embroidery at RAS in March 1910. Where she acquired this training in Brisbane is not known but two months later she provided about fifty exhibits of pottery (including a Moreton Bay fig in raised work) to the annual exhibition of the Society of Arts and Crafts of New South Wales (where she had been a member since 1908) together with seven examples of her wood carving. She did exhibit more consistently at the Royal Agricultural Society of New South Wales where she exhibited designs for stencils, art posters, wood carving, lace and embroidery 1910-16 receiving many prizes. Her exhibits of pottery were even more highly regarded. Demonstrated hand making in 1916.

1910	No. 9847	Collection of pottery	1st prize
1911	No. 6590	Collection of pottery	1st prize
1912	No. 6447	Handmade pottery	2nd prize
1913	No. 5858	Collection handmade pottery	1st prize
1916	No. 6937	Three pieces of pottery	2nd prize

She retired to Brisbane and died at the home her sister, Hilda Burrell (wife of Arthur Cottingham Burrell), on 13 January 1935

Reference: Edwards, Deborah. *Australian Decorative Arts*, AGNSW, Sydney, 11 Nov. 1991-16 Feb. 1992, p.12.

Represented: Art Gallery of New South Wales: *Vase*, with applied medallions, 1909

Reproduced: *Australian pottery 1900-1950*, *Vase*, with applied medallions, p.72. *Australian Studio Pottery*, 1986, *Vase*, with applied medallions, p.165. *Australian Art Pottery*, 2004, *Vase*, applied waratah decoration, 1911, p.275. *Vase*, applied fig decoration, 1911, p.275. *Vase*, applied iris decoration, c.1915, p.275. *Vase*, stencilled decoration, 1910, p.275 *With Heart & Hand*, 2018, *Vase*, with applied medallions, 1909, 191

§ Mrs Munns

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

- No. 24 Vase
- No. 25 Modelled vase

- No. 26 Vase
- No. 27 Ashtray
- No. 28 Modelled figure
- No. 29 Modelled animals

§ **Hilda Murdoch** (1892-1969)



H. MURDOCH

1942

Hilda Annie Munro was born in Western Australia where she attended the Cottesloe High School and studied painting under the principal Annie Nisbett. She won several book prizes for her painting in 1909 and her watercolours of Western Australian wildflowers and scenes are dated to 1915. Her china painting probably dates to the same period. In 1921 she married Alan May Murdoch at Camberwell, Melbourne. (Sir Keith Murdoch, journalist, and newspaper proprietor, was his brother). A son Alec was born and a daughter, Annabel, when they moved to Brisbane. It was some years before she became a pottery student in Brisbane. Although her works are infrequently dated a simple oval trough with an applied 'R' is dated Oct. 1935. The massive jug with grape motifs and rusticated handle illustrated (16.5 x 28 x 18cm) demonstrated that she was rather more accomplished practitioner. (Collection Richard Gill and Ruth Johnson)

The couple had moved to Sydney in 1937 and Murdoch continued her involvement with pottery as she was awarded a first prize for 'Pottery, hand built, or hand thrown, with low relief design' at the Royal Agricultural Society of New South Wales 7-15 April 1941. The matte green glaze it bears is atypical of Brisbane glazes. Another work, a jardinière with a prominent lip, elaborately carved in the Harvey School style but with a similar glaze, is dated 1942. She exhibited again at the Royal Agricultural Society of New South Wales when it resumed after the years of World War II:

- 1947 No. 584 Underglaze decoration
- No. 585 ''
- 1948 No. 920 ''
- No. 923 Low relief design 1st prize



This small dish (17.5 x 13.5) depicting the Three Little Pigs is one of the more personal pieces in the Harvey School. It was made by Hilda Murdoch for her daughter Annabel to present to her friend, Anne, as a Christmas gift sometime in the 1930s. (Collection Richard Gill and Ruth Johnson)

§ **B. Musgrave**



B. Musgrave

Nothing else is known about the potter who has signed several ceramics. The signature below was noted on a bulging square bowl with incised decoration and a green glaze but it was undated. The pleasing rose bowl illustrated above with heart shaped opening and butterfly motif is dated May 1937. (22cm wide) (Collection Richard Gill and Ruth Johnson)

§ **Ruth Myers** (1908- ?) Merthyr Road, New Farm



Ruth Myers was born in Brisbane to Maurice Emanuel Myers and his wife Violet née Samuels. She studied with Martyn Roberts at the Central Technical College from 1923 to 1925 and also ticket writing with Mr Oxlade. She wanted to learn wood carving but as a position was not available in the classes she took up pottery instead from 1924. She exhibited at the Royal National Association 1925, No. 6863a Modelled ornament for which she received a 2nd prize and a 2nd prize for 'Most artistic vase' in the section for those under 18 years, After she left the College she worked as a ticket writer and produced a considerable quantity of pottery by herself which included ashtrays, leaf dishes and nut bowls as gifts which she took to Stone's Pottery for glazing and firing. One bowl on a footed stand with a pinky glaze and grape decoration is of unusually large dimensions. She ceased pottery after her marriage to Ernest Isaac Benjamin in 1927. Two examples of her ceramics were included in the *L.J. Harvey & his School* exhibition.

Reproduced: L.J. Harvey & his School, 1983, *Slab vase*, with incised decoration 1924, p. 35

§ **Violet Myers** (see Mitchell School)

§ **Irene (Mrs E. A.) Mylrea**

Originally from Sydney, this member of the Arts and Crafts Society of Queensland exhibited pottery in 1938-1941. A review in 1938 described a 'Delightful dressing table set in pottery. This features a matt glaze in soft jade colouring.' while a matt green glazed vase was noted in 1941. She also taught at the Montrose Home in the latter years. Later she exhibited a collection of craft work (No. 60) in the Christmas Gift Exhibition at Finney's Art Gallery 2-9/11/1948.

§ **Ada Newman** (1870-1949)

Newman studied at the East Sydney Technical College under J. A. Peach from about 1907 and became a prominent member of the Society of Arts and Crafts of New South Wales exhibiting principally china painting 1906-41. She also exhibited china painting at the Arts and Crafts Society of Queensland in 1922 and a hand painted dessert service in 1936. She and Ethel Atkinson formed a lifelong working partnership from 1916. Florrie Ross (q.v.) was one of her students.

§ **L. Noble**

This signature was noted on a potpourri bowl exercise (No. 4) glazed sepia and colours and dated 1938.

§ Daisy (Mrs E.P.) Nosworthy (1890-1978) 'Dunster', Union Street, Clayfield



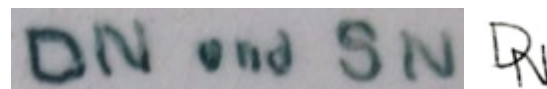
Nosworthy's interpretation of inlaying on her slab-built square vase of 1920 is much more naturalistic than Harvey's efforts (15 x 9.5 x 9.6cm)
Collection Stephen Mahoney, Brisbane
Daisy Nosworthy preparing her kiln for a glaze firing in 1936.

Daisy Morris was born in Brisbane educated at the Brisbane Normal School and later studied for a time at the Brisbane Technical College under R. Godfrey Rivers. She exhibited etchings and pencil drawings at the QNA&IA in 1908 and married Edward Peter Nosworthy in 1909. In 1911 she went to England with her mother and young daughter Susan (born 1910). She studied under Barrett Carpenter at the Rochedale School of Art, Lancashire and became a prominent member of the Rochedale Sketch Club. She supported herself and her daughter by working as a retoucher in a photographic studio. She returned to Brisbane in 1919 and the following year started studying pottery with L.J. Harvey at the Central Technical College. Her pottery work is not typical of the school although she had an interest in the decorative effect of lettering and developed a special facility with inlay work (and so inscribed on the base).

Nosworthy also studied wood carving, which is more typical of Harvey School woodcarving, from 1928 and delivered a talk on this subject to the Metropolitan Branch of the CWA in 1930. Daisy Nosworthy was one of the principal exhibitors of pottery in the Arts and Crafts Society of Queensland's exhibitions from 1923-1941 and in 1946. She exhibited a potpourri jar with the Central Technical College exhibit at the British Empire Exhibition, Wembley in 1924.



Shelving in Nosworthy's home in 1936 showing some of her folk-inspired wares. The modernist vase with a 'crazy paving' design is scraffito as seen on the right of the second shelf. Mark often combined with 'Dunster' the name of her house.



A reviewer in 1928 considered her work outstanding, 'Among the most attractive pieces in her collection is a handpainted underglaze tea set with conventional blue floral design on biscuit clay (Now collection of the Queensland Art Gallery), and a deep blue inlaid powder box' while another review commented on a '... beautifully executed potpourri jar, in a deep shade of ultramarine, [which] had an exquisite arrangement of sylph like figures decorating it.' The following year a reviewer felt the 'Most attractive is a vase of Egyptian design showing blue and green colourings on biscuit pie-dish clay, An inlaid tea-set of cream Redcliffe clay features a design of green leaves.' In 1931 she won the pottery prize in a special exhibition for non-members and in 1933, shared Mrs Scott- Fletcher's prize for the most improved work with Cotje Reydon. In the latter year

she exhibited pots which she threw and which had been decorated by her daughter Susan, Five years later she exhibited ‘. . . a delightful dinner set of jade green pottery bowls and plates, set around a spherical bowl to match, The hand beaten silver spoons too, are her work.’ In addition she exhibited pewter work and a carved chest in 1931, pewter and weaving in 1934, modelled leather work in 1934, embroidered curtains, pewter work including buttons, brooches and book marks and silver spoons in 1937 and extensive collections of pewter in subsequent years, She exhibited leatherwork in 1939 and the following pottery items in 1941

Jug- Fern design	£1/ 1/-
Jug- Leaf and flower	£1/ 1/-
Casket- Potpourri	£3/ 3/-

together with silver, pewter, and embroidery. She exhibited modelling, china painting, pottery and wood carving at the QNA&IA annual exhibitions 1923-1929 where she won many prizes:

1923	No. 436 Modelled ornament	1st prize
1925	No. 6842 China painting	1st prize
	No. 6848 Original bowl	
	No. 6851 Inlay in biscuit	2nd prize
	No. 6861 Modelled ornament	3rd prize
	No. 6880 Painted decoration	1st prize
	No. 6882 Pottery pendant	
1926	No. 6702 China painting	1st prize
	No. 6705 Inlay in biscuit	2nd prize
	No. 6710 Inlaid vase	
	No. 6721 Incised decoration	
	No. 6738 Painted decoration	1st prize
1927	No. 7320 China painting	
	No. 7324 Original bowl	1st prize
	No. 7325 Inlay in biscuit	2nd prize
	No. 7327 Inlaid vase	1st prize
	No. 7338 Scraffito decoration	H/comm.
	No. 7341 Slip decoration	1st prize
	No. 7343 Slab building	2nd prize
	No. 7348 Painted decoration	2nd prize
	No. 7350 Pottery pendant	2nd prize
1928	No. 6516 Original bowl	1st prize
	No. 6519 Inlay in biscuit	1st prize
	No. 6520 Inlaid vase	1st prize
	No. 6528 Modelled ornament	
	No. 6533 Incised decoration	1st prize
	No. 6540 Slip decoration	1st prize
	No. 6545 Slab building	1st prize
	No. 6547 Painted decoration	1st prize
	No. 6551 Group of related vessels	1st prize

Harvey commended her tea-set in yellow and blue made of clay from Scott’s Point, Redcliffe (probably that now in the Queensland Art Gallery) and her vessel with slip decoration. Another review noted that Nosworthy had secured eight first prizes and in addition to the tea-set mentioned above described ‘a bowl of inlaid Egyptian designs in cream and brown’ and ‘a decorative box inlaid with butterfly designs.’

1929	No. 634 Original bowl	1st prize
	No. 639 Inlay in biscuit	1st prize
	No. 641 Inlaid vase	1st prize
	No. 650 Incised decoration	1st prize
	No. 656 Slip decoration	1st prize
	No. 660 Slab building	
	No. 664 Painted decoration	1st prize

No. 668 Group of related vessels

She exhibited pottery with the Queensland Art Society at its joint exhibition with the Arts and Crafts Society of Queensland 1922-1923:

1922	No. 96 Green underglaze vase	4 gns
	No. 97 ' ' potpourri	4 gns
	No. 98 Bowl	17/6
	No. 99 Red jug	4 gns
	No. 100 Blue casket	NFS
	No. 101 Float bowl	£1/ 5/-
1923	No. 175a Green vase	£1/5/-
	No. 176 Jug	9/6
	No. 177 Shakespeare	2/ 2/-
	No. 178 Tea set	1/ 1/-
	No. 179 Hand painted art tray	NFS
	No. 180 Hand painted art dish	£1/ 1/-
	No. 181 Green dish with butterfly	NFS
	No. 182 Dish with figure	£2/ 2/-

and collections of pottery in 1927-1932 (and also at the 1927 April Exhibition and the 1928 Winter Exhibition). In 1931 she exhibited a collection of pewter work and in the years 1948-1951 and silver jewellery in 1948 Red Cross exhibition and 1952. She exhibited pottery with the Society of Arts and Crafts of New South Wales in 1927:

No. 1 Vase	/ 5/-
No. 2 Vase	£1/17/6
No. 3 Inlaid vase	£1/17/6

(The inlaid vase was acquired by the Museum of Applied Arts and Sciences) and in 1931

No. 6 Jug	£1/ 1/-
No. 9 Vase	15/-
No. 10 Vase	15/-
No. 11 Vase	15/-

On this occasion, William Moore, in writing for the *Brisbane Courier*, described her butterfly vase as amongst the best of the pottery displayed. She also exhibited pewter jewellery in the Queensland exhibit at the Society of Arts and Crafts of New South Wales in 1940. She was, because of her interest in underglaze painting, the only one of Harvey's students to develop an individual style. In her early potting career, her work received scant mention but from 1927 reviews began to accord her work the praise it deserved.

After the death of her husband in 1932 (he managed the Brisbane branch of the New South Wales Monte de Piete from 1919) she was left in straitened circumstances as her second daughter, Pandora, was only seven years old. Nosworthy began to give pottery lessons from her home and gave classes at St. Margaret's School from 1936 and at the Clayfield College. Later she had an oil-fired kiln built and installed by the local firm of Evans Deakin to bisque and glaze fire her and her students work. She acquired her own wheel and was taught to throw by Bill Sandison of the Victoria Pottery, Annerley. Instead of her facility with elaborate inlaying techniques the underglaze decoration took on a freer, folk style of decoration. Among her students may be numbered Helen Annand, Shirley Archer, Doris Chenoweth, Arthur Hustwit, Athole Pilgrim, Florence Shearer and Amy Young.

From about 1935 she took lessons in silver work from S.C. Sawyer and began exhibiting from 1937 although pewter work, because of the ease of making, was in the majority. Her jewellery is delicate and typical of the Arts and Crafts style with tendrils of silver and small leaves surrounding semi-precious stones'.

During the Second World War she again worked as a colourist at Noel Maitland's Photographic Studio. She retired to Redcliffe in 1948 and devoted herself to gardening, maintaining her craft interests (but not pottery) and acted as a judge for the craft sections of the Redcliffe Show. She died in 1978.

Nosworthy was represented in the L.J. Harvey & his School exhibition 1983 by two works. For further details see Glenn R. Cooke 'To survive by craft', *Arts National*, Brisbane. December, 1984, pps 66-69.

Represented: Queensland Art Gallery: *Four piece tea-set*, with underglaze, 1928; *Small bowl*, with underglaze, 1936; *Flower basket*, with gumnuts, 1937. Museum of Applied Arts & Sciences: *Scraffito slab vase*, grotesque decoration 1927. Griffith University Art Museum: *Breakfast set*, green glaze, 1937; *Small vase*, glazed gold, 1937. Reproduced: *Australian Pottery*, 1979, *Scraffito slab vase*, 1927 (above) p. 15. *L.J. Harvey & his School*, 1983, *Jug*, underglaze painting, 1927, p.44. *Australian Studio Pottery*, 1986, *Jug*, underglaze painting, 1927 p. 167. *To Survive by Craft*, 1984, *Large vase*, 1932 (& Susan Nosworthy), p.66. *Jug*, with geometric design 1928, p. 66. *Hexagonal slab vase*, 1929, p. 66. *Vase*, with 'crazy paving' design, 1936, p. 66. *Slab vase*, inlaid with ducks, 1929, p. 67. *Four piece tea service*, 1928 (QAG), p.67. *Large bowl*, with slip decoration, 1932, p. 67. *Large bowl*, with underglaze, 1928, p.67. *Carter's Antique Guide*, 1994, *Oval dish*, with gumnuts c.19320s, p. 33. *Australian Art Pottery*, 2004, *Oval vase*, green glaze, 1932, p. 285. *Slab vase*, inlaid with ducks, 1929, p. 286. *Bowl*, underglaze maiden hair fern, 1925. *With Heart & Hand*, 2018, *Vase*, red over blue glaze, 1936, p. 157. *Tea set*, trellis design, 1928, p. 159. *Slab vase*, scraffito, 1927, p. 158. *Oval dish*, gum leaves and green glaze, 1926, p.158. *Breakfast set*, green glaze, 1937, p.201

§ Susan Nosworthy (1909-)*



FSN

This white clay jug was thrown by Daisy a decorated by Susan in 1933 (Collection Stephen Mahoney)

Frances Susan Nosworthy was the first of two daughters born in Brisbane to Edward Percy Nosworthy and Daisy née Morris. She accompanied her mother to England in 1911 returning after the end of World War One in 1919. She studied at the Central Technical College under Martyn Roberts (executing embroidery as part of the course) but was taught pottery by her mother from 1925. She exhibited pottery at the Royal National Agricultural and Industrial Association in 1925, 1930-1931:

1925	No. 6885 Artistic vase (under 18)	
1930	No. 474 Modelling from copy	1st prize
	No. 609 Painted decoration	
	No. 612 Group of related vessels	2nd prize
1931	No. 486 Original bowl	
	No. 500 Modelled ornament	
	No. 506 Incised decoration	
	No. 513 Slip decoration	
	No. 518 Hand building	1st prize

Susan Nosworthy exhibited pottery at the Arts and Crafts Society of Brisbane 1930-1937 in the first instance decorating items of her mother's work but also exhibited leatherwork and book binding 1933-1934. She decorated pieces in conjunction with her mother. Her work was much simpler than that of Harvey's students and more modern in intent. She acted as Hon. Librarian for the Society in 1937. She continued to produce pottery for a few years after her marriage to Ernest Gordon Prior in 1934. The following year she established the first decoration studio in Brisbane on the 2nd Floor of the National Bank Building in Queen Street and published articles such as 'Making the most of your home' in the Brisbane magazine 'Steering Wheel and Society and Home': it failed because of the restriction in importing items, especially textiles during World War II. Like her mother she he worked as a retoucher in the Noel Maitland Studio before moving to Melbourne in 1949. When she returned to live in Brisbane, she established a well-known dress shop under her own name in Clayfield.

§ Florence O'Reilly Ranley Grove, Paddington

O'Reilly was probably a student of Harvey's as she offered 'hand-built pottery' which she made 'a long time ago' to the Queensland Art Gallery in 1969. The offer was not accepted.

§ **Maud (Mrs J. F.) O'Reilly (1886-1971)*** Kingsford Smith Drive, Hamilton



Catherine Maud was born at Manilla, New South Wales to contractor George Byfield Womersly and his wife Mary Eizabet née Harrison. Her father died when she was quite young and, as her mother remarried, she was raised by her paternal grandmother in Melbourne. She studied drawing and watercolours from her early childhood. She married Jack O'Reilly in Sydney about 1920 and came to live in Brisbane where he was employed as a superintending engineer for the GPO. She became a student at the Central Technical College and exhibited her pottery at the Royal National Agricultural and Industrial Association 1923-1925:

1923	No. 415 Original bowl	2nd prize
	No. 437 Modelled ornament	
1924	No. 6922 Original bowl	1st prize
	No. 6930 Modelled ornament	1st prize
	No. 6934 Slab building	3rd prize
	No. 6938 Pottery pendant	3rd prize
	(Harvey praised her bowl and slab building in a review).	
1925	No. 6862 Modelled ornament	
	No. 6871 Slip decoration	2nd prize
	No. 6880a Painted decoration	

She was included in the Central Technical College display of pottery at the British Empire Exhibition at Wemberly in 1924 and it was the only year she exhibited with the Arts and Crafts Society of Brisbane where '... handsome pieces beautifully modelled in the 'Louis style' were noted.

In 1925 she and her husband travelled to England where she enrolled at the Royal College of Art (April-July) and later studied ceramics at the London County Council School of Art Studies where she learned to throw. She was keenly interested in studying historic ceramics in London museums, especially Chinese ceramics of the Ming and Sung eras. The ceramics she produced there (she had 3 cwt of Queensland clay sent over to her) had simple profiles and sometimes vestigial dragon handles but principally relied on superb glazes for effect. She remarked 'I have always concentrated on form and proportion, the use of subtle colourings and high-quality glazes particularly suited for each piece of work rather than the more modern style of decoration.'

At this time she made a plaque which incorporated the signatures of the Australian Test Cricket team for 1926 and which was displayed at the Queensland Agent Generals together with other items of her pottery. She exhibited a collection of her pottery in the Women's Artists Society, London in 1926 and later the same year she exhibited a model of a kookaburra at the Royal Academy (No. 1445). These items were also exhibited in the annual Queensland Art Society exhibition in November. She exhibited a collection of pottery in the Queensland Art Society's 1927 April exhibition which appears to have been the end of her pottery career. The couple returned to live in Melbourne and then in 1935 they were transferred to Perth where a group of her pottery and painting was one of the main features of the first exhibition of the West Australian

Women Painters and Applied Arts Society. She was also a member of the committee. The couple went to England as part of a round world trip in 1937. After the death of her husband in Melbourne in 1940 she returned to live in Brisbane where she died in 1971. She executed some items of pot work in earlier years but in her last years she restricted herself to watercolours. She was represented in the L.J. Harvey & his School exhibition with a model of a kookaburra.

Represented: Queensland Art Gallery: *Two handled vase* (Exercise No. 12), 1924; *Vase*, thrown with plum glaze, 1926; *Bowl*, thrown with mottled blue glaze, 1926. Griffith University Art Museum: *Double gourd vase*, green and blue, 1923

Reproduced: *L.J. Harvey & his School*, 1983, *Kookaburra*, slip cast 1926, p. 7. *Australian Collector's Annual* 1984, *Kookaburra*, slip cast 1926, p. 99. *Carter's Antique Guide*, 1986, *Potpourri bowl* (lid missing), 1923, p. 91. *Vase*, with peacock handles, 1920', p. 91. *Australian Art Pottery*, 2004, *Vase with handles*, 1923, p. 289. *Kookaburra*, slip-cast, 1926, p. 290. *With Heart & Hand*, 2018, *Kookaburra*, slip-cast, 1926, p. 149. *Vase*, thrown with plum glaze, 1926, p. 197. *Double gourd vase*, green and blue, 1923, p. 241

§ Sheelah O'Reilly (1912-)*



Sheelah Frances was born at McLennon Street, Albion to Henry George O'Reilly and his wife Enid Vivienne née Whiteman. She was educated at St. Margaret's, Lapraik Street, Ascot where she took drawing classes with Mrs L.M. Hamilton. She left school at 17 to assist her mother. She took classes in china painting with Vi Ross at her studio in Exton's basement, Queen Street from late 1931 until 1935. The pieces were fired in Ross's kiln at her residence in Wagner Road, Clayfield. Sheelah's father, a forwarding agent, obtained the favoured German porcelain blanks for her use. It was through Ross that she joined the Arts and Crafts Society of Queensland exhibiting china-painting 1932-34. In the latter year broth bowls with a family crest were noted in a review. She married John Sheridan Nason in 1935 and went to live on a property outside Surat. Although she kept painting china for a time the risk factor in sending them to Brisbane for firing proved too great.

§ Lorna Oldmeadow

Studied pottery with L.J. Harvey at Horsham House.

§ Miss G. Oliver

Exhibited Royal National Association 1940 No. 419 Any variety china

§ M.D. Orr

Orr was awarded first prize for a slab vessel and ornamental figure in juvenile pottery section of the RNA in 1950 and is probably the daughter of the following.

§ Mrs M.M. Orr

She exhibited at the Royal National Agricultural and Industrial Association 1950-1953:

1950	No. 418 Any vessel or ornament	
	No. 422 Underglaze decoration	
	No. 434 Animal or bird ornament	
	No. 440 Figure or head	
1951	No. 393 Vase with underglaze	
	No. 396 Vase fired by exhibitor	1st prize
	No. 405 Ornament, underglaze	2nd prize
	No. 414 Figure or Head	
	No. 418 Scraffito decoration	
	No. 423 Related vessels	1st prize
1952	No. 494 Vase with underglaze	2nd prize
	No. 507 Ornament, underglaze	1st prize
	No. 515 Scraffito decoration	1st prize
	No. 522 Slab built	1st prize
1953	No. 398 Vessel with underglaze	2nd prize
	No. 402 Any vessel or ornament	2nd prize
	No. 406 Ornament, underglaze	1st prize
	No. 408 Figure or head	1st prize

§ Mable Ostenfeld

Ostenfeld most likely was a student of the Toowoomba Technical College as she exhibited at the Royal Agricultural Society of Queensland, Toowoomba

1925	No. 2169 Pottery original design	1st prize
	No. 2170 Collection of pottery	1st prize

She also exhibited at this venue in 1938 when her address was given as 65 West Street, Toowoomba.

No. 3237 Original design
No. 3244 Collection of pottery

§ Mrs Otley



The low bowl decorated with fruiting swags offered on eBay in 2013 has many of the characteristics of the School including typical glaze instructions: 'sepia and lots of colours'. Otley was a student of the Bott Sisters and the jug illustrated above (10.5 x 18.3 x 13cm) was produced under their instruction in 1937.

Represented: Griffith University Art Collection: *Jug, with gum leaves, 1937*

§ Miss A. Palfrey

Palfrey exhibited china painting in the 1922 QNA&IA and was awarded 1st Prize for No. 39 and 3rd for No 40.

§ D. Palmer



This potter was from Ipswich as the base of a potpourri exercise (No. 4) with a pale green glaze is so incised (9.5 x 14cm diam.). She was probably a student at private classes in the late 1950s



§ May Palmer (1897-1981)



Esther May Cribb (known as May) was the only daughter of the six children born to Henry Smart Cribb and Esther Elizabeth Gomez née De Silva. As her father was the last family owner of the prominent Ipswich department store *Cribb and Foote*, she experienced a life of wealth and privilege. The family lived in a series of Cribb family Ipswich homes, most notably 'Bleak House' in Newtown, where she learnt to drive a gig on the mile-long driveway with an Angora goat cart. May was educated at Ipswich Girls Grammar School and briefly at Methodist Ladies College, Melbourne.

She married pharmacist Edward Henry Palmer (1895-1974) on 26 October 1921 in Ipswich and they lived at 42 Birdwood Terrace, Auchanflower, where the pharmacy in Milton Road, Toowong was nearby. They had two daughters, Olmai and Meg (Meg inherited her pottery tools and as, Meg Thompson (1929-2015), became a significant ceramist in her own right).

May was a keen sportswoman, took and developed her own photographs, loved horses, fishing and singing and was one of the first women in Queensland to hold a driver's license. She had independent means but was never afraid of getting her hands dirty, becoming proficient at truck maintenance with the V.A.D. during World War II. She was also active in the 'League of Health', a group promoting physical exercise.

Her marriage was not happy and the couple eventually separated in the 1950s. May divided the block of land at Newton, sold the big house and built a smaller one on the lower side. It was then that she became involved with pottery and studied with Arthur Hustwit. Hustwit called her 'Imp' because of her initials and large and small pots eventually took over much of her house.

Represented: Griffith University Art Collection: *Jug*, maroon-splashed deep blue, 1950s

§ Miss A. Parnell

Exhibited Royal National Association 1940
No. 420 China painting

§ Doris J. Pashen



Doris Pashen



Pashen was a student of the Bott sisters and the maker of a tobacco jar exercise which is glazed pink, suggesting a date in the 1930s. She was a capable potter as her signature has been noted on a large green jug with an incised design of a poinsettia and a square jardinière with an iris motif (similar to a work by Essie Hayes dated 1936) in private collections. These works, like the attractive small vase illustrated, are undated.

Reproduced: *Carter's Antique Guide*, 1987, Cigarette stand and ashtray, c.1930, p.39.

§ Frances Paten (1918-)

F. P.

Frances attended pottery classes at the Central Technical College in 1935 and 1936 prior to taking up a career in nursing. She later became Mrs Edwards.

§ Miss A. Patterson Campbell Street, East Toowoomba

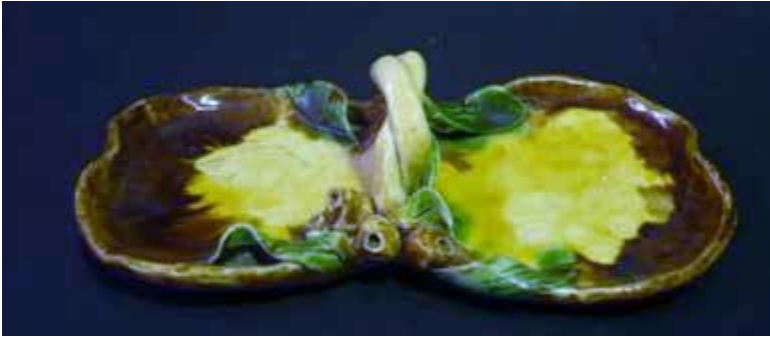
Exhibited at the Royal Agricultural Society of Queensland, Toowoomba in 1927, No. 2079 Pottery, original design and was awarded 2nd prize.

§ E.M. Patterson



This potter is known from two works: a figure of eight dish adapted from Harvey's series of exercises dated August 1939 and the bowl decorated with oak leaves and acorns illustrated above which is similarly dated. The glazing of neither reflects work produced in Brisbane so it is possible they originated in Toowoomba where the items were sourced.

§ E. Pearson



This maker produced a Figure 8 exercise dish was included in Lawson's Auction 'Fine Art & Antiques + Estate of the Late EB Harvey' on 26 February 2010. The image suggested it was Sydney origin. A triangular trough, similarly marked and similarly undated, appeared at Graham Lancaster Auction, Toowoomba, 20-21 November 2010, lot 399 but nothing further is known of the maker.

§ Miss Frankie (Mrs A.P. Clinton) Payne (1885-1975)*



Frank Payne FMP

Frances Mallalieu Payne was born in Brisbane, the daughter of Arthur Peel Payne (who was secretary of the Brisbane General Hospital for thirty-six years) and his wife Julia Finch née Batchellor. She studied at All Hallow's Convent and under R. G. Rivers at the Brisbane Technical College and was encouraged by Queensland's premier architect at that time, Robin Dods. She exhibited drawings in the Brisbane Technical College section of the Queensland National Association in 1902.

In March 1905, accompanied by her mother, she spent two and a half years overseas studying art in Paris where she joined the Colarossi Art School and the L'Ecole des Beaux Arts. She later travelled to London, where she won a scholarship to study under Frank Brangwyn for a year. In 1906 she was admitted to L'Ecole des Beaux Arts and returned to Brisbane with her mother in September the following year.

She had been an associate member of the Queensland Art Society in 1903, and when she returned to Brisbane served on the committee 1908-1910. She began a career in commercial art, working as a black and white artist for *The Brisbane Courier* and *The Queenslander* 1908-1909, and freelance designing for local drapery firms such as Finney Isles & Co 1910-1912 and was commissioned by then to execute its catalogue designs at the then remarkable salary of £800 per year. She was one of the founding exhibitors of the Arts and Crafts Society of Brisbane in 1913 with a poster design. She developed an interest in pottery when she visited Sydney in 1915 and on her return worked at Campbell's Pottery, Albion, one day a week with her friend Vera Affleck to produce a wide variety of useful ware as well as more decorative pieces. She exhibited pottery, largely functional pieces such as bowls, jars, and dishes in 1915-1916. Doubtless her technical skills would have been improved by her access to skilled commercial potters. She married Captain A. P. Clinton by 1918, but when the marriage proved unsuccessful moved to Sydney with her two small boys and took up employment with the advertising firm of Smith & Julius (where her younger friend Lloyd Rees also worked) as well as a series of retailers: Farmers, David Jones etc.

Her career in Sydney was devoted entirely to painting. She exhibited her paintings with the Royal Queensland Art

Society in the period 1902-53 and similarly with the Royal Art Society of New South Wales 1923-57 and the Society of Women Painters. She was instrumental in transforming the latter group into the Women's Industrial Art Society in 1935 and held solo exhibitions in 1947 and 1948.

Although she had an extensive pottery production in the years 1915-17 very few items survived as the crate containing them was dropped on the Sydney dock.

§ **Lucy (Mrs Frank) Pearson (1873-1953)*** Water Street, South Brisbane. Leopard Street, Kangaroo Point (1912).



Lucy Jane Synge was born at Tabulam, NSW c.1873. Nothing is known of her early years except that she studied at the Brisbane Technical College in 1907 when she exhibited in the category 'Any other decorative work applied to art' (No. 4494) at the school's display at the Queensland National Agricultural and Industrial Association. She married to George Francis Pearson at South Brisbane in 1908 but by then she was an associate of the Queensland Art Society (in 1907) and served on the council 1909-10. By 1909 she exhibited wood carving (No. 1676) at that year's Queensland National Agricultural and Industrial Association exhibition while the titles of her watercolours at the Queensland Art Society the same year suggest a recent trip to England. She also exhibited craft items in 1911 and 1912.

She appears to have transferred her interest to the Arts and Crafts Society of Brisbane as she was the founding Vice President and exhibitor of wood carving, modelling and gesso work in 1913-16. She was President of the Society in 1915 and in that year gave a paper on the 'Keswick School of Industrial Art' at a monthly meeting on 6 September. As a result of her involvement with the Central Technical College in the formation of the pottery classes she studied design, receiving a credit for Design II in 1915 and an honour for Design III the following year. She became the convenor of the Handicrafts Sub-Branch on the Red Cross in early May 1917 resigning this position in April 1920 in order to take a trip to England. On her return she reconstituted the Arts and Crafts Society of Brisbane (which had been put into abeyance for the war effort) in 1922 and, until she and her husband travelled overseas again in 1926, exhibited small items of Carved furniture. She also exhibited pottery in 1922 and in 1924 was the Arts and Crafts Society representative on the Queensland Art Committee of the British Empire Exhibition. At her suggestion art pottery and leather work were included in the Central Technical College display. She was made an Honorary Life Member of the Society.

The Pearsons moved to Sydney in 1927. Later she advised Grace Harris on the setting up of remedial activities during the Second World War. Pearson was an associate member of Society of Arts and Crafts of New South Wales and died in Sydney in 1953.

Represented: Griffith University Art Collection, *Plate*, brown and blue underglaze, 1920s.

Reproduced: *With Heart & Hand*, 2018, *Plate*, brown and blue underglaze, 1920s, p. 157.

§ Florence Peddie (-1974)



Florence Rose was the daughter of William Knight and his wife Bertha Sarah née Collings. She married George Smith Peddie in 1924 to become the sister in law of craft worker Miss C.A. Peddie, and it is probably through this connection that she took up pottery. The form and decoration of her only identified piece suggests that she studied with the Misses Bott and the date, 1936, indicated that she became involved after the birth of her daughters. One daughter, Beth, studied art and her work was shown in The Telegraph Art Panel, 1953.

§ Miss C.A. Peddie

Miss Peddie was the one of the four daughters and two sons of James and Christina née Smith. She exhibited pottery at the Arts and Crafts Society of Queensland 1939-1940 and the A&CSQ display at SACNSW in 1940. She exhibited hand-made toys 1940-1941 and taught toy making at the Montrose Home 1940-1941.

§ Lilian (Mrs Andrew) Pedersen (1898-1983) 159 Bennetts Road, Camp Hill



Ella Lilian Glover was born in Leicester, England and awarded a scholarship to Study at the Manchester College of Art 1915-18 when she was awarded a Diploma of Arts and Crafts, She spent three years working as a designer for a Lancashire firm of textile printers before marrying Andrew Pedersen in 1921 and coming to live on a property outside St. Laurence, Some of her cartoons were published in Sydney magazines, She visited England 1925-6 and on her return settled at Emerald where she began to exhibit at local shows. Pedersen came to live in Brisbane in 1937 and took refresher courses with Martyn Roberts and L.J. Harvey at the Central Technical College - her pottery seems to be restricted to the years 1936-7, She became a member of the Arts and Crafts Society of Queensland and was noted for the variety of her exhibits at the annual exhibitions from 1937-40 A 1937 review mentions her cactus garden in a pottery bowl, and the following year a bottle in the shape of a satyr. Needle work pictures, pottery, tapestry chairs, leatherwork, weaving were mentioned in 1939 but emphasis was given to her illuminated manuscripts, She also exhibited at the Royal National Agricultural and Industrial Association 1937-8:

1937 No. 425 Pottery, any variety 2nd prize
1938 No. 466 Slab building

Pedersen taught at the Red Cross Workshop from 1939. She was (with Mona Elliott) a founding member of the

Half Dozen Group of Artists 1941 and acted as Honorary Secretary for 31 years. In the years 1941-50 she exhibited book bindings, illuminations, weaving, embroideries as well as oils and water colours. She exhibited weaving, pewter, embroidery and illuminations with the display of Queensland work at the Society of Arts and Crafts of New South Wales in 1940 and independently in 1941 with seven illuminations. She included an illuminated book in the Elizabeth Soderberg Memorial exhibition in 1948. She exhibited illuminations with the Combined Art Committee in Brisbane in 1941.

Under Lilian Pedersen's direction the Half Dozen Group became active in promoting art and the artistic crafts in Queensland including the L.J. Harvey Drawing Prize was established at the Queensland Art Gallery in 1951. She acted as organising secretary for the exhibitions of Queensland Artists of Fame and Promise 1955-63 etc. In 1982 Lilian Pedersen was presented with the Queensland Art Gallery's inaugural Trustee's Medal for distinguished services to art in Queensland.

She was represented in the *L.J. Harvey & his School* exhibition by five works including three ceramics.

Represented: Queensland Art Gallery: *Fruit bowl*, carved, 1936; *Modelled satyr bottle*, c.1937; *Salad bowl and server*, Egyptian decoration, 1937; *Covered box*, Egyptian decoration 1937. Queensland Museum: *Tobacco jar exercise*, 1936; *Jug*, with modelled berries, 1936; *Bowl*, with double scraffito fish, 1937 (illus.)

Reproduced: *L.J. Harvey & his School*, 1983, *Fruit bowl*, carved 1936 (QAG), p.38. *Australian Collectors Quarterly*, 1989, *Fruit bowl*, carved 1936 (QAG), p. 67; *Covered box*, Egyptian decoration, 1937, p. 68. *Australian Art Pottery*, 2004, *Covered box*, Egyptian decoration 1937, p.198; *Modelled satyr bottle*, c.1937, p.199. *With Heart & Hand*, 2018, *Salad bowl & server*, Egyptian decoration, 1937, p.115.

§ Miss E. R. Penny

Exhibited Royal National Association 1924

No. 6919 China painting 1st prize

§ Pam Pennycuik

Pamela Ryrie Pennycuik attended St. Aidan's Church of England Grammar School, Corinda from 1929 to 1945 and was student with Audrey Thorne at Horsham House c.1945. Later she became a student of the painter Jon Molvig. She was one of the first female students to complete a degree in science at the University of Queensland. She married Alexander Reisner.

§ Miss L. Pepperell

She exhibited china painting at the Royal National Association in 1910 (No. 57)

§ J. Perrett



This potter is unknown apart from a tea-service including the teapot illustrated (13 x 18 x 11cm.) teapot stand, large and small jugs and sugar bowl. She was probably a student of Margaret Mclean.

§ E. Petford



Petford was learning pottery shortly after World War II came to an end. A tea set exercise was produced in 1947 but nothing further has been identified.

§ D. Phillips



Phillips was a Harvey School potter active from late 1930s as both her concave sided vase (Exercise No. 3) and the oval dish illustrated above are dated 1937 while her potpourri exercise was completed a year later. She confirmed her School affiliations by the use of the wheat motif on a plant trough. The other work illustrated, beautifully executed in the double scraffito technique, is dated 1938 and demonstrates the skill of this potter who is otherwise unknown.

Reproduced: *Carter's Antique Guide*, 1989, *Oval plant trough, wheat motif*, c. 1937, p. 503.

§ C. R. C. Philip



Nothing further is known of the maker of this modest triangular ashtray dated 1936. Possibly a resident of the Montrose Home?

§ Jessie Philp (1893-1962)* 'Glencoe', Kensington Terrace, Toowong



Jessie Margaret, the fourth child and only daughter of John Philp and Margaret née MacDiarmid was born in South Brisbane and raised in Townsville where she attended a private school at Melton Hill. She had a privileged upbringing as a member of the family associated with the famous firm of Burns Philp. When the family came to Brisbane, she had

additional schooling at the Misses O'Connor's private school at Oxley (c.1909) and exhibited at the Queensland National Association 1909-11. She exhibited oils, watercolours, and embroideries at the QNA&IA 1910-13. She lived next door to her aunt, Mrs Robert Philp (later Lady Philp) who was a leather worker, and studied wood carving at the Central Technical College where she received honours for Wood carving I in 1913 and Wood carving II the following year.

She was one of the earliest members of the Arts and Crafts Society of Brisbane exhibiting from 1914 with wood carving, leather work, marquetry and Richelieu embroidery. Leatherwork was her principal craft and she was widely praised for its quality. She taught leatherwork at the Handicrafts Committee of the Red Cross 1918-19 and continued her involvement with it in the years 1921-33. Philp exhibited wood carving, pokerwork, embroidery, raffia work at the Society's exhibitions from 1914-19 and 1922-32. She also exhibited pottery in the Queensland Art Society in 1917 and that year was also noted as one of the principal exhibitors at the Arts and Crafts Society of Brisbane producing pottery at least until 1925. She exhibited leatherwork at the Society of Arts and Crafts of New South Wales in 1922 and numerous craft items Royal National Agricultural and Industrial Association 1923-31. She also executed extensive qualities of embroideries to her own design.

She married a dentist Edward George Jones in 1937 but had largely ceased her craft activities by then even though she had rejoined the Society in 1936.

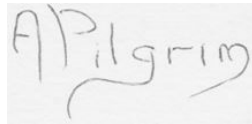
Represented: Griffith University Art Collection, *Gum nut trough*, mulberry glaze, 1925.

§ S. R. Philp



This signature appeared on a jug with a prominent spout decorated with gum leaves and dated 1938. It is crudely executed but a typical shape of the Harvey School.

§ Athole (Mrs H. V.) Pilgrim (1899-1985)



Athole Johnstone McPhee was born in Hobart where her father Edward Tannock McPhee was appointed the Commonwealth Statistician. She had a great interest in crafts from an early age and exhibited raffia work and embroidery with local art societies.

She married Harry Victor Pilgrim, an engineer with the Australian Post Office c.1928 and went to live in Townsville in 1936. Three years later they were transferred to Brisbane where Pilgrim took up ceramic studies with Daisy Nosworthy, both hand building and wheel throwing... she said that she never quite mastered the latter. She exhibited leatherwork and 13 items of pottery at the Arts and Crafts of Queensland in 1941. Nosworthy encouraged her experimentation with Greek designs for her original work. Leatherwork was another craft she had learned from Nosworthy and she taught these crafts (and macramé) to her own students and returned soldiers at the Red Cross.

Her husband built her a wheel and later, in 1941, a small coke fired kiln as she became frustrated with her lack of control on the glazing process at Stone's Pottery. In 1949 she purchased a large electric kiln, glazes from England, mixed her own recipes and glazed and fired the pieces produced by her own students (she had quite large classes by the end of the 1940's) as well as other potters such as Helen Annand (q.v.). She did this for five years. Pilgrim preferred underglaze decoration in a simplified style. She would have had a substantial output but little has been identified. She largely ceased when it became too difficult to sell her work and took up photography through the encouragement of George Fraser. She won the Royal National Agricultural and Industrial Association champion pictorial print in 1963.

§ **Mrs A.T. Pimm** Sandon Street, Graceville

Pimm exhibited China painting at the Royal National Association in 1950 (No. 396)

§ **Gladys Plant** (-1977)

Marion Gladys Rowe was the daughter of George Edward Rowe and his wife Marian née Paul. Her husband Clifford Ernest Plant (1885-1973) was an architect. She attended Harvey's classes with Clara Leutchford.

§ **Martha Platt** (1891-1984) 'Kurraba', Rose Avenue, Yeronga



Martha Joan Chandler was born in England and educated at the Country Secondary Day School, Trowbridge, and the Victoria Technical Institute and later undertook teacher training at the Salisbury Training School. She met her future husband, Francis Austerlands Platt, when he was in the Australian Armed Services during World War I. They were married in 1917 and came to live in Brisbane where she taught at the Windsor State School prior to the birth of her first child in 1920. A daughter and another son followed but by 1933, as evidenced by her first dated example, she had the time to attend the classes given by the Bott Sisters. She exhibited at the Royal National Agricultural and Industrial Association:

- | | | |
|------|--------------------------------|-----------|
| 1936 | No. 345 Original bowl | 2nd prize |
| | No. 352 Modelled ornament | 2nd prize |
| | No. 356 Incised ornament | 1st prize |
| | No. 363 Slip decoration | |
| | No. 374 Related vessels | 2nd prize |
| | No. 377 Any variety of pottery | |
| 1938 | No. 454 Modelled ornament | |
| | No. 461 Slip decoration | |
| | No. 467 Slab building | |
| | No. 484 Any variety of pottery | |

She exhibited a bronzed table centre decorated with dragons in a student's exhibition at Horsham House during the 1940's. She also tried her hand at china painting and excelled at drawn thread work.

§ Nancy Pollock



Nothing else is known of this potter who made a shaving mug glazed sepia and colours and dated 21.9.39. The handle is more typical of that produced by members of the Harvey School. She was a student of Margaret McLean as the underside is also incised 'Melsetter Studio'.

§ Miss D. Pols 12 Bond Street, South Brisbane

Exhibited Royal National Association 1950 No. 441 Figure or head 1st prize

§ Mrs J. Poole



This capably executed lamp-base was exhibited in scraffito section of the 1951 RNA pottery display. It was unsigned but had an accompanying certificate for first prize. Nothing further is known of the maker. 29.5x 18.5 (diam.)

Represented: Griffith University Art Collection, *Lamp base*, scraffito decoration, 1951

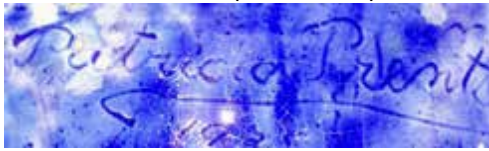
§ Val Potts See Val McMaster

§ J. Power



This potter is known only from a crudely made wall-pocket decorated with gum-leaves which appeals because of the striking cobalt-blue ground. It is dated May 1939 (17 x 16cm). The wide mouth and spade shape suggests a Queensland origin possibly connected with the work of the Bott Sisters.

§ Patricia Prentice (1922-2004)* Ellerslie Crescent, Taringa



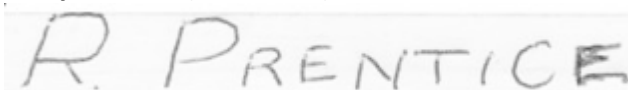
Patricia R. Prentice was born in Brisbane to engineer, Roy Stevenson Prentice and his wife Ruth Ursula née Quinlan. She studied at the Brisbane Girls Grammar and was encouraged in her artistic pursuits by her father. A strong creative element ran in the family as her grandmother Jean Prentice and aunt Dorothy Prentice were highly regarded needle workers while her uncle George Prentice was one of the architects for the Brisbane City Hall.

She initially started pottery lessons with a family friend Margaret (Lulu) McLean (q.v.) at classes in the city on Friday nights at age nine years but after Miss Alice Bott (q.v.) started her classes on Saturday mornings she transferred there she executed a significant amount of work between aged 10 to 12. On her twelfth birthday one of her aunts gave her a present of a term's china painting lessons with Miss Bott and she then became largely involved with this craft producing a lot of work between ages 12 to 14 years. She exhibited pottery and china painting at the Royal National Agricultural and Industrial Association exhibitions 1934-40.

1934	No. 395 Pottery, any variety	2nd prize
1935	No. 340 China painting	H comm.
1936	No. 321	
	No. 322	2nd prize
	No. 375 Group of related vessels	
1937	No. 379 China painting	1st prize
	No. 380	2nd prize
	No. 409 Modelled ornament	
	No. 426 Pottery, any variety	H comm.
1938	No. 417	1st prize
1940	No. 415 Pottery, geometric	1st prize
	No. 421	1st prize

In 1935 she also exhibited a cup and saucer with 'an unusual design in blue' at the Royal Agricultural Society, Toowoomba. In 1940 she began to work for William Bustard at R. S. Exton & Co, painting stained glass before it was declared a 'non-essential industry' for the duration of the Second World War. At the same time, she began teaching at Somerville House (1946-53) and the Moreton Bay High School, and from 1941 began exhibiting with the Younger Artists Group of the Royal Queensland Art Society until 1952. After the war she studied at the Byam Shaw School of Art and the Central School, London (where she studied under the potter Dora Billington) but decided to pursue a career in painting. She returned to Australia where she later married an Englishman Brian Target, and painted and exhibited in Zanzibar, England, and Australia. She did not return to her initial craft interests.

§ Roy Prentice (1893-1957) Ellerslie Crescent, Taringa



Roy Stevenson was born in Brisbane to architect George Prentice (one of the designers of the Brisbane City Hall) and his wife Jean Elizabeth née Gray. He was the father of Patricia Prentice (q.v.) and encouraged his daughter in her artistic pursuits. He made templates for her pottery tools and other equipment. He also made some pieces of pottery under instruction from Alice Bott in the middle of the 1930s.

Represented: Griffith University Art Collection

§ Una Prentice (1913-1986)



Una Gailey Bick was born in Brisbane in 1913 the daughter of Ernest Walter Bick and his wife Jean née McKee. She studied pottery with Dorothy Martin at Harvey's pottery classes at the CTC in the early 1920s.

She completed her BA at the University of Queensland and in 1936 was one of the first four enrolled in the newly established Faculty of Law and two years later, its first graduate. She became the first person of either sex admitted to the bar in Queensland but her only offer of employment was to catalogue the law library of Sir James Blair (becoming the nucleus of the University of Queensland Law Library). Because of the shortages of male staff during World War II she became the first female prosecutor for the Australian Commonwealth Crown Solicitor in 1942.

After the war she again became a student of Harvey when he was teaching at Horsham House in 1945. In 1946 she joined the Brisbane firm of Stephens & Tozer and married barrister Tony Prentice the same year. However, according to the conventions of the time her legal career terminated with the birth of her son, Roger, which also saw the end to her production of pottery. She became the Australian President of the Business and Professional Women's Association and also an artist of talent exhibiting paintings and linocuts with the Royal Queensland Art Society 1971-83. She was a founding member of the Women Lawyers Association of Queensland in 1978 and the Association established an award for the highest graduating female law student at each of the Law Schools across Queensland in her memory. She was heavily involved with the Queensland Women's Historical Society and published 'Diamantina, Lady Bowen: Queensland's First Lady' in 1984.

§ G. Price



This potter is recorded from this group of rather clumsily executed pieces from a part tea service. It is dated 1937 probably the work of a student of one of Harvey's own students such as Margaret McLean. The scraffito decorated slab-built vase is dated two years later.

§ Pritchard

This signature was noted on an oddly shaped oval vase with carved oval sections and a brown glaze.

§ Hazel Proctor

Proctor was an aunt of Patricia Prentice who also learned pottery with Alice Bott in the 1930s.

§ Mary Prosser (-1956) Yeronga



Esther Mary was the daughter of William Hurst Seager and Julia née Coster. She was student of Harvey's from the early 1920's but also worked with the Misses Bott. She executed a considerable quantity of work the best of which, however, was lost when her house was destroyed by fire in 1932. She did not produce pottery after this date. The early and modest works illustrated were given to her daughter in New Zealand and returned to the family from her estate. The cigarette box is incised underneath the lid: 'Wishing you a Merry Christmas 1923'

§ Rona Prosser

Rona Mifanwy was the daughter of Mary Prosser. She exhibited a bas relief in the 1923 Royal Queensland Art Society and black and white work in 1925. She was a student of Harvey before her marriage to John Charles Mills in late 1926.

§ Miss G. Purkiss

Exhibited Royal National Association 1934 No. 291 China painting

§ Nance Purkiss Ashgrove



Purkiss' signature was noted on a slab-built vase with splayed base and green glaze and her Queensland connections defined by 'HAND MADE' incised beneath the base together with 'Brisbane' and the date 1934. Another tall, square section slab-built vase is as crudely modelled with grapes and a sepia glaze. The clumsiness of these pieces suggests Purkiss was at least one remove from Harvey's own instructions. However, although without the standard carved decoration, the running glazes make this vase on footed stand an attractive work (*Carter's Price Guide*, 2008, p.41). She conducted an estate agency in Fortitude Valley.

§ Hermione Pye

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. 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, was noted as a specialist in underglaze designs. She 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 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/-
1929	No. 1 Jug	3/ 3/-
	No. 2 Vase	2/ 2/-
	No. 3 Plaque	1/ 7/6
	No. 4 Basket	2/ 5/-
	No. 5 Vase	1/10/-
	No. 6 Jar with lid	1/10/-
	No. 7 Bowl	7/6
1931	No. 19 Bowl	8/6
	No. 26 Bowl	8/6
	No. 27 Bowl	8/6
1934	No. 2 Bowl	1/ 2/6
	No. 3 Bowl	10/6
	No. 4 Jar	12/6
	No. 5 Powder bowl	12/6
	No. 6 Powder bowl	15/-
	No. 10 Pair salt and pepper	12/6
	No. 13 Square pepper pot	5/6
	No. 14 Square pepper pot	5/6
	No. 18 Bowl	8/6
	No. 19 Bowl	6/6
	No. 21 String of beads	7/6
	No. 22 ''	7/6
	No. 23 ''	5/6
	No.24 Jar with lid	15/-
	No. 25-30 Brooches (each)	1/ 1/-
	No. 31-34 Bookmarks (each)	3/6
1935	No. 2 Jug, blue green (self-design)	12/6
	No. 3 ''''	12/6
	No. 4 Vase	10/6
	No. 5 Bowl, dark clay	/6
	No. 6 Beaker, blue and green	8/6
	No. 7 Candle stick	5/6
	No. 8 Flat bowl	8/6
	No. 9 Beaker, prickly pear	8/6
	No. 10 Candle holder	5/6
	No. 11 Small bowl	4/-
	No. 12 Pin tray	4/-

From about 1930 she ran a guesthouse at her residence on Gregory Terrace and as well as having her own kiln and teaching several students. She was involved with Cotje Reydon in the setting up of the Continental Corner gift shop in Brisbane before she returned to England in May 1936. She established a boarding house in England (with Bahaus-type furniture) and remained there until she returned to Australia in 1968 to live with her daughter in Melbourne where she died the following year. For the amount of ceramics she appears to have produced in this period very few have surfaced. The small dish painted with fish illustrated (11cm diam.) is one to have come to light.

§ Betty Quelhurst (1919-2008)



Betty Pauline Quelhurst was born Laidley, Queensland in 1919 the eldest daughter of the five children born to Fred Quelhurst and his wife Mabel nee Kilsby (they Anglicised the family name before World War I). The family moved to the Brisbane suburb of Annerley from where she attended the Yeronga State School. She studied art with Vera Cottew at the Brisbane Girls Grammar and subsequently at the Central Technical College during the 1930s when she studied pottery with Harvey for a year.

She served for four years with the Air Force during the war years and on her release in 1946 was appointed an assistant teacher of art subjects at the Central Technical College. Twenty years later taught there full time until her retirement in 1984. She had a distinguished career as a painter in Queensland exhibiting widely in group and prizes and competitions. A retrospective exhibition *A portrait of the Gold Coast: The art of Betty Quelhurst* was held at the Gold Coast Art Centre in 2001.

§ Elvira Rauchfuss Montague Road, Hill End

Exhibited at the Royal Agricultural and Industrial Association 1925-31:

1925	No. 6849 Original bowl	2nd prize
	No. 6872 Slip decoration	
	No. 6886 Most artistic vase (under 18)	1st prize
1926	No. 6706 Biscuit inlay	
	No. 6711 Inlaid vase	1st prize
	No. 6722 Incised ornament	
	No. 6739 Painted decoration	
	No. 6743 Artistic vase	1st prize
1927	No. 7332 Modelled ornament	
1930	No. 567 Original bowl	
	No. 573 Biscuit inlay	H/comm.
1931	No. 490 Biscuit inlay	
	No. 494 Inlaid vase	H/comm.
	No. 514 Slab building	

She also exhibited other craftwork in 1925 and 1931. At the South Brisbane Horticultural and Industrial Society's third show conducted at Davies Park in 1925 she was awarded a first prize for pottery.

§ The Red Cross



The members of the Arts and Crafts Society of Brisbane (and later Queensland) were heavily involved in remedial teaching during both World Wars. A handcrafts section of the Red Cross was formed in 1917 and exhibited in the Arts and Crafts Society's annual exhibitions that year and subsequently - consistently from 1930-1952, Pottery was probably included in some of these displays.

Bessie Devereux (q.v.) and Mrs Rosskruge taught pottery, including wheel throwing, at the Anzac Hostel 1922-26. In the early 1920s Miss Sadie Macdonald (qv) matron at the Ardoyne Hospital taught remedial classes in pottery there and had the assistance of Margaret Berrie (qv). The honey jar exercise illustrated (11.2 x 10 x 9.5cm) decorated with gumnuts and glazed cobalt blue by 'Slug' is also inscribed with 'Ardoyne' and 'Red x' and probably dates to this time. In the time of the World War II potters from the Arts and Crafts Society Mesdames E. L. Harris, C. W. White, A. Julian, Rookwood and Miss Gloria Lovelock from July 1941 taught through the Red Cross. Another member, Margaret McLean (qv) taught handcrafts, including pottery, at No. 3 Australian General Hospital, Greenslopes from 1944.

Represented: Griffith University Art Collection, Honey jar, gum leaves and cobalt glaze, 1920s.

§ Gwyneth Reeve (1925-)



Gwyneth (later Horn) was the daughter of Josephine Reeve (q.v.) and was a student of Harvey at Horsham House from 1940.

Reproduced: *Carter's Price Guide*, 2003, Potpourri exercise, p. 89.

§ Josephine Reeve (1896-1969) 39 Shire Street, Coorparoo



J. Reeve

Elizabeth Josephine Tyler was born in Brisbane the eldest of four daughters of George Tyler, a jeweller and pawnbroker of Leichhardt Street. After their mother's death they were raised by an aunt and educated privately with a tutor. She studied painting and drawing and embroidery and won prizes for the latter at the Queensland National Agricultural and Industrial Association in 1917. She married V. Stanley Reeve in 1917 and had a son Alan in 1921 and a daughter Gwynneth four years later. In 1935 Reeve went to Sydney where she spent 3 months studying china painting with Ada Newman and exhibited examples of this craft at the Arts and Crafts Society of Queensland 1935-40. In the early 1950s she travelled to Melbourne to learn embossed gilding from an artisan who trained at Dresden. A review in 1939 describes a 'Gilt handled coffee set with a delicate pattern of field flowers' while in the following year her fruit dish was

considered 'outstanding'. She also exhibited at the Royal Queensland Art Society in 1940, 1942-43, 1946 and in 1948 when her exhibits were individually identified:

No. 11 China painted supper set

No. 12 China painted fruit bowl

No. 13 China painted salt and pepper set

No. 14 Carved wood panel

At the Christmas exhibition at Finney's Art Gallery (2-9/11/1948) she displayed a collection of hand painted china. From about 1955 she began to teach from her home in Coorparoo: Phyllis and Elaine Jones, Gert Schlenker (q.v.), Berenece Robinson and Larry King (q.v.) were numbered among her students. In the 1940s she went on sketching expeditions with friends and at this time enrolled with L.J. Harvey at Horsham House to study woodcarving. The glory chest she carved for the wedding of her daughter was probably her largest effort. It was reproduced in 'Truth' in 1953 and showed examples of her china-painting displayed upon it including: two tea-sets decorated with Australian flowers and Scot's thistle, a supper-set decorated with Australian scenes and a fruit set. She carved up to the late 1950's but continued china painting after this date.

Represented: QAGOMA Collection: *Small vase, vine design.*

§ E.M. Reid



This potter was active in the early 1920s. The following mark appears on this square vase with a modified Greek key design dated 1922 (illustrated) and a cheese dish with a mulberry glaze, dated to the August of that year.

§ P. Reid



This low bowl (19cm. diam.) carved with s gum-leaf design was noted at Young's Auction of the Richard Berry Collection in Melbourne on 30 March 2009. As the green glaze is consistent with that found in Brisbane it may be associated with the Harvey School.

§ Eunice Reid (1899-1977) 13 Jessie Street, Rockhampton



Eunice Rebie Ellen Reid was born in Warwick, the eldest of the six children of Thomas Reid, a timber merchant, and his wife Annie Elizabeth née Keable. She was encouraged in her artistic pursuits by her father. She trained at the Warwick Technical College under Charles Astley c1914-16 receiving her diploma in art craftsmanship and in 1917 became a part time teacher in art subjects under Astley. Three years later became his assistant and studied pottery under him. In 1924 she taught art subjects at the Toowoomba Technical College but, although she was not able to teach advanced classes in geometry, her experience in modelling and pottery enabled these classes at Toowoomba to begin.

In 1926 she was transferred to the Rockhampton Technical College after Astley set up the section and taught art subjects until she retired c. 1964. She taught pottery making in Rockhampton, but her forte was in china painting. Edith Broadfoot, Jane Allan, Vere Jones and Mesdames Davis and Tree were among her students. The distinctive style she used with stylised floral elements, outlined in black and strong ground colours, follows that established by Astley.

Her earliest china-painted pieces date to 1921 and she continued this craft until her retirement. Little of this is documented, however, as a crate containing some of her best pieces was stolen when it was in the care of a friend. She learned woodcarving in Warwick too but principally worked in this medium at Rockhampton. Her mother came to live with her in Rockhampton until she died in 1939. Reid was involved in the Rockhampton Little Theatre for many years.

Represented: QAGOMA Collection: *Bowl*, flowers and passionfruit, c. 1930s; Griffith University Art Collection: *Gumnut vase with cobalt blue & burgundy glaze*, 1922.

§ Miss Renny

Miss Renny was a craft worker from New South Wales who exhibited china painting at the Arts and Crafts Society of Brisbane in 1922.

§ Miss M. Rich

The work of Miss Rich is unknown apart from a record from 1940 when she exhibited bronzed pottery and glass painting at the Arts and Crafts Society of Queensland.

§ M. Rickard



This potter is unknown apart from producing this attractive concave sided with modelled fern-leaf motif, dated 1934. Although the decoration is unusual the ball feet establish a connection with the Harvey School.

§ B. Ridley

This potter produced a short-sided tobacco box exercise (No. 1) with green glaze which was dated 1944. Nothing more is known but it may be the same Miss B. Ridley, Ridley Road, Aspley who exhibited extensive quantities of prize-winning pokerwork at the RNA in the years 1934-1940.

§ Mrs C. Richards Gympie

Richards contributed two entries to the china painting section of the 1905 QNA&IA (No. 3102 and No. 3170). It is likely to be painting on porcelain rather than overglaze painting.

§ M. Roberts



This student probably attended the classes conducted by Legacy and which were taught by Marjorie Laycock (q.v.) during the 1970's. Harvey's patterns were supplied by Marjorie Sealy (q.v.) for the classes use and Roberts would have been a fellow student with Beryl Wilkinson Harris (q.v.). Both produced works dated 1974 which would have been amongst the final works produced in the Harvey School style.

§ E. Robinson



This clumsily executed slab-built flower-trough (7.5 x 18 x 7.5cm) in 'autumn tones' was, according to the inscription, made in Ipswich in December 1957. Nothing further is known of the potter or indeed the classes that gave rise to it and was probably produced in private classes in Ipswich. Harvey's teaching methods were quickly eroded as he died eight years earlier.

§ Miss J Robinson 33 Barker Street, New Farm

This maker exhibited in the category for Modelled ornament at the RNA in 1950 (No. 431).

§ Lorna M. Roche

Roche exhibited the following examples of china painting at the Arts and Crafts Society of Queensland in 1941:

- Yellow plate, violets
- Yellow plate, black figures
- Blue plate, fairies
- Coffee cup and saucer

In 1946 her 'Delightful biscuit plate in a black silhouette' was mentioned in a review of that year's exhibition. She may have exhibited in the intervening years, but no documentation survives.

§ H. Rook



This signature was noted on a log shaped vase decorated with gumnuts and glazed sepia. It was undated but attributable to the 1920s.

§ Ruby (Mrs S.) Rookwood (1887-?) 41 Ascot Terrace, Toowong



L to R: Covered baluster jar 30.5cm h; Rookwood's Pierced vase (18x15cm diam) of September 1945 is a clear indication of her carving skills in Harvey School ceramics (Collection: Robin Shepherd); Courtesy Graham Lancaster Auction 89, lot 382 - The orchid motif is very unusual in the Harvey School. A vase modelled and painted with orchids by Mary Macdonald is in the Collection of the Queensland Art Gallery

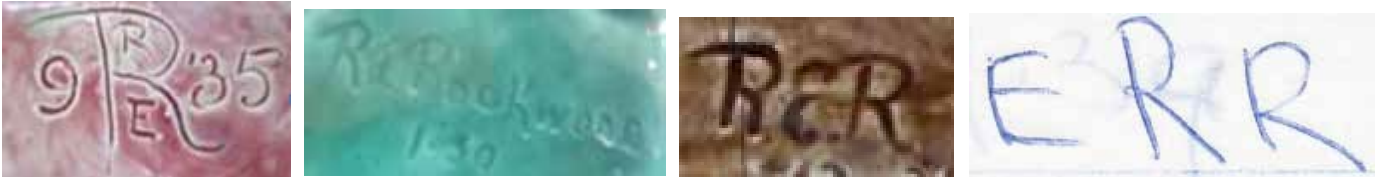
Ruby Emily Shaw was born in Barcardine, central western Queensland to Follet Charles Shaw and his wife, Louisa Jane née Kettle, and educated to junior level at the Ipswich Central State School. She married Stuart Cairncross Rookwood in 1912 in Sydney and the couple returned to Brisbane the following year. Her husband trained as an architect in England but worked as a quantity surveyor in Australia. A daughter, Linda Jane, was born in 1914 and a son in 1917.

Ruby was discovered to have pernicious anaemia in 1930 and took up pottery and leatherwork classes with L.J. Harvey at the Central Technical College (from 1932) as an interest that was not physically demanding. She was included in the Third Annual Exhibition of Work by Art Students of the Central Technical College in November- December 1934 and may have been included in 1935 and 1936 as individuals are not cited. She later followed Harvey to his classes at Horsham House where she also learned china painting and pewter work. She exhibited pottery and leatherwork at the Arts and Crafts Society of Queensland in the years 1937-1940. In the 1941 exhibition the following pottery items were listed together with leather and pewter work:

- Brown and green dish
- Float bowl
- Float bowl cut work and centre
- Blue vase
- Blue Vase
- Brown jug

Rookwood produced pottery until at least 1950 as the squat jug, unusually decorated with an orchid motif, is so dated. She later tried her hand at painting and macrame.

Reproduced: Hurnall's Decorative Arts, Spring 2011, Lyrebird vase, 1939, p.50.



§ Florrie Ross (1884-1989) 44 Merthyr Road, New Farm



Ross painted this cluster of frangipani blossoms on a Stone's Pottery of one of the 1930s shapes called Grecian. (see p.181) Private collection, Brisbane; Ross' china painting at the Arts and Crafts Society of Queensland's annual exhibition 1932.

Christiana Florrie Victoria Giblett was born at St. Marys (north west of Sydney) and completed her education at the Canterbury State School in 1897. She also attended Miss Lucas' private school for girls where she learned woodcarving before her marriage to Arthur Fletcher Close, a printing engineer, in 1906. A son Victor was born in 1908 and a daughter Marjorie May in 1910. Her husband died in 1917 and two years later she married a New England grazier Henry Hall Ross. She gave classes in craftwork at Walcha and later studied china painting with Miss Ada Newman in Sydney. Her daughter Marjorie had been studying at the East Sydney Technical College and when she completed her course in 1929 Ross decided to move to Brisbane.

She set up the Ross Studio at her home at 44 Merthyr Road, New Farm where she taught drawing, painting, woodcarving and poker work with the assistance of her daughter. Later she had a studio in the Old Town Hall Buildings c. 1936, which were used for the Societies meetings and had her own kiln by 1936. She exhibited china painting at the annual Arts and Crafts Society of Queensland exhibitions 1930-1937 (where in 1934 a 'delightful breakfast sample in a morning yellow with a design of boronia' was mentioned) and at the Royal National Agricultural and Industrial Association in 1935 (Nos. 341, a, b & c), She demonstrated craft at R. S. Exton & Co. and later taught china painting when she moved to Wagner Road, Clayfield. She had her own kiln to fire her students work. She returned to Sydney in 1937 to care for her ailing mother. She resettled in Queensland after the war in 1949 at Harvey Bay and developed an expertise in collecting shells, which she also made into shellflower arrangements.

§ H. Ross

The signature was noted on a modelled hand ornament nicely splashed blue, brown, and clear which is possibly Toowoomba origin.

§ I. Ross



This undated vase with carved decoration and a honey coloured glaze by Ross is the only one so far recorded. It is not a standard shape within the Harvey School, but a similar shaped vase is known. It is 21 x 19cm (diam.)

§ N.G. Rosskruge

Mrs Rosskruge and Bessie Devereux (q.v.) taught pottery, including wheel throwing, at the Anzac Hostel, Kangaroo Point 1922-26 but nothing further is known of her work. Her husband, Captain Norman Rosskruge, was Deputy Director of Navigation for Queensland from 1923-1936.

§ O. Roubin



Roubin signed the base of slab-built vase glazed brown, which is identical in form and design to a vase by Ethel Matheson in the Griffith University Art Collection. It is confirmation that Roubin was a student of the Bott Sisters.

§ Mrs R. Roubin

Roubin was a student of Arthur Hustwit who was included in the first exhibition of the Caarnarvon Ceramic College in 1949 with No. 85 Powder bowl.

§ Muriel Rounsfell (1906-)

Rounsfell was a student of L.J. Harvey in the early 1930's. She gave up pottery after twelve pieces she had drying in a cupboard were accidentally smashed.

§ Sylvia Rowland

Sylvia Rowland

Rowland was purported to be a former student of L.J. Harvey. A punchbowl with modelled grape leaves and glazed maroon and dated 1958 has been noted.

§ Mr C. Rowlandsen

This potter made ceramic models of birds and animals which were included in the 1913 and 1914 Arts and Crafts Society of Brisbane exhibitions. A review in 1914 described "a small case of quaint bird and reptile models, made from Queensland clay and baked in Brisbane... Prominent among them are frilled lizards, a kingfisher holding a fish, iguanas and lizards. A small model of a child also occupies a place in the case."

§ Miss Ruckert

Ruckert was noted as student of Harvey's modelling course at Horsham House

§ M. Rush



Rush produced this simple, slab-built trough on 6.8.1941 (6 x 17 x 8cm). It is attractively glazed green and yellow, but the only work identified by this maker (Collection Richard Gill and Ruth Johnson).

§ Mrs F.A. Rushbrook 'Kurrowah' Dutton Park

Mrs Rushbrook was probably the wife of a grazier from the Charleville district who was residing in Brisbane by 1948. She exhibited in the annual exhibition of Hustwit's students in 1951.

§ B. Rutherford



This jug (15 x 14 x 10cm) by Rutherford is undated but because of the similarities to the work of Margaret McLean, the potter is presumed to be one of her students.

§ Edith Ruthning (1881-1957) Vulture Street, South Brisbane



L to R: Graham Lancaster Auction, April 2013, lot 275; Plate decorated with gum blossoms 1941



Edith Sophie Doris Ruthning was one of a family of two boys and three girls. Their father was a partner in the well-known firm of iron founders Bates Ruthning and Co. She was educated at Mrs Campbell's Private School, Harris Terrace in George Street c. 1893-1898. Art and needlework were a part of her education and she later exhibited originals and copies in oil and watercolour at the QNA&IA 1906-1909. The reason for her long delay in taking up further craft activities is not known but she exhibited novelties in 'fleurteux' at Arts and Crafts Society of Queensland 1930-32. Her principal interest became china painting (she was taught this craft by Valda Lahey) and pottery (taught by Margaret McLean) exhibiting these crafts 1933-41. Her exhibits for the 1941 Arts and Crafts Society of Queensland were:

Pottery Lamp	
Centre piece	
Bowl with dragon	
China painting	
Small vase in enamel	10/-
Vase	3/ 3/-
Cup and saucer	6/6
Small dish	2/3
' '	2/3
Small jug	2/3
Shelley dish	5/6
Vase	5/-
Brooch - pansies	12/6
Brooch - thistle	10/-
Large vase	2/ 2/-
Tea for two set	3/ 3/-
Coffee set	2/15/-
Vase	1/10/-
Brooch	17/6

Examples of her pottery and china painting were exhibited at the Royal National Agricultural and Industrial Association 1934-1940:

1934	No. 292 China painting	
	No. 293 '	
	No. 294 '	2nd prize
1935	No. 342 '	H/comm.
	No. 343 '	
	No. 344 '	2nd prize
1937	No. 381 '	
	No. 382 '	
	No. 419 Painted decoration	1st prize
1938	No. 418 China painting	2nd prize
	No. 419 '	
	No. 458 Scraffito decoration	2nd prize

- 1939 No. 442 China painting, geometric 2nd prize
 No. 443 ' , any other 1st prize
 No. 444 ' 2nd prize
 No. 468 Original bowl 2nd prize
 No. 518 Group of related vessels H/comm.
 No. 531 Pottery, any variety 2nd prize
- 1940 No. 400 Leather gloves 1st prize
 No. 416 China painting, geometric
 No. 422 ' , any other H/comm.
 No. 423 '
 No. 465 Scraffito decoration 1st prize
 No. 479 Pottery, any variety 2nd prize

In 1940 she exhibited gloves at the Society of Arts and Crafts of New South Wales and:

403a. China painted cup, saucer and plate 1/ 1/-

She also exhibited collections of pottery and china painting with the Royal Queensland Art Society in 1940-42, 1944 (Nos 253-4), 1945 (Nos 11-15), 1946 and 1950. She resigned from the Royal Queensland Art Society the following year when china painting was not deemed suitable for the annual exhibition. She also exhibited with Harvey's classes at Horsham House. One exhibition in 1939 described a scraffito vase in deep blue and cream (the clay being from Woody Point.) She died and was buried at sea while on a trip to the United States. For what seems to be a significant output little has been identified to date.

§ Noela Ruthning (1916-96) "Warialda" Thorn Street, Kangaroo Point



Noela Faunce was the only child of Werner Henry Julius Ruthning and his wife Ruby Elizabeth Sara née Faunce. Edith Ruthning was her aunt. After attending Somerville House, she was heavily involved with performances of Phyllis Danaher's Dance studio from 1932 until her marriage to Dean Prangley Stocker in November 1939.

Noela had an artistic flair as she designed the butterfly costume on the cover of *The Queenslander* 22 June 22, 1938. She was involved dance presentations for the Arts and Crafts Society & Brisbane Women's Club 1939. In the same year she exhibited a group of related vessels at the RNA in 1939 (No. 519) which was highly commended. Only two of her works have been identified: pair of knife-rests dated 1937 (illustrated) and a log vase with an applied frond dated 15/7/1939. Both also bear the incised mark 'Melsetter Studio' indicating that she was a student of Margaret McLean.

§ Gerald Ryan (-1952)



Gerald Ryan was a significant modernist painter in Brisbane who exhibited seventeen works at the Royal Queensland Art Society exhibitions in the years 1937-1939. He also modelled in ceramics such as the interesting figure of Falstaff in white and cream clays. It is unfortunate nothing more is known of this artist who disappeared from the record after being included in the ground-breaking 1944 exhibition at the Macquarie Galleries in Sydney alongside Ralph Balson, Grace Crowley and Frank Hinder.

Represented: Griffith University Art Collection, Falstaff, cream clay, late 1930s.

§ Marjorie Sakzewski (1909-)



Eva Marjorie was born in Brisbane the youngest daughter of Frederick Hermann Sakzewski and his wife Nora Amelia née Linning. Sir Albert (Bert) Sakzewski (1905-1991) was her cousin. She studied pottery with Harvey from 1925-1927 while she was completing her training at the Queensland Conservatorium of Music. An undated slab-built exercise (No.5) with seaweed motifs with brown and green glaze may be her work. She married William Ernest Godbold in 1927 and did not pursue pottery because of family commitments.

Represented: Queensland Art Gallery: *Squat water bottle*, 1927.

Reproduced: L.J. Harvey & his School, 1983, *Squat water bottle*, 1927, p. 43; *Carter's Price Guide*, 2001, *Vase with handles*, c. 1926, p. 82.

§ J.T. Sanderson/ Sandison



This spade-shaped wall pocket, dated 1940, is a typical product of the Harvey School but the applied koala and gum leaf decoration gives additional appeal. It appeared in Graham Lancaster Auctions, Toowoomba, Nov. 2011, No. 432, (22cm high) but apart from this work Sanderson is unknown. If the signature was misread it could be John Thomas Sandison the proprietor of the Victoria Pottery, Annerley producing a work in the Harvey School style.

§ Gert Schlenker (1885-1981) 'Fernleigh', Dauphin Terrace, Highgate Hill

Helen Gertrude Schlenker was born in Brisbane the second eldest in a family of six girls and one boy. She was educated at Miss Burdock's private school in South Brisbane and, until her mother's death in 1929, helped in the household. She then worked for an optometrist and a dentist but returned to domestic activities when her youngest sister went to work.

She studied china painting with L.J. Harvey at Horsham House from 1938 and her pieces were fired by Fanny Harvey until she died in 1969. Later they were fired by Vida Brandis. She also worked with Josephine Reeve and was actively painting into the 1970's. She exhibited china painting at the Royal National Agricultural and Industrial Association in 1940 (No. 417) for which she received a 2nd prize and the Arts and Crafts of Queensland in 1941:

- Conventional plate- grapes 12/6
- Cup saucer and plate 12/6
- Green plate (roses & leaves) original 10/6
- Cup, saucer, and plate - grape leaves

§ Mrs A. Schott Whitmore Street, Taringa

Schott exhibited at the RNA in 1939 and was awarded a second prize for 'Modelled ornament' (No. 482).

§ Emma Scotney Melbourne

It was noted in an article in The Women's Weekly that she came from Melbourne to learn pottery with Harvey. The same article said that a woman from Perth had attended classes and two were due to arrive from Sydney.

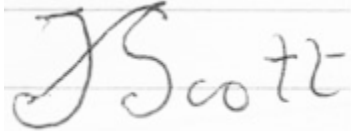
§ Annie Scott



Annie Scott was the aunt of Winifred Martin (q.v.) who, according to her, was a student of Muriel MacDiarmid's in the late 1930s. The simplified form of a Figure of Eight Sandwich dish (No.13) with a green glaze, dated 1939, would tend to confirm this. She produced an ashtray modelled with a penguin and a dish formed with three shells and a modelled fish centre, glazed green with sepia and orange is signed as below. Scott also followed MacDiarmid's penchant for owl wall-pockets with this example of 1940 illustrated. (see also Phyllis McKay's example). If the blue glazed basket (21 x 20.5 x 6.5cm.), illustrated above which is inscribed 'AS' is also the work of Scott then it is inspired by more contemporary ceramic examples.

Reproduced: *Carter's Antique Guide*, 1987, *Dish*, acorn decoration, 1936 (p.23).

§ J. Scott



This potter produced an undated, slab-built covered dish modelled with leaves but bears typical Sydney glaze colours.

§ Miss Wanda Scott

Exhibited pottery at the Combined Arts Committee exhibition at the Queensland Art Gallery in July 1942.

§ Isabel Scriven (1891-1977) Shottery Street, Yeronga



Isabel Gertrude Bennett Scriven was born in Brisbane one of two daughters and two sons (who later both became engineers) born to Ernest George Edward Scriven and his wife Helen Edith née Bennett. Her father became the Under Secretary for the Department of Agriculture and Stock 1904-24. She received some training in drawing at the West End Technical College c.1908 and later the Central Technical College where she received credits for Design in 1915-1917. She exhibited wood carving and turning at the Arts and Crafts Society of Brisbane 1914-1917 and pottery 1916-1917. In the latter years she was noted as being one of the principal exhibitors. When the Society was reformed in 1922-1923, she showed wheel thrown pieces. In 1922 Jessie Philp decorated one of her turned wooden bowls.

Scriven exhibited an original bowl at the Queensland National Agricultural and Industrial Association 1922 (No. 379) and the under-listed items at the Arts and Crafts Society of Victoria in the years 1921-1923:

- 1921 No. 308 Pottery bowl
- No. 309 Pottery jug
- No. 310 Pottery vase
- 1922 Pottery tea set in brown and blue
- Pottery bowl in salmon pink
- 1923 Pottery

In all cases the quality of her glazes were commented upon. She had her own wheel and kiln and fired and glazed her own pieces being one of the very few potters in Brisbane at this time to be so equipped. She probably acquired this skill through her association with Bessie Devereux (q.v.) who also worked for the Red Cross.

In May 1917 she was one of the first teachers of remedial crafts at the Anzac Hospital, Kangaroo Point where she met her future husband John Birmingham. They married in 1924. She was on the Handcrafts Sub Committee of the Red Cross until 1926. Later the couple went to live at Ravenshoe on the Atherton Tablelands where necessity forced her to give up pottery. Surprisingly, with the unlimited quantities of rain forest timber to hand she did not pursue woodcarving, but very little of her craftwork survives as the farmhouse was destroyed by fire in the 1930s. They came back to Brisbane where, in later years, she took up tapestry. She was awarded the Red Cross long service medal in 1947.

§ Mrs I. Seabrook

A student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949. Other pieces have been noted dated to 1950:

No. 21 Lamp base

No. 22 Vase

§ Seal See Margaret Seal Challinor

§ Hilary Sealy (1896-1965)

Hilary Mitchell Sealy was the sister of Marjorie Sealy (q.v.) and who also produced some pottery under Harvey's instruction before her marriage to George Henry Trotter in 1926. She preferred drawing and painting. Her son, Stephen Trotter, became a significant architect.

§ Marjorie Sealy (1891-1984) 69 Beatrice Street, Taringa



MKS

Marjorie Kathleen Sealy was born in Brisbane to Edward Sealy and his wife Isabella née Mitchell. She studied at the Central Technical College for a brief period in 1918 but because of the emphasis on the Design course which, as a working girl she was not able to attend, she had to cease pottery classes. She returned to Harvey's classes in 1937, followed him to Horsham House the following year and continued to produce pottery until the early 1950's. She exhibited her work in the Royal National Association only on one occasion:

1939 No. 481 Modelled ornament

No. 511 Painted decoration 2nd prize

This is also the date of the jug that was included in the L.J. Harvey & his School exhibition. In the 1970s she loaned the patterns she had acquired as a student to Marjorie Laycock for her classes at Legacy.

Reproduced: *L.J. Harvey & his School*, 1983, *Jug*, modelled with leaves 1939 p. 21.

§ Gladys Sharp (1889-1960) Massy Street, Ascot



An attractive example of glaze painting by Sharp.

Gladys Constance Campbell was born in Brisbane in 1889 the daughter of Peter Morrison Campbell and his wife Eliza Jane née Hardgrave. She enrolled at the Brisbane Girls Grammar where she probably studied art and had executed significant quantities of stencilling before her marriage to Arthur Edward Sharp in 1920. Her two daughters were born in 1924 and 1927. She was a student of Muriel Macdairmid (q.v.) in the late 1930's as her work is dated in the range 1935-40 and probably ceased lessons when Macdairmid became too ill to continue teaching. Sharp also collected paintings.

§ Florence (Mrs Bruce) Shearer (c.1881-1946) 'Lennox Lodge', 27 Stewart's Road/ Fraser Road, Ashgrove



Florence Gertrude Crawford was born in Melbourne, the younger of the two daughters and two sons of Alfred Gaylen Crawford and his wife Elizabeth née Gunn. She was married to a sea captain Henry Joseph Devitt in 1900 and after the birth of her son the following year, was widowed in 1903. She came to Brisbane in the late teens to be with her son and married Bruce Shearer who became the managing director of ACF and Shirley's Fertilizers in 1920.

Her interest in craft developed in Brisbane and she was taught pottery by L.J. Harvey and later was Daisy Nosworthy's longest serving student. She often dug and prepared her own clay from Redcliffe and had her own wheel. She exhibited pottery Arts and Crafts Society of Queensland 1924-1935 generally to favourable comment. In 1928 a tea set with trails of tiny blue flowers against a biscuit ground was described in a review. The following year 'an artistic jar showing mulberry colourings over rose' drew attention and 'a bowl featuring jewel-like butterflies on a buff ground.' In 1934 she exhibited a 'charming dressing table set . . . with its squat candlesticks, tray, flower and powder bowls is carried out in shades of hydrangea blue, pink and smoke grey.' and in 1935 a 'Greek vase in a rich shade of amethyst and a teaset in uncommon autumn tones.' She exhibited at the Royal National Agricultural and Industrial Association 1928-1930 and 1934:

- 1928 No. 6541 Slip decoration
- 1929 No. 635 Original bowl H/comm.
- 1930 No. 613 Group of related vessels
- 1934 No. 390 ' 2nd prize

A pottery bowl was included in the 1929 Royal Queensland Art Society exhibition and she also displayed of her pottery for the second annual horticultural and industrial show of the Ashgrove Progress Association that year.

Shearer was Honorary Secretary of the Arts and Crafts Society of Queensland 1928-1929, Vice President 1930, President 1931-1933, Vice President 1933-1934 and President again 1934 until April 1936 when she again went overseas. She, together with Daisy Nosworthy and Ida Carmody, began teaching at the Montrose Home for Crippled Children in 1934. From 1929 until 1943 Shearer was organising secretary and for eight years held the dual role of President of the Crèche and Kindergarten Association. She was made a life member in 1933. In resigning “ few people had been so closely identified with the organisation, and few had given more whole-heartedly of their time and ability to the furtherance of the creche and kindergarten activities.” She was also a Vice-President of the Australian Association for Pre-School Child Development, Melbourne and acted on the welfare committees organised by the wives of successive Queensland premiers. She was also president of the Ashgrove Golf Associates’ committee.

Apart from the modest candle stick illustrated no example of Florence Shearer’s pottery has been identified to date.

§ Jeanette Sheldon (1885-1974) ‘Suva’, Main Road, Woolloowin



Occasionally she used a ‘sheldrake’ mark. Covered box, 1927, 8 x 14cm, courtesy Graham Lancaster



Eliza Jeanette Sheldon was born at Williamstown, Victoria 1885 to a jeweller Edwin Arthur Sheldon and his wife Phoebe Emily Liskin née Fisher before the family came to live in Brisbane about 1890. Her brother Vincent (1895-1945) became Queensland’s most prominent print maker of the period and she tirelessly promoted his work. She is known principally for her involvement with the Royal Queensland Art Society where she served continually on the Committee: Vice President in 1922, Hon. Secretary 1923-32, member of the Council 1932-36 and Hon. Secretary again 1936-43.

She exhibited oils, sketches, and painting on porcelain at the Queensland National Agricultural and Industrial Association 1909-11, 1914 and 1918. She exhibited oils and watercolours at the R/QAS 1923-60 and was director of the Sheldon and (later) Gainsborough Galleries c.1921-40, The Sheldon Gallery held the first solo exhibition of pottery in Queensland in December 1921 that by Jessie Woodroffe (q.v.) while all the Christmas exhibitions of her subsequent venue, Gainsborough Gallery 1928-37 included art pottery. She also expressed an earlier interest in the crafts when she exhibited painting on porcelain at the QNA 1909-15. She probably took up pottery in the early 1920’s as she included examples of her pottery in a small Queensland Art Society exhibition at Harris Court in 1924. She took pottery up more seriously later when she exhibited a collection of pottery in the 1934 Royal Queensland Art Society and a pottery jar the year following. She also had a group of her pottery in the Gainsborough Galleries 1935 Christmas Exhibition.

- Jar 8/6
- Bowl 12/6
- Vase 7/6
- Yellow bowl 10/-
- Bowl 7/6
- Vase 10/6
- 2 pansy (dishes)9/-
- 1 pansy dish 3/6
- Vase 3/6
- Bowl 8/6
- Blue nut bowl 8/6
- Ash tray 4/6
- Pendent 2/-

She exhibited miniatures at the 1933 Royal Queensland Art Society and also painted scenes on gum leaves. She held her first and only solo exhibition of oil paintings at Finney's Art Gallery in late 1949 which also included examples of her hand-built pottery.

§ Shelton



Shelton was one of the few potters identified who produced art pottery in Ipswich but is known only from the wall pocket (18 x 14 x 4 cm) illustrated. This modest example is modelled with grape leaves and glazed aqua, and probably dates to the late 1930's or early 1940's when wall-pockets were fashionable. 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: Griffith University Art Collection: *Wall pocket*, grape motif, 1940s.

§ Clare Hollis Shepherd (1903-1980)



Hollis's makers marks in 1936 and 1937

Clare Hollis was born in Brisbane to John Ernest Greenham and his wife Harriett née Parker, who was the sister of the well-known sculptor Harold Parker. She studied at St. Andrew's Church School in South Brisbane and then at Somerville House. Her father's sister, Dr Ellen Greenham, financed Clare's study at the University of Queensland where she obtained her Bachelor of Arts Degree. She became a teacher and in the early 1930s produced the standard pottery exercises with L.J. Harvey. Marjorie Dunstan was a fellow student. Her jug with a prominent spout has a green glaze and features a pleasing purple iris motif. She later taught at 'Fairholm', Toowoomba but had to give up her career when she married Edward Milray Shepherd in December 1935. Pottery occupied her spare time in 1936 and 1937 before the birth of the first of her two daughters, putting an end to her craft.



This attractively glazed potpourri container is dated 1935 and the dolphin candlestick is dated 1937. Several of Harvey's students have produced pieces) similarly inscribed: 'A BOOK AND A LIGHT/ WHAT OF THE NIGHT'.

Reproduced: *Carter's Antique Guide*, 1986, *Box with handle, fish motif in slip*, c.1935 p. 97; *Carter's Antique Guide*, 1988, *Concave vase exercise*, 1936-37, p. 398.

§ Betty Sheridan



Nothing more is known of this potter save that her signature appears beneath the base of this rose bowl dated 1937. It was used especially for short-stemmed roses. The mottled cobalt glaze is quite unusual and was probably improperly fired.

Represented: Griffith University Art Collection, *Rose bowl*, sponged cobalt 1937.

§ P. Sherman



Sherman was probably a student of Alice Bott (q.v.) as this small square covered box with a carved lid and light blue glaze (dated 16/7/41) is very similar to an undated pink-glazed piece by Bott in the QAG Collection.

§ Mrs F. Sherwood Boyd Road, Nundah

Sherwood exhibited unglazed (in the biscuit) piece at the RNA in 1931 (No. 491)

§ Eva Shield (1885-1960)



Emma (Eva) was born in Rockhampton in 1885, the second eldest of the three daughters and one son of Irish immigrants Walter Mooney and his wife Kate née O'Toole. Eva trained as a schoolteacher before her marriage to Mark Shield on 1 May 1924 when the couple was living in Nundah, Brisbane. She probably took pottery with L.J. Harvey after this time as the glazing of the nicely executed jug, although undated, is consistent with the 1920s.

Her husband was a returned soldier and at some stage was operated on for a tumour on the spine, but unfortunately became a paraplegic. They were living with their son, Walter, at Kangaroo Point when Mark was hospitalised, and Eva gave piano lessons there for extra income. Eva was known to enjoy going to 'town' almost daily. She would always wear a hat and gloves and would catch the ferry from Thornton St to the end of Alice Street. Eva died at Kangaroo Point in 1960, aged 75.

§ Maureen Sim (1934-)

As a young woman Sim was a student of Harvey at Horsham House in 1948. She later became a Mrs Trotter.

§ Clarice Simpson (1907-1993)



Clarice Mary Avalon Creed was born in 1907, the third of the four daughters and one son of pastoralist Thomas Richard Avalon and Clara Ellen née Norton. Estelle (1904), Mildred (1906), Thomas Avalon (1909) and Edith Avalon (1913) were the others. Clarice attended the Maryborough Girls Grammar in the 1920s. She lived on the family property, 'Prior Park' Bajool before travelling to England and the continent returning via America in the years 1935-37. Unusually for the time she was financially secure as all the siblings received equal shares in the property. She moved to Brisbane and worked as a bookkeeper during the World War II, before marrying a much older man, Harry George Simpson. She was a devout Christian. She studied with L.J. Harvey at his craft school in Horsham House during the late 1940s and in 1949 produced a vase decorated with moulded daisies which is typical of the work executed under his instruction. The pierced plate with a design of grape leaves illustrated is a more exceptional item. Apart from producing pottery she was a skilled embroiderer and was awarded a first prize at the 1948 RNA. She also executed leatherwork during the 1950s and woodcarving during the 1960s and continued her interest in handcrafts with needlepoint until her death.

§ Ettie Sinclair (1868-1953)



This vase on footed stand is one of the unique forms to be discovered in Harvey School Ceramics, image courtesy Graham Lancaster Auctions, 89, lot 380, 22cm high.

These three works by Sinclair (Amphora vase (lot 19), Griffin vase (lot 21) and Possum jug, 1936 (lot 22), appeared at a Shapiro Auction, Australian and International Ceramics, 21 July 2009. The Amphora vase can be seen on the table beside Ettie in the photograph on left.



Henriette Jane Wehl was born on 18 October 1868 at Mt. Gambier, South Australia, one of a large family of children born to Dr Edward Wehl and Clara Christiane née von Müller, sister of the famous botanist Baron Sir Ferdinand von Müller. Henriette (known as Ettie) was educated at Miss Jacob's School for Girls, Mt Gambier and married Donald Mack Sinclair Jnr. at St. Michael's Church, Millicent, South Australia on 16 June 1891 but was soon left as a single mother. In 1894, when her youngest child was 8 months old, she arranged for the care of her family and trained as an obstetric nurse at the Royal Hospital for Women, Paddington, Sydney. After years nursing in the slums of Newtown she went to Toowoomba and with the sponsorship of Dr Elliott set up the obstetric nursing home 'Kimora Private Hospital' in Mort Street about 1908.

She made frequent trips to Queensland after she returned to Sydney and took up pottery in 1928. Two years later, while she was staying with Mary Macdonald (q.v.) at Milton she enrolled at the Central Technical College under L.J. Harvey. When she returned to Sydney in 1931 she exhibited thirteen items at the annual exhibition of the Society of Arts and Crafts of New South Wales: one a slab built vase (dated 1930), was acquired by the Museum of Applied Arts and Sciences, Sydney. She exhibited thirty-seven items at this venue in the years 1932-1939. The descriptions of these items in the various newspaper reports suggests she was still working in Queensland styles and shapes even if some pieces were glazed at Fowler's Pottery, Marrickville. She returned to Queensland during the war years and experimented with the clay she found on her son-in-law's property 'Barnago' outside Capella. She died in Rockhampton on 19 August 1953 after a two-year illness.

Her Footed vase 1932 (which is very similar to the above but made in Sydney) was included in the L.J. Harvey & his School exhibition.

Represented: QAGOMA Collection: *Footed vase*, brown glaze, 1932 and *Lyre-bird vase*, 1934; MAAS, Sydney: *Slab built vase*, with cobalt decoration, 1930.

Reproduced: *L.J. Harvey and his School*, 1983, Two photographs illustrating groups of her work made in Brisbane during 1930, p.31; *Carter's Antique Guide*, 1985, *Dolphin candlestick*, c. 1935, p. 63; *Australian Art Pottery*, 2004, *Possum jug*, 1936, p.336; *Lyrebird vase*, 1934, p. 337; *Griffin vase*, double scraffito c1934, p. 337; *Shapiro Auctions*, 21 July 2009, *Amphora vase*, *Griffin vase* and *Possum jug*.

§ Eleanor Jeane Sinnamon (1906-81)

EJS

Eleanor Jeane Grant was born in Toowoomba to James Grant and his wife Eleanor Catherine née Wuth. She was raised there and married a pharmacist Cecil Norman Sinnamon in 1930. The family came to live in Brisbane in 1937 when her husband took up medicine. She probably studied pottery with Mairi MacKillop (q.v.), a close family friend, at the Central Technical College.

§ P. Skelton

P. Skelton

The signature of this potter was noted on a leaf dish set on four small feet and glazed blue over cream.

§ Hester Skepper (1891-1974)



Hester was the wife of William Arthur Skepper and who lived in the Sydney suburb of Ashfield across the road from Ruth Harrison. Harrison was a former student of L.J. Harvey who gave Skepper lessons 1936-1946. The work illustrated is based on the slab-built exercise and was made in 1938 and shows a simplified version of the gum leaf motif which became the standard decoration in the 1930s.

§ S. Slater



This slab-built covered box with an applied Scots thistle is the only work identified by this maker. It is incised 'HAND BUILT', dated May 1941 and 15 x 9cm. Courtesy Graham Lancaster Auction, 4, 2009, 393.

§ SLUG See Red Cross

§ Evan Smith (1870-1965)

Smith was born Montrose, Scotland where he studied architecture and when he migrated to Australia in 1889 worked in the firm of Oakden, Addison and Kemp, and then for Charles McLay until 1897. He exhibited 'Modelling in clay' with the Brisbane Technical College in 1899. He was then employed by the State Works Department 1898-1911 and acted as Hon. Secretary Queensland Art Society 1906-11 where he also exhibited paintings and drawings. Subsequently when he transferred to the Commonwealth Works in 1911-16 and became State Works Director in Queensland 1917-22 He was President of the Queensland Art Society in 1919-1021 and exhibited pottery there 1920-1921, He was later employed as State Government Architect in Victoria 1923-8, and New South Wales 1928-1935 when he retired. He was one of the few male potters in Brisbane.

§ Mary Smith (? - 1964)



Emily Cecilia Alice Maud Mary (Polly) Smith was the daughter of William Alexander Smith and his wife Emily Cecilia née Hemmings and was born and raised in Brisbane. She was a nurse during World War I and later worked as a physiotherapist. She was a student of L.J. Harvey from 1924 until about 1936 and was a fellow student of Gloria Lovelock. The small ashtray is incised with 'IT'S BETTER/TO SMOKE/ HERE THAN/ HEREAFTER' illustrated is typical of the folksy comments found on Harvey School pieces but her other works are more impressive.

Represented: Griffith University Art Collection: *Ashtray*, 1932.

§ Mrs M. Smith

This maker exhibited the RNA for 1930 with an Original bowl (No. 568) for which she was awarded a second prize and also in Slip decoration (No. 598).

§ Mrs M. Smith

A student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949 No. 82 Wine Bottle.

§ Mrs M. E. Smith



Smith was a competent potter by the time she produced her figure of eight sandwich dish in 1940. In that year she also exhibiting work in the annual exhibition of the RNA: No. 450 Original bowl (1st prize) and No. 460 Modelled ornament

(2nd prize). The impressive footed-vase illustrated here is typical of the forms of vases made by students in the Harvey School. It was presented to the Sisters of Mercy, All Hallows Convent, in 1941 to celebrate the 80th anniversary of their establishment in Brisbane and glazed bright green to reflect the link of the order to Ireland. Shamrocks further embellish the inscription beneath base.

Represented: Griffith University Art Collection: *Figure of Eight dish*, 1940.

Reproduced: With Heart and Hand, 2018, *Figure of Eight dish*, 1940, p. 30.

§ Orma Smith (1906 -?)



Orma Howard Smith was born in Brisbane in 1906 the only daughter of Ormond Howard Smith and his wife Maude Isobel née Jackson. She studied modelling and pottery with L. J. Harvey at the Central Technical College from 1932-34 and was regarded as one his best students. She exhibited a group of pottery at the Second Annual Exhibition of work by Art Students of the Central Technical College in December 1933 and the Third Annual Exhibition in November-December 1934. She exhibited pottery and modelling with the Arts and Crafts Society of Queensland 1933-1934 and her waxed pottery drew favourable comment in 1933.

Smith taught at the Kindergarten Training College, Brisbane from 1930-1935 before travelling overseas to study librarianship at the University of London. There she was re-acquainted with Dr Thomas P. Fry, a law lecturer in the T. C. Beirne Law School of the University of Queensland in Brisbane and they married before returning to Brisbane in 1937. Thomas died in Canberra in 1952 whereupon she took up teaching to support her two daughters Rosalind and Rosemary. She worked at Ravenswood Methodist Ladies College and subsequently the Roseville Girls College, Sydney in the years 1953 to 1960. She also produced some pottery showing typical Sydney glaze colours such as the green dish included in Graham Lancaster's Auction in Nov. 2004, 479 (shown). Her Covered jar 1933 was included in the exhibition L.J. Harvey & his School at Queensland Art Gallery.

Represented: Queensland Art Gallery: *Covered jar*, with slip decoration, 1933.

§ Phyllis Vincent Smith (1915 -)



Phyllis Vincent Smith

Phyllis Isabella was the daughter of Vincent Phillip Smith and his wife May née Herson. She received a first prize for the most artistic vase for under eighteen-year-olds at the Royal National Agricultural and Industrial Association in 1930 (No. 558) possibly for the vase illustrated. She exhibited pottery with the Arts and Crafts Society of Queensland in 1935 and was Honorary Secretary of the Society 1935-36.

Represented: Queensland Museum, Low vase, with incised decoration, 1937.

§ Mrs R. Smith

A student of Arthur Hustwit who was included in the first exhibition of the Caarnarvon Ceramic College in 1949 with No. 61 Vase and No. 62 Plaque.

§ Treania Smith (1901-1990)

Treania Helen Lindsay Smith was born and educated Brisbane, daughter of architect Edwin Evan Smith (q.v.) and his wife Margaret Mackenzie née Lindsay. She studied with Harvey at the Central Technical College as she exhibited pottery with the Queensland Art Society 1920. Her pottery sweet dishes were sold by Brisbane's Gainsborough Gallery and the fact that they were purchased by a local watercolourist, Frank Sherrin, establishes that were of good quality.

She moved with her family to Melbourne where she studied at the Royal Melbourne Institute of Technology and subsequently studied sculpture at the Edinburgh College of Art. She held several exhibitions of her work before she took over the directorship of the Macquarie Galleries, Sydney with Lucy Swanton 1938-1976.

§ Vera Smith



Smith, who was probably a student of Arthur Hustwit, made this substantial double handled vase (29 x 20 x 15.5cm) sometime during the 1950s. The pink glaze is also quite unusual for the time.

§ Annie Snodgrass see Mitchell School

§ Violet Snow (-1982) 76 Shaftesbury Street, Ekibin

Handwritten initials 'VS' in a cursive script.

Violet Maud Ulrica was the daughter of John Gerhard Larsen and his wife Louisa Caroline Jane née Harris. Little is known about Snow but her husband was an engineer who worked with the shipbuilding firm Evans Deakin. She was involved with the Workers' Educational Association 1937-40. A group of typical exercises demonstrates she was a student of L.J. Harvey 1946-47. In the latter year she also began study with Arthur Hustwit and was a student for several years exhibiting in the first Caarnarvon Ceramic College exhibition in 1949:

No. 38 Vase

No. 39 Grecian urn

She also exhibited at the Royal National Agricultural and Industrial Association:

1949 No. 464 Underglaze decoration

No. 465 ' '

No. 466 Incised ornament 1st prize

1950 No. 419 Any vessel or ornament

No. 425 Underglaze decoration

She received a Certificate of Merit at the 1949 Queensland Industries Fair.

§ **Phyllis Southwick** (1910 - ?) 'Tecoma', Mark Street, New Farm

Phyllis was the daughter of Eleanor Southwick. She received a Highly commended for an original bowl (No. 367) at the 1934 Royal National Agricultural and Industrial Association.

§ **Nelly (Mrs W. H.) Southwick** (1884 - 1936) 'Tecoma', Mark Street, New Farm



Eleanor Lyndon was born in Armagh, Ireland and came to Brisbane with her parents at age nine. She was educated at the Coorparoo and Dutton Park State Schools before enrolling in the commercial course at the Central Technical College. She worked as a secretary before her marriage to William Havelock Southwick in 1907. She took up pottery with L.J. Harvey at the Central Technical College from 1922 attending his Thursday classes. She exhibited pottery with the Arts and Crafts Society of Queensland 1923-34, pokerwork in 1927 and artificial painted leather flowers in 1935. She died suddenly with cancer the following year. She also exhibited pottery and china painting with the Royal National Agricultural and Industrial Association in the years 1923 to 1935:

1923 No. 416 Original bowl

No. 423 Modelled ornament

1926 No. 6740 Painted decoration

1934 No. 287 Leatherwork H/comm.

No. 295 China painting H/comm.

1935 No. 345 China painting

§ **C. Spence**



Pottery teachers in Brisbane were still providing instructions in Harvey's methods considerably after his death as this modest exercise (lid missing) dated 27.10.64. (6 x 7.5cm diam.) demonstrates.

§ **Lucy Spencer** (1896-1984) 40 Scott Street, Corinda



L to R: Spencer's marks in 1938, common mark, in 1940, and 1948

Lucy Victoria was born to Peter Feldt and his wife Augusta née Blix at Ingham, North Queensland. She trained as a commercial artist and worked at the printing firm of S.A. Best Pty. Ltd and later T.C. Beirne's department store before her marriage to George Morris Spencer in 1924.

She did not pursue any craftwork until her youngest son was 12 (in 1938) when she enrolled in the pottery classes with Harvey at Horsham House. After Harvey's death in 1949 she kept up the pottery classes with his son Elvin for a period of about eighteen months. She ceased producing pottery by 1952 when her mother became ill but from 1961 took modelling courses with Elvin Harvey at the Queensland Institute of Technology producing a series of heads of her grandchildren and relatives. She also made a few pieces of pottery at this time.

Represented: Queensland Art Gallery: *Wall pocket*, lorikeet motif, 1940; Coffee jug, gum nuts & green glaze, 1945.

§ **Miss E. Squires**

A student of Arthur Hustwit who was included in the first Caernarvon Ceramic College exhibition in 1949. No. 91 Salad set and No. 92 Vase

§ **Gwendolyn Stanley** see **Gwendolyn Grant**

§ **Hilarad Marie Stark** (1922-)



She was a student of Harvey with Helen Butts (q.v.) in 1945 and also of Hatton Beck and David Smith in later years.

§ **Freda Staubwasse** (? -1987) Cornwall Street, South Brisbane

Freda was the daughter of Frederick Maria Staubwasse and his wife Eliza Jane née Harrison. She was a china painting student with Billie L'Estrange at the Central Technical College in the early 1930's. She exhibited modelling and a group of china painting at the Second Annual Exhibition of work by Art Students of the Central Technical College in December 1933. She exhibited single works at the Royal National Agricultural and Industrial Association 1932-35:

1932 No. 405 China painting H/comm.

1933 No. 361 ' 2nd prize

1934 No. 296 ' H/comm.

She also exhibited chip carving, designs and modelling in these years. In later years she produced stained glass with Bill Bustard at Exton's and took up drafting for the Post Office. She married Max Taylor.

§ I. Steley



This signature was noted on a sepia glazed bowl modelled with cherries which is typical of the work produced by students of the Bott sister. It is dated 1935. This surname has also been noted on an undated but typical Harvey School jug with prominent lip, modelled with gumnuts and leaves and glazed sepia and colours.

§ Mildred Stephensen



Gloria Lovelock mentioned that Stephensen was a fellow student of Harvey in 1933 and completed most of the exercises during the year. The birth of her first child precluded further interest on her part. The teapot in the photograph was formerly at Lynzay Antiques.

§ Enid Stewart 206, 100 Oriel Road, Ascot

Stewart was originally from Sydney and learned pottery from Harvey at Horsham House c.1946-47. She exhibited at the Royal National Agricultural and Industrial Association in the latter year: No. 358 Original bowl and No. 363 Slip decoration. She later married a Mr McDonald.

§ Frances Jane Stewart (1876-1959) Elphinstone Street, Ipswich



Frances Stewart was a woman of many accomplishments. She was born in Goulburn, NSW on 14 October 1876, the sixth child and second daughter of John Samuel Sands and Frances Elizabeth née Grubb and trained as a nurse in NSW. When

her sister died, she came to Ipswich to care for her three children and in 1918 became their father's second wife. Edmund Douglas Stewart was the manager of the Commercial Bank, Ipswich.

During the 1st World War, she worked for the Ipswich Red Cross knitting socks and balaclavas for the soldiers overseas. She also made papier-mâché dolls and clothed them for the Red Cross raffles. As a qualified nurse she met the trains at Ipswich with the returned wounded soldiers and travelled with them to Rosemont Hospital.

Frances was an early enthusiast of photography setting up her own dark room which was made out of piano cases and printing her own photographs. She utilized these skills by visiting the wives of soldier on weekends, taking photos of the families, and giving them the prints to send to their husbands overseas. She won many prizes for photography and for wood carving and knitting at Ipswich Shows. She was one of the students who were taught pottery by Enid Morgan-Jones on her weekly trips to Ipswich during the 1920s. A typical Harvey School honey pot exercise (No. 2) of 1925, and tea-set exercise are incised with 'I.T.C.' and a monogram of 'F.S.'. These works were fired at a pottery in Ebbw Vale (Probably Dinmore), (Hurnall Winter 2003 Cat. 122).

Frances was a keen horsewoman, a good tennis player and she won the Ipswich Golf Club Championship for many years. She was a good pianist, loved painting and was also well known for her cooking: cake icing being a specialty. During the Second World War she spent many days making camouflage nets. She died at the Royal Brisbane Hospital on 20th February 1959.

Represented: Brisbane Civic Collection, Museum of Brisbane: *Jug*, carved with gum leaves (blue), 1925; *Jug*, carved with gum leaves (red).

Reproduced: *Carter's Antique Guide*, 1988, *Vase*, carved with flowers 1925, p. 398.

§ **Nina Stodart (1886-1972)*** 'Kanumda', Coorparoo



Nina Stodart



James Stodart was born in Edinburgh, Scotland in 1849 moved to Victoria before settling in Brisbane in 1876. He married Elizabeth Henrietta Noble née Gair, and their daughter Georgina Louise Nina Stodart was born in Brisbane; a cousin to the well-known architect Robin Dods. Nina was educated at the Brisbane Girls Grammar School where she also later taught art (1912-1924) and at Somerville House 1919-1922.

She art studied in Paris and London, receiving a Teacher's Certificate from the Royal Drawing Society, London. Stodart was well regarded as a painter of floral still lives and exhibited her paintings with the Royal Queensland Art Society from 1904-1920. During the years of World War One she was involved in patriotic work. She took up pottery with L.J. Harvey from 1919 exhibiting several pieces of her work with the Society of Women Painters, Sydney in 1924:

No. 15 Rose bowl	£3/3/-
No. 16 Blue vase	£2/2/-
No. 17 Tobacco jar & ash tray	£2/2/-

Stodart had a studio in Gowrie House, Wickham Terrace, in 1923 and travelled to England in 1925 but after her return she produced very little although she attended art exhibition at the Gainsborough Gallery. She suffered a nervous breakdown c.1935-6 when she was committed to the Willowburn Mental Hospital, Toowoomba. One of her works was included in 50th annual exhibition of the Royal Queensland Art Society 1938. Her slip decorated jug (15cm h, shown above) is dated 1924 and is exceptional for its time as it suggests the influence of European folk pottery.

Represented: Griffith University Art Collection: *Rose bowl*, with gumnuts, 1922.

§ Prudence Stone (1891-1964) Factory Road, Oxley

Stone was born in England and came to Queensland in 1921. She became a student of L.J. Harvey at Horsham House, first with leatherwork and then taking up pottery c. 1947 until Harvey's death. JT Sandison of the Victoria Pottery, Annerley built a small wood fired kiln at her house. Later she brought the moulds from the Dinmore Pottery in the early 1950's and used them to press mould or slip cast pieces, which were glazed by Mr Hustwit.

§ Thelma Stone (1922-) 31 Durack Street, Moorooka

Thelma was the daughter of Prudence Stone (q.v.) and born in Brisbane. She studied pottery with her mother under Harvey at Horsham House but was mainly interested in china painting. She later took china painting with a Laura Tippitt.

§ Millicent Stoyles (1914-?) Bellview Terrace, Clayfield

M STOYLES

Millicent Mary Thomas was born in Adelaide and married Percy Benjamin Stoyles in 1935. She and her sister, Helen Graham Smith (q.v.), were students of Evelyn Buggy (q.v.) from the late 1940s into the 1950s.

§ Mrs Strevens

A student of Arthur Hustwit who exhibited in the first Caarnarvon Ceramic College exhibition in 1949.No. 96 Bowl

§ Deryck Strout (1917-)



D S D. Strout

One of the Harvey's few male pottery students who studied with him in 1936 and, unusually, he built his own kiln. He was a schoolteacher and later taught his students in Churchill and Condamine some of the rudiments of pottery making. His brother, Eldred (1919-45) was one of Harvey's wood carvers.

§ Miss Beatrice Sue On 169 Leichhardt Street, Spring Hill
She exhibited china painting at the RNA in 1922 (No. 128).

§ J. Sumner



The initials 'JS' have been identified as the work of J. Sumner and has been noted on a small, cream clay spherical vase with four feet and blue vermiculite decoration dated 1936. A footed onion shaped vase with four-pointed lip with brown glaze and this odd little cobalt vase (10cm high) are both dated 1940 and suggest it was made under less rigid instruction than that given by L.J. Harvey.

§ O. Sumner



This potter is identified by one work; a slab-built trough (10 x 20 x 10cm) glazed brown and colours and dated December 1940 which is typical of the work of students of Alice Bott.

§ Mabel Emma Stunden



20cm diam



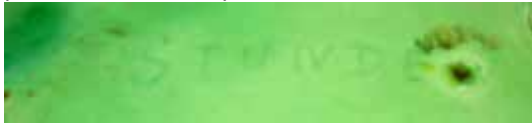
19cm high



21cm high

These pottery pieces, with the small square feet and modelled dragon, reflect the most attenuated influence of L.J. Harvey's instructions. Stunden apparently spoke frequently of Harvey but, on the evidence of examples of surviving

pottery, it is extremely unlikely that she would have been a student but rather of one of the less accomplished practitioners. The pieces are undated but the pale, thinly applied suggest a late date into the 1950s.



§ Muriel Sutton (1889-1976)



Blue vase, 11 x 8 x 8cm
Griffith University Art Collection

Muriel was the daughter of Henry Norman Sutton and his wife Emma Janet née Paterson. She was one of Harvey's students who studied both pottery and woodcarving. She taught for many years at St. Aiden's School and later at the Central Technical College. The following mark, noted on a swelling slab-sided vase decorated with gum leaves in slip, glazed green and dated in the 1920's may be hers. This vase was also incised on one side with the initials AP and was probably a presentation piece. Her married name was Hesketh. According to an informant after her death her relatives destroyed her surviving work.

Represented: Griffith University Art Collection *Blue vase*

§ Therese (or Thelma) Sutton



18 x 22cm



The glaze of this lamp-base is certainly of Sydney origin. It was suggested that Sutton was a student of Harvey in 1928-1929 and it is possible as students did travel interstate to receive training. However, this piece was executed well after the given date as the making of lamp-bases occurred from the 1930s into the 1950s. Sutton could also have received training in Sydney.

§ Anna Alice Switzer (1913-)



Anna was born in Calgary, Alberta to Thomas Henry Switzer and his wife Annie Josephine née Scantlebury. She undertook the art course at the Central Technical College where pottery and chip carving were optional extras: her pottery is dated to 1931. She painted pearl shell or glass brooches depicting butterflies, flowers, or birds for a wholesale jeweller Mr Shannon at his home in Kangaroo Point earning £12 per week. She became Mrs White in 1946 and gave up artistic activity for 30 years. Her brother Thomas Rupert Switzer (-1976) was a printmaker and exhibited pen and ink sketches in the RQAS in the period 1936-1958.

§ **Bernice Patricia Switzer (1914-)**

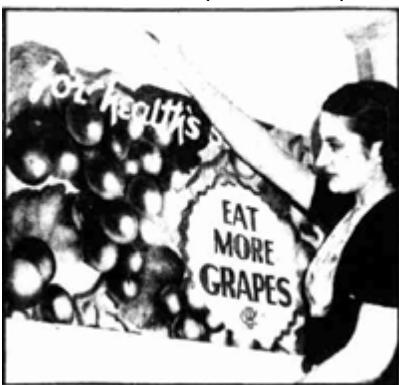
Sister of Anna Switzer (q.v.) was a modelling student with Harvey for three years in the 1930s during which time she modelled a bust of Anna. She married a Darville and moved to Canada.

§ **Elaine Symes** Upper Cavendish Road, Coorparoo



Symes was a commercial artist and who was noted as one of Arthur Hustwit's best students at the annual exhibition in 1951. She married Neil Anthon in 1954 before moving to live in Melbourne.

§ **Verlie Tainton (1922-2000)**



Tainton with her poster at the Central Technical College Annual Exhibition 1940



Verlie Tainton was born in Toowoomba the youngest of three daughters of George Richard Tainton and his wife Gladys née Horn. When the family came to Brisbane, they lived in Camp Hill and Richard worked as a journalist.

She studied commercial art at the Central Technical College 1938-1941 and exhibited with the Junior Section of the Royal Queensland Art Society. She married Arnold Just in 1942 when both were engaged in war service. Subsequently raising a family took over her creative side until 1960 when she studied under Helge Larsen and pioneered creative jewellery in Brisbane. Her works in this period were roughly hewn, organic, and frequently sculptural in effect. She contributed to several group exhibitions and held solo exhibitions at the Moreton Gallery, Brisbane 1963-1966 (inclusive); Barry Stern Galleries, Sydney 1965, 1966 and 1968; and the Design Arts Centre, Brisbane where her 1967

exhibition was followed up by a survey in 1969. After a disagreement with the board of the Crafts Association of Queensland, which she was instrumental in founding, she ceased activity as a creative artist and directed her energy to the establishment of The Town Gallery in 1973: it closed a few years after her death. Her training at the CTC also involved pottery and a brown glazed bowl with attractively simple incised decoration dates to this time. She also experimented with slab-built stoneware.

Represented: Griffith University Art Collection: *Bowl*, 1940, brown glaze.

§ Helen Taylor (1908-76)



H. Taylor

Helen Georgina Taylor was the daughter of George Taylor, a Roma grazier and his wife Clara Harriette née Twisten-Bedford.

Helen had a family connection with Vida Brandis (q.v.) and appears to have been a student of Harvey's. Works by her have been noted in the date range of 1926 and 1936. The candlestick illustrated is incised with 'And so to bed' and embellished with moths in blue glaze. Taylor's signature is also marked with a 'Q'.

§ H. Taylor



H. Taylor

The listed signature was noted on a tobacco jar exercise No. 1, at Graham Lancaster Auction, Toowoomba, Nov. 2004, lot 478, dated 13/6/36. It is probably a different potter to the above as it is unlikely such a basic exercise would be produced after being involved with pottery from 1926. The round knob suggests that she may have been a student of Margaret McLean.

§ Mrs M. Taylor

Mrs Taylor exhibited china painting at the Carnarvon Ceramic College display at the RNA in 1952. She may have been the Helen Taylor who was taught pottery by Arthur Hustwit and had a kiln in Brisbane during the 1950s. It was reported that she worked at the Fermoy Private Hospital, Auchinflower. She was also a well-known equestrienne.

§ M. A. Taylor



This rather clumsy piece, unusually decorated with flannel flowers, has Harvey's Figure of eight exercise somewhere in its pre-history. The pink and cream combination does not suggest either a Brisbane or Sydney origin but may have been fired and glazed in an independent kiln. Otherwise it may be a product of Annie Mitchell's School in Adelaide.

§ R. Taylor



RTAYLOR

The signature noted on a simply executed concave sided vase exercise (No. 3) glazed blue and dated 29/7/36 was included in a Graham Lancaster Auction in 2011. The scale (15 cm high) suggests that Taylor was probably a student of Alice Bott.

§ S. E. Taylor



Gill & Johnson, 16cm high



This slab exercise is dated 1936, and as its double scraffito decoration is not detailed as carefully as could be expected, it is probably the work of a student of a student.

§ Mrs Teasdale

Exhibited RNA 1926 No. 6742a Related vessels.

§ Angela Thirkell

This potter was noted as a student of Nell McCredie in 1933. A modernist tea-set glazed in green and black was described while a pair of bookends by her included a bas-relief of ancient Chinese masks.

§ M. Thomas



The only work identified to the hand of this potter is the tea-set exercise glazed sepia and colours illustrated—the initials MT are also to be found against the stippled ground decorating the sides of the pieces. The sloping profile, ball-finials to the lid and the pointed up-swinging handle associate it with the group of students of Margaret McLean (q.v.). The double spouted jug also links with this group.

§ M. Thomas



This potter was included in Graham Lancaster's Auction, Toowoomba in 2008. It is unusually large (31cm high) and the form indicates that she is probably a member of the Hustwit School. Thomas is too common a name to suggest it may be associated with the potter listed above.

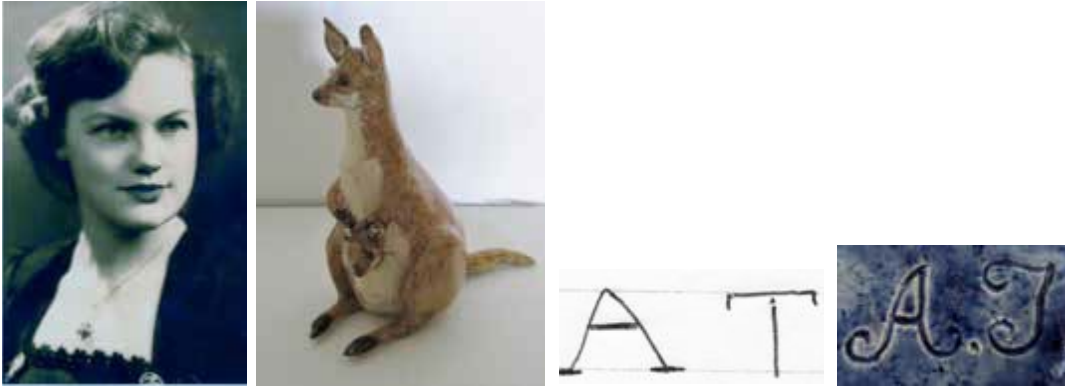
§ Miss N. Thomas 285 Hume Street, Toowoomba

Exhibited at the Royal Agricultural Society of Queensland, Toowoomba in 1939 in the category for Original design (No. 3604).

§ Miss V. B. Thomas 10 Hipswood Road, Hamilton

This maker exhibited RNA in 1947 (No. 362) Slip decoration and in 1948 for Modelled ornament (No. 340) for which she was awarded a 1st prize and her effort with Slab building (No. 344) gained her a 2nd prize.

§ Audrey Thorne (1924-) Cnr Lily Street and Sherwood Road, Sherwood



She was born the daughter of Stuart Aubrey Thorn and his wife Elsie and, according to her, her grandfather George Thorne was the first free settler in Ipswich. She was student with Pam Pennycook at Harvey's School at Horsham House from 1945 where they attended one night a week and pottery classes at the South Brisbane on another night. She travelled to England with her friend Gwendolyn Cooke in 1949 and towards the end of their stay took Harvey's bust of an man Aboriginal to show Ted Wedgwood at the pottery's factory at Barlaston, Staffordshire, where the sparkling black glaze was highly regarded. They returned two months after Harvey died.

Harvey permitted her to produce small models of animals including kangaroos and a tortoise with a frog on its back - a typical Harvian touch. She acquired her own small kiln (made in Adelaide) and used colourful glazes to produce a lot of work for the initial Spring Hill Fairs. She worked as an illustrator and ticket writer. She later lived in Sunnybank and on the Gold Coast where she continued her interest in pottery and painting.

§ D. Thorpe



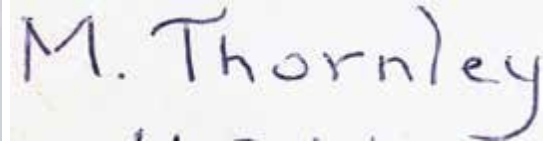
Box: 6.5 x 16 x 16cm

Round: 3.7 x 14.2cm (diam)

Although Denise Coleman's (q.v.) married name was Thorpe, the D. Thorpe who produced two competent covered boxes, both of which are undated, is from an earlier generation. The strong green on the circular box is little used at Stone's Pottery and may have been fired at Campbell's Pottery.

Represented: Griffith University Art Collection: *Covered box*, with green glaze, (n.d.)

§ M. Thornley



This potter was active during the decade of the 1930s. A vase modelled with two monkeys on a coconut is dated 1931, a potpourri and the pleasing jug modelled with gum leaves (illustrated) is dated 1935. Evidently Thornley moved to Sydney as an ashtray modelled with a frog on a barrel is incised with 1936 and 'NSW'. Thornley obviously came back to Queensland for a time as an oval dish modelled with a frog and glazed green, dated 1937 and marked 'Q' before returning to NSW. There she produced the two handled square section bowl with a swelling profile heavily encrusted with gum leaves and nuts illustrated. It is dated 1938 and marked 'NSW'. It has a typical brown and white Mashman-style glaze and very similar to a piece by L Keegan (q.v.) dated the following year, so perhaps Thornley may have taught in Sydney.

§ Mrs H.E. Till

Exhibited No. 6939 a pottery pendant in the RNA for 1927 receiving 2nd prize.

§ Toowoomba Technical School

The first classes in pottery were given at the Toowoomba Technical School in 1921. Eunice Read was transferred from the Warwick Technical School to teach art subjects but, although she was not able to teach advanced classes in geometry, her experience in modelling and pottery enabled a start to be made in these classes at Toowoomba. In 1926 she was transferred to the Rockhampton Technical College whereupon Mabel Braddock took over. She 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 and stayed at Toowoomba until 1928.

The following exhibitors of pottery at the Royal Agricultural Society of Queensland, Toowoomba had addresses in Toowoomba. The first three clearly pertain to the teaching of Read and Braddock but the instructor of pottery in the 1930s is not known:

M. Ostefeld 1925; Nora Braddock 1927; A. Patterson 1927; M. Hughes 1934; Mrs Hubert Jones 1938 and 1939; N. Thomas 1939; E. Carter 1943

§ Isabel Townley (1874-1959)

Isabel Louise was the youngest of the two daughters and five sons born to the distinguished public servant Captain William Townley (1836-1909) and his wife Gertrude Anne née Burton. She would have had an education appropriate to her social standing which included training in painting as she exhibited oils, watercolours, and craftwork with the Queensland Art Society from 1899-1913. In 1912 she exhibited painting on porcelain (Nos 192-3) at the Queensland National Agricultural and Industrial Association.

She was an early member of the Arts and Crafts Society of Brisbane and exhibited china painting and leatherwork at the first exhibition in 1913. In the Queensland Art Society catalogue of the following year an advertisement noted she was teaching woodcarving, metal and leatherwork, china painting and poker work from the Society's premises in Fitzroy Chambers, Adelaide Street. By 1928 she was living at 'Bunburra', Brighton Parade in Southport, but became a student of

the prominent Queensland watercolourist, Roy Parkinson, in the 1930s. She was included in an exhibition at the Gainsborough Gallery, Brisbane in 1937.

§ F. Trickett



This potter is known only from an attractively glazed No. 2 exercise, dated 21-2-36, which was probably produced in the classes conducted by one of Harvey's students.

§ Eve M. Turnbull 'Bunninyong', Lucinda Street, Taringa

Nothing is known of this potter before she began to exhibit in the Royal National Agricultural and Industrial Association in the years 1950-56:

- | | | |
|------|--|-----------|
| 1950 | No. 420 Any vessel or ornament | |
| | No. 421 '' | |
| | No. 427 Vase, glazed and fired | |
| | No. 432 Modelled ornament | |
| | No. 447 Scraffito decoration | |
| | No. 448 Related vessels | |
| | No. 449 '' | |
| | No. 453 Slip decoration | |
| 1951 | No. 390 Any vessel or ornament | |
| | No. 397 Vase, glaze fired by exhibitor | |
| | No. 400 Vessel, modelled ornament | |
| | No. 420 Vessel, scraffito decoration | |
| | No. 424 Related vessels | |
| | No. 425 '' | |
| | No. 426 '' | |
| | No. 427 Slip decoration | |
| 1952 | No. 489 Any vessel or ornament | |
| | No. 490 '''' | H/comm. |
| | No. 495 Vase, painted underglaze | |
| | No. 496 '''' | |
| | No. 503 Vase, glaze fired by exhibitor | 2nd prize |
| | No. 504 '''''' | |
| | No. 505 Modelled ornament | 2nd prize |
| | No. 506 '' | |
| | No. 516 Scraffito decoration | |
| | No. 517 '' | 2nd prize |
| | No. 518 Related vessels | 2nd prize |
| | No. 519 '' | 1st prize |
| | No. 520 Slip decoration | 1st prize |
| | No. 521 '' | |
| 1954 | No. 387 Vessel with underglaze | |

- No. 389 Vessel, glaze fired by exhibitor 2nd prize
- No. 400 Vessel, fired & glazed
- No. 403 Vase, glaze fired by exhibitor 1st prize
- No. 406 Ornament, underglaze 2nd prize
- No. 412 Hand built vessel 1st prize
- No. 414 Thrown vessel 1st prize
- 1955 No. 402 Hand built, slip decoration 2nd prize
- No. 405 Hand built, incised decoration
- No. 408 Set of hand-built articles 2nd prize

She also exhibited with the Royal Queensland Art Society in 1956

- No. 119 Lamp base, brown lustre on blue glaze
- No. 120 Lamp base, blue ''''
- No. 121 Fruit dish, yellow lustre glaze

and subsequently collections of pottery in the years 1961-71.

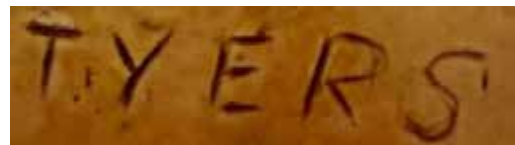
The description of 'hand building', 'scraffito' and 'slip decoration' suggest that she was initially trained within the framework of the Harvey School but the thrown example in 1954 indicates a shift in her production to studio pottery.

§ Fay Turner



Student with Denise Coleman at L.J. Harvey's classes, Horsham House in the early 1940s.

§ Lillian Tyers (1917-75)



Lillian Delisha was born in Blenheim, Queensland, in February 1917. She was the sixth child and youngest daughter of Daniel Wylie Nicol and Ellena Louisa née Radloff. The Nicol Family Arrived in to Moreton Bay on the Genghis Khan in August of 1854. Her father was school headmaster and worked in the Brisbane Valley and on the Darling Downs. Lillian was educated to grade eight and then at the age of eighteen undertook her nursing training at the Royal Brisbane Hospital. On completion she went to Toowoomba to do her midwifery training.

She married Lionel Tyers in 1941 and raised a family of three children but as was common at that time she did not work after marriage so her hobbies, including pottery, were very important to her. She enjoyed knitting, fruit and vegetable preserving, and jam making and many of the skills considered to be essential for the homemaker at that time. Later Lillian also took up painting. These "hobby" arts also sustained her though a long and arduous illness as she died at age 58 in Brisbane.

§ Vera Uscinski



Vase, 14 x 10 x 10cm
Collection: Bob & Margaret Farley,
Brisbane



Uscinski was a pottery student who was included in the Sixth Annual Exhibition of Work by Art Student's at the Central Technical College in November 1937 but nothing further is known of her. This attractive slab-built vase with its glaze of pink, blue and green is dated 1937 and is probably her work. (14 x 10 x 10cm.)

§ Alice Vales



Alice Vales was noted as the maker of this slab-built jug which is based on the standard exercise. The border of incised decoration is quite restrained. It was offered at Graham Lancaster Auction, Nov, 2009, lot 395.

§ Valetta



Private collection, Brisbane



The green-glazed flower-frog illustrated (5 x 17cm diam.) is the only work identified to this maker and within the context of the Harvey School it is a most unusual form. (Daisy Nosworthy produced a wheel thrown version). Perhaps the potter was named after her birthplace, Valetta, the capital Malta.

§ Mrs Walker

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

No. 68 Jug

§ Miss B. Walker

Exhibited hand painted china at the 1914 Queensland Art Society

No. 156 Cup and saucer

No. 157 Vase

No. 158 Bowl

§ Edith Waller (1886-) Berilda Private Hospital, Laidlaw Parade, East Brisbane

This potter is probably Edith Winnefred who was the daughter of Percy George Waller and his wife Florence Matilda née Dun. Waller offered examples of her pottery through Jeanettie Sheldon’s Gainsborough Gallery on two occasions in 1935:

July

- Boat, cream with blue band 10/6
- Cream vase with maidenhair and butterfly 8/6
- Tall cream vase with blue flowers 8/6
- Round cream vase with forget-me-nots 8/6

October

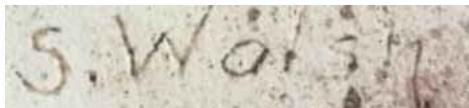
- Flowerpot with saucer, in pie-dish clay with waterlily design 12/6
- Set of cream ashtrays with card symbols
- Heart shaped ashtray painted with heartsease 5/6
- 1 small ‘ ‘ ‘ 5/6
- 1 small ‘ ‘ nemesia 5/6
- 1 small ‘ with blue diamonds

§ R. Waller



Such solidly made, simple small-scale ashtrays embellished with applied leaves and nuts are to be found around Brisbane. It is probable that Waller made this example in 1937 in similar circumstances to that of the Montrose Home (q.v.). D. Kenny produced similar.

§ Sheila Walsh (1918- ?)*



Walsh was born in Cairns and as a sufferer of cerebral palsy was brought to Brisbane in 1932 by her mother Dot Walsh to seek treatment as the famous therapist, Sister Kenny, suggested she try modelling with putty as a form of

occupational therapy. She was the first person to be awarded a remedial scholarship under the auspices of Mr J.B. Kenna, the Director of Education and, after enrolling in the Central Technical College the following year, her command over her hands had increased to the point where she was able to take up pottery with L.J. Harvey in 1935. She attended his classes, both at the Central Technical College and Horsham House, for about ten years and was included in the Sixth Annual Exhibition of Work by Art Students at the Central Technical College in November 1937. In 1937 she was able to finance a trip to Sydney by the sale of her pottery, calendars, and Christmas cards. She exhibited with the Royal National Agricultural and Industrial Association in 1938:

No. 462 Slip decoration

No. 472 Painted decoration

She exhibited a green jug 'in a modern design' at a student's exhibition at Horsham House in 1939. Walsh started teaching at the Commonwealth Rehabilitation Centre at Perry Park, Toowoomba 1945-1946 and was invited by Harvey to his classes in 1947 to give her some instruction in teaching. She taught there until the centre was transferred to Swann Road, Taringa in 1951. She became Mrs Waldock in 1951 and continued her interest in pottery by decorating pieces thrown for her by a Ted North who worked at a pipe works in Toowoomba. She developed an interest in spinning and weaving at the rehabilitation centre which became her major craft activity.

Represented: Griffith University Art Collection: *Wall pocket*, 1937; *Modernist jug*, 1937, green glaze; *Covered jar*, 1938, slip decoration; *Small slab jug*, 1941; *Lamp base*, early 1940s (and handmade shade).

Reproduced: *With Heart & Hand*, 2018, *Jug*, green and yellow glaze, 1937, p.160.

§ Pat Ward (1924 -)



Ward was one of the first Occupational Therapists registered in Queensland. She was studying physiotherapy during the years of World War II when she trained at the Greenslopes Military Hospital and produced some of the initial exercises under Frank Applegate at the Central Technical College in 1944.

Represented: Griffith University Art Collection

§ T. Ward



Ward in another Harvey School member who is unknown apart from the remarkably accomplished candle holder illustrated here.

§ I.M. Warner



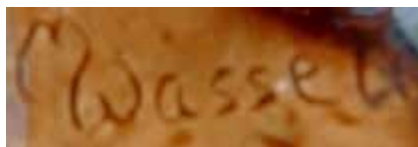
Nothing is known about this maker of this slab-built flower trough although she was probably associated with a group of students in Ipswich during the late 1950s. The applied decoration is very unusual as are the colour which suggests that it could have been glazed at one of the local potteries (19 x 8.5 x 8cm.). The glaze colours incised beneath the piece (amber, brown, green and russet) appear identical to those found on the modernist low vase by D. Camp (q.v.) in Brisbane Civic Collection, Museum of Brisbane.

§ K. Warren



The signature hereunder has been noted on a tobacco jar exercise in sepia and colours. It is nicely designed but undated.

§ M. Wassell



This potter produced this undated, but well executed and glazed milk-jug from the tea-set exercise appeared at Graham Lancaster Auctions, Toowoomba, 12 November, 2017, lot 327 (8cm high). Nothing further is known but she is probably a sister-in-law or niece of the prominent embroiderer Bertha Wassell (1871-1955).

§ M. Watkins



This lidded box is incised 'Ena, with Mothers Love 3.5.37 Hand Built/ M Watkins' and in construction, decoration with gum leaves and glazing is a fine and typical example of the Harvey School.

§ Nell Watkins (1904-2003) Hargraves Road, Manly



A substantial bowl by Watkins (14.2 x 23.8cm (diam.) City of Brisbane Collection, Museum of Brisbane and a small but beautifully detailed jug (12 x 15 x 5cm) in a private collection, Melbourne)

Myra Ellen Ives was born at New Farm 16 May 1904 and educated at St John's Cathedral School, Brisbane. She married Norman Watkins (the brother of S, Byron Watkins) before moving to live in the Solomon Islands. When they returned to Brisbane, they lived at the bay side suburb of Manly where they farmed strawberries. It was at this time that she started her study with Harvey in the years 1936-1940. According to her niece she produced a significant quantity of her pottery at home and occasionally produced some modelling, but her works are largely undated. She only exhibited once at the RNA in 1938 No. 485 Any variety of pottery for which she was highly commended. She died in Adelaide on 11 October 2003.

Represented: Brisbane Civic Collection, Museum of Brisbane, *Inlaid vase exercise*, c. 1936-40; Carved fruit-bowl, brown and colours, 1938.

§ Pamela Watkins (1931-) Mt. Cootha Road, Toowong



Pamela was born in Brisbane to S. Byron Watkins and his wife Bess née Gainford. Byron Watkins taught chemistry at the Central Technical College and from 1919 helped Harvey with his glaze experiments. At twelve years of age Pamela

enrolled in the children's classes Harvey conducted at Horsham House. She later completed a science Degree at the University of Queensland in 1952 and worked as an analyst with the Queensland Turf Club Laboratory, while at the same time studying art with Rodier Rivron and being a member of Younger Art Group of the RQAS. She worked in London with British Industrial Solvent and on her return to Australia married Patrick Wilson and worked in the Medical School at the University of Queensland and as a bacteriologist with Castlemaine Perkins until 1962 when they started their family.

She completed a Certificate in Studio Ceramics with Milton Moon 1968-1971 and until 1985 worked as a potter and textile artist and held an exhibition at the De Gruchy Gallery, Toowoong, from where the Queensland Art Gallery purchased two wall hangings. She co-ordinated Festival of Arts in 1974 and 1979. From 1984 to 1994 she was Director of the Chisholm Women's Refuge, Brisbane and since then has studied various painting techniques at the Brisbane Institute of Arts as well as working in a volunteer capacity at Multicap's Montelupo Pottery.

The wall-pocket illustrated, completed in 1943, was included in the L.J. Harvey & his School exhibition.

Represented: Griffith University Art Collection: *Potpourri*, with frog 1943

Reproduced: *With Heart & Hand*, 2018, *Potpourri*, with frog 1943, p.39 .

§ Miss E.L. Watson



Nothing further is known of the work of this maker save that she exhibited at the RNA on two occasions. On the evidence of her identified works she was a competent exponent of the Harvey School and probably a student at Horsham House.

1939 No. 533 Any variety of pottery

1940 No. 474 Slab building 2nd prize

§ Miss Isabella Watson

Watson was mentioned as a student of Harvey at the Central Technical College.

§ Ruth Watson



The work of Ruth Watson is known from this attractive small vase glazed in autumn tones (10 x 18.5cm. diam.) and a pair of bookends carved with the initials SM (12 x 10 x 7cm).

Reproduced: *Carter's Price Guide*, 1997, *Bookends*, carved with initials c. 1940 p. 28; *Squat vase*, carved decoration c. 1940, p. 31

§ Miss A. Wearne C/o The Technical College, Toowoomba

Exhibited at the Royal Agricultural Society of Queensland in 1926

No. 2237 Pottery original design 1st prize

§ Mrs Webb

Webb was recorded as a student of Evelyn Buggy (q.v.).

§ Ronald Webb (see Montrose Home)

§ Winnie Webb (see Mitchell School)

§ Miss Joy Welch

Exhibited RNA 1926

No. 6707 Biscuit inlay 1st prize

No. 6723 Incised decoration 1st prize

No. 6744 Most artistic vase (under 18) 2nd prize

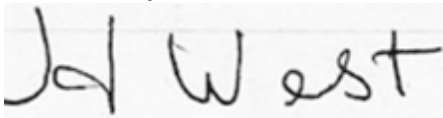
1930 No. 603 Slab building

§ Mrs A. West

Exhibited RNA 1938

No. 450 original bowl 2nd prize

§ Miss Gladys West

A handwritten signature in cursive script that reads "Gladys West". The signature is written in dark ink on a light-colored background.

A student with Beryl Davis in Harvey's classes in the late 1930's. She later became a Mrs Crowe.

§ H. West

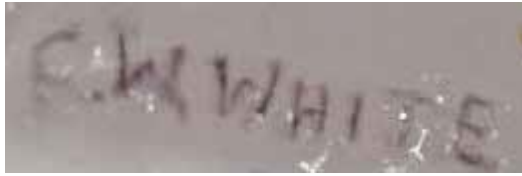
A Brisbane pottery student of the mid 1930's. An ashtray with carved scrolls has been noted.

§ Mrs J. Wheeler

Exhibited RNA 1927

No. 7321 China painting

§ Charles White (1891-1949)



Charles William was the son of Benjamin White and his wife Ada Mary née Mason. Charles trained at the Brisbane Technical College from c. 1901 when he was awarded a prize for ‘modelled ornament’ in the BTC display at the QNA&IA in 1902. He married Edith Potter in 1910. He conducted a plastering business from the home under the style of White and Sons. He had skill in modelling as he executed a bust of Edith and also produced this delightful model of a dog which he exhibited (No.72) together with two bas relief portraits (Nos 70 and 71) in the Queensland Art Society’s annual exhibition in 1923. In 1936 he was elected President of the Master Builders Association.

§ Edith (Mrs C.W.) White (1886-1968) Sargent’s Road, New Farm



Edith Potter was born and educated in Brisbane where her parents James and Eliza née Williams had a nursery in New Farm and a florist shop in Fortitude Valley. When she married Charles William White in 1910, part of the land at the nursery was given as a wedding gift: their home ‘Eastbourne’ was built two years later. They appear to have been childless.

Edith White was a student of L.J. Harvey from the early 1920’s and began her exhibiting career with a sculpture ‘Mother’ with the Queensland Art Society in 1922. She exhibited a bas-relief at the Arts and Crafts Society of Queensland in 1923 and examples of her pottery from 1928 to 1941 but unfortunately there appears to be no description of her pieces during these years. She exhibited china painting from 1934 to 1941. Her exhibits for 1941 are listed hereunder:

Pottery Brown & colour vase	£1/15/-
Blue puzzle jug	£1/10/-
Brown flower jug	£1/ 1/-
Scraffito vase	
Blue ginger jar	£1/ 1/-
Baby’s plate	12/6
Small green jug	8/6
Scraffito box	£1/ 1/-
Double bottle	8/6
Welcome vase	12/6
China painting Apple blossom cup, saucer & plate	1 2/6
Boronia ‘‘‘	8/6

Daisy ‘ ‘ ‘	8/6
Sweet dish and stand	7/6
Small blue dish	2/6
Coffee cup & saucer	7/6
Child’s cup	7/6
Dish	4/6
Cup, saucer & plate	10/6

She also exhibited pottery with the Royal National Agricultural and Industrial Association 1925-34 and china painting 1934-35:

1925	No. 6863 Modelled ornament	
	No. 6872 Slip decoration	3rd prize
	No. 6875 Slab building	1st prize
1926	No. 6717 Modelled ornament	1st prize
	No. 6724 Incised decoration	2nd prize
	No. 6728 Scraffito decoration	
1927	No. 7333 Modelled ornament	
	No. 7339 Scraffito decoration	2nd prize
	No. 7344 Slab building	H/comm.
1928	No. 6529 Modelled ornament	1st prize
	No. 6546 Slab building	2nd prize

(A reviewer described the first exhibit “a very artistic handled vase modelled with an Australian design of gum leaves, kookaburras and locust.”)

1929	No. 646 Modelled ornament	1st prize
	No. 654 Scraffito decoration	2nd prize
	No. 661 Slab building	1st prize
	No. 665 Painted decoration	

White’s three prizes were noted together with the following description “a wide jar showing modelled figures of a kookaburra, lizard and gum nuts, a slab-built vase, and a hand built jar in brown and blue with a conventionalised dragon fly design”

1930	No. 583 Modelled ornament	H/comm.
	No. 592 Scraffito decoration	H/comm.
	No. 604 Slab building	1st prize
1932	No. 434 Modelled ornament	2nd prize
	No. 437 Scraffito decoration	2nd prize
	No. 439 Slab building	1st prize

White’s ‘graceful’ slab-built vase was described as an ‘artistic example of design and colour.’

1933	No, Slab building	2nd prize
1934	No. 297 China painting	H/comm.
	No. 368 Slab building	1st prize
1935	No. 346 China painting	1st prize

In addition, she was awarded a first prize for a decorated coffee service at the Royal Agricultural Society, Toowoomba in 1935. She also exhibited a group of pottery at the Second Annual Exhibition of work by Art Students of the Central Technical College in December 1933 and at the Third Annual Exhibition in November-December 1934. She may also have exhibited in 1935 and 1936 but the potters are not cited individually. She exhibited in the Queensland section of the 1940 Society of Arts and Crafts of New South Wales:

No. 458.	Pottery fish bowl	1/15/6
No. 459.	China painted cream & sugar	7/6
No. 460,	China painted plate (Boronia)	5/6

She exhibited with the Combined Art Committee during the war years.

1st Exhibition 1941	3 x hand-built vases	
3rd Exhibition 1941	Hand built vases	
4th Exhibition 1942	Wall pocket, Cruet set, Ginger jar and Ornament	
5th Exhibition 1942	Wall pocket	12/6

Ornamental jar 1/1/-
Cruet set 8/6
3rd Exhibition 1944 Vase 4/4/-
Hand painted coffee set 6/6/-
Sweet dish 10/6
Coffee cup and saucer 10/6

Also, during the 1940's she included a slab built cobalt glazed vase in a student's exhibition at Horsham House.

White also taught china painting and produced extensive quantities of leatherwork from these classes too. She acted as Hon. Assistant Secretary of the Arts and Crafts Society of Queensland in 1948. She taught craft classes at the Young Women's Christian Association in 1936 and 1936-1941 taught pottery at the Montrose Home relieving Ida Carmody as supervisor. She was a leader of the Kinellan Girls Club and introduced Beryl Davis and Bunny West to pottery. In the period of the World War 2 she worked with the Red Cross from 1943. By the following year her teaching had developed into a full-time occupation and she was officially appointed to the position becoming Deputy Superintendent of the Handicrafts Section before she resigned in 1949. A double scraffito vase was included in the 'L.J. Harvey & his School' exhibition and the unidentified potter 'E W' was probably an early work of hers.

Represented: Griffith University Art Collection: *Double scraffito vase*, green glaze 1933; *Log vase*, sepia glaze 1930s

Reproduced: *L. H. Harvey & his School*, *Double scraffito vase*, 1942, p.38; *Vase with handles*, 1925, p. 21; *Carter's Price Guide*, 1992, *Log vase*, with gum-leaves, n.d. p.52; *Carter's Price Guide*, 1999, *Jug*, with sun motif, blue glaze c. 1941, p. 57.



E W

§ Mrs Warren White

Exhibited china painting in 1913 Arts and Crafts Society of Brisbane.

§ Mrs Wienholt

Student of Arthur Hustwit who was included in the first Caarnarvon Ceramic College exhibition in 1949. No. 43 Vase

§ Wilga



This small jug based on the milk jug from the Tea-set exercise is dated 'Mar. 1935'. The simplified form and green and cream glaze suggests that is the work of one of Nell McCredie's Sydney students. The leaf handle is an individual touch.

§ Beryl Wilkinson (1904-)



Beryl Kipling Wilkinson was born in Brisbane the daughter of Joseph John Wilkinson and his wife Ada Catherine née O'Loan. Wilkinson was a domestic science student at the Central Technical College where in 1922 and 1923 she took pottery with L.J. Harvey. She produced a significant quantity of pokerwork as well batik worked textiles with a kit which was sold through TC Bernie's Department and demonstrated by Eileen Joseph. She married Henry Harris in 1935 and according to the conventions of the time gave up work to care for her two daughters. In the 1970's she took up pottery again through Legacy and produced pieces in the Harvey style from patterns supplied by Marjorie Sealy (q.v.) in the classes conducted by Marjorie Laycock. An aqua glazed lamp-base from this time is dated 1974: it would amongst the last works produced in the Harvey School Style. She also taught her granddaughters pottery.

§ Mrs Williams

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

- No. 97 Water set
- No. 98 Basket
- No. 99 Vase
- No. 100 Ashtray
- and china painting No. 5 Cup, saucer and plate

§ Doris Williams (1895-1987)



Doris Evelyn was the daughter of John Williams and Alice Maud Mary née Harlen. Her early education is not known but after studying in Brisbane she travelled to England in 1930 to study optometry and was eventually awarded two diplomas through the London College of Optics. She returned in 1931 to set up her own business. One hobby was closely related to her profession as she had a three-inch celestial telescope and was a member of the British Astronomical Association.' She also delivered a talk for the Business and Professional Women's Club, on 'Optometry as a career for girls' at Lyceum Club 1947.

Williams had studied pottery with L.J. Harvey in 1921 and on her return to Brisbane took lessons in china painting with Alice Bott in 1939. She also studied pottery with Arthur Hustwit for a period of eighteen months in the late 1940's. The

pair of crinoline lady book ends was produced at this time and bears a painted mark 'Doris' and a star symbol. Subsequently she studied wood carving with Elvin Harvey at the Central Technical College in the 1950s.

§ Dorothy Williams (1902-1980)



Dorothy Eddy Williams was born in Brisbane the daughter of Thomas Chappel Williams and his wife Eleanor Maud née Jarvis. She studied pottery at the Central Technical College for several years from 1920. She taught domestic science there and in 1942 she lectured on the preparation of austerity food. She taught at the Domestic Science High School 1953 and at that time she also revived her interest in pottery by studying with Hatton Beck.

§ Evelyn Williams



Evelyn Williams was one of Harvey's earliest students as a low bowl decorated with applied gum leaves and nuts with a deep red glaze is dated 1921. She has been identified as the maker of this attractive jug carved with gumnuts and leaves and glazed an intense cobalt blue. Other works by this potter are similarly undated (12.5 x 19.5 x 14cm).

§ K. Williams

This potter is from Sydney is known only from the handled bowl illustrated (13 x 15 x 15cm). Another Sydney potter, L Keegan (q.v.), also produced a very similar piece and the square bulging shape of both reveals their origin in the Harvey School. M. Thornley (q.v.) who was active in Brisbane also produced a similar bowl in 1938 which is incised 'NSW' and may have been their teacher.

Reproduced: *Carter's Price Guide*, 2008, *Bowl*, with gum leaves, p. 35.

§ Violet Williams



This potter is known from a nicely made bowl carved with spade motifs glazed mulberry and yellow and dated 1925: it bears the monogram below and the inscription 'From Violet Williams.' A nicely made covered box with a mulberry glaze (Private collection, Brisbane) is dated 1923 and the vase with applied gumnuts illustrated and brown glaze is dated 1932 and reveals that the potter was active for some ten years.

§ Alma Williamson (1887-1974)



Covered box with gumnuts, 1925 (13cm diam.)

Alma Gainford was the daughter of Arthur Williamson and his wife Jeannie née Moffat. She attended Harvey's classes from 1921 to about 1933 except for a period in 1928-1929 when she travelled overseas. She was considered one of his best students at that time but ceased potting when she developed an interest in nature study. She was attached to the Department of Education in Brisbane for many years.

Represented: *Queensland Art Gallery, Bowl, with slip landscape 1927*

Reproduced: *L.J. Harvey & his School, 1983, Bowl, with slip landscape 1927 (QAG) p. 20 & 47; Carter's Antique Guide, 1985, Slab vase, with slip landscape 1926 p. 58.*

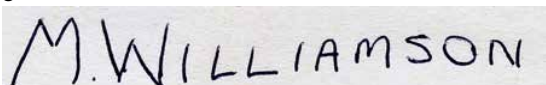
§ Miss G. T. Williamson

Exhibited RNA 1924

No. 6925 Modelled ornament

No. 6931 Slip decoration

§ M. Williamson



Williamson's signature was noted on a concave sided vase exercise (No. 3) the taller proportions and simplified decoration of which indicates it may be the work of a student of one of Harvey's own students, possibly of Alice Bott.

This potter may be the Mrs. W.J. Williamson who was contributed a 'rich blue tea service' with Alice Bott at the Royal Agricultural Society, Toowoomba in 1935 and was awarded first prize.

§ M.H. Williamson



A handwritten signature in cursive script that reads "M H Williamson".

This graphic signature appears on several identified works beginning with a simple cobalt glazed oval dish with applied gum-leaves which is dated 1926. Further a footed bowl on stand exercise (No. 16) and a slab built vase exercise (No. 5) with applied gum leaves (noted below), and a simple cheese dish embellished with a mouse (Carter's 2010, p. 51) are very typical works of the Harvey School. The nicely executed bowl decorated with applied cherries illustrated (9.5 x 24cm) although undated was produced in the 1930s confirming a productive career spanning a decade or so.

Reproduced: *Carter's Price Guide*, 1990, Slab vase with gum leaves, p. 188; *Carter's Price Guide*, 1990, Cheese dish with mouse, p. 51.

§ Mrs W.J. Williamson 'Netherton', Sundridge Street, Taringa



Williamson assisted at the pottery classes at the Montrose Home from 1936 and was clearly an expert potter as she awarded prizes in the RNA in 1934.

- | | |
|----------------------------|-----------|
| No. 376 Incised decoration | 2nd prize |
| No. 391 Related vessels | 1st prize |

The following year she was awarded a first prize for her blue-glazed tea service at the Royal Agricultural Society, Toowoomba. The signatures of the two Williamsons are remarkably similar.

Reproduced: *With Heart & Hand*, 2018, Large baluster vase, 1936, p. 246.

§ Mrs Willis

This potter was recorded as selling a large yellow/green baluster vase through the Gainsborough Gallery, Brisbane in 1935.

§ **Ella Wilson** (1890-1974) Dornoch Terrace, Highgate Hill



Ella Sinclair was born in Brisbane to Thomas William Wilson and his wife Helen Beath née Sinclair. She was the second daughter of the family and did not hold paid employment but worked for the W. R. Black Orphanage, Chelmer. She sewed and embroidered and during the mid 1920's also took up studies in pottery at the Central Technical College. Her pieces, including this accomplished rose-bowl are mostly dated to 1925.

§ **Gloria Wilson** (1928 -)



Ilma Gloria was born in Brisbane the eldest of a family of two girls and three boys William Robert Wilson and Ziska Ilma née Bensted. Her mother provided an artistic inspiration as she was a bookbinder employed by the State Library of Queensland and in later years exhibited her paintings with the Royal Queensland Art Society 1961-78.

Gloria was a student teacher when she enrolled in the architectural course at the Queensland Institute of Technology four nights a week (as the lecturer ran their practices during the day) but the Friday was free for her to study pottery with Frank Applegate. He taught wheel-throwing, but this leaf form bowl was made from the leftover scraps of clay from the session in 1947. (5.5 x 31 x 20cm). She had to give up her studies as she was transferred to teach at Mooloolaba in 1948. She married Victor Robert Cumming in 1962 and spent their married lives as teachers at Mooloolaba.

§ **J. Wilson** (see Montrose Home)

§ Lilly Wilson (1901-90)



Lilly Beryl Wilson (known as Lillian) was the 11th child in a family of 12 born to John Clifton Wilson and his wife Hannah Elizabeth née Butterfield. She attended Brisbane Girls' Grammar school but had to leave at age 14 to help her mother. She attended L.J. Harvey's pottery class in 1921 and often spoke of Mr Harvey with admiration. In 1927 she married Charles H. C. Spurgin (1901-1952), and had 3 children John, Marian and Jayne. The girls in the Wilson family were all very capable at sewing, millinery, embroidery, crochet and knitting, and Lilly made her own and her daughters' clothes. She had a good eye for colour and design. She subsequently married Cyril T. Phipps and lived in the Toowong family home from until 1987.

Represented: Griffith University Art Collection: *Slab vase*, mulberry and yellow glaze, 1921

Reproduced: *Carter's Antique Price Guide*, 1990, *Shallow bowl*, blue glaze 1921, p. 189.

LBW

§ Violet Wilson



Collection: Ed Kisala, Melbourne



This potter is known from a nicely made squat circular footed bowl modelled with gum leaves and nuts and glazed gold and green and inscribed to 'Violet Ann'. It is 13.5m high and dated 1926. The well realised brown glazed vase illustrated is also applied with gum-leaves and nuts but dated a year later.

§ M.E. Wippell



Wippell produced this attractively glazed tea set exercise in 1929 but like many others nothing further is known of her.

§ Frances Witt (1907-) Virginia Avenue, Hawthorn



Frances Jane Fidelia Witt was born in Brisbane the daughter of Henry Witt and his wife Margaret née Wright. She was educated at Somerville House. Her mother's family were prominent dentists, one of her brothers being the Honorary Consul for Chile, so Frances' upbringing would have been typical of her class. She took up pottery classes with Daisy Nosworthy in the mid-1930s (a small wheel thrown mug with a blue glaze is dated 1935) but in the middle of the next decade she had classes with Harvey at Horsham House. The works she produced at this time such as the double handled vase were typical of the Harvey School, but the savoury server is quite unusual as it is functional. She worked in a business machine company before marrying late in life becoming a Mrs Hulse.

Represented: Griffith University Art Collection: *Four segmented dish*, 19457

§ Grace Witt (1909-) Virginia Avenue, Hawthorne

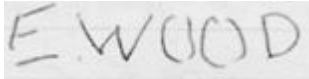
Grace Sarah Witt was Frances' younger sister and had a similar education. It is not known if she had lessons with Daisy Nosworthy, but she had lessons with Harvey at Horsham House in the mid 1940's. She was a lady's companion and also married late in life.

§ Linda Wohlsen (1894-1956) Emperor Street, South Brisbane

Sophie Linda Wohlsen was born in Brisbane to Christian Wohlsen and his wife Anna née Eichmann. She studied painting privately with Josephine Muntz-Adams and Vida Lahey in the 1930s. She exhibited oil copies and sketches QNA 1913 and 1920.

Wohlsen is better known as a painter and for her involvement with the Royal Queensland Art Society where she exhibited 1925-50 (Honorary Treasurer 1942-48 and a council member 1950) although she briefly studied pottery with L.J. Harvey.

§ E. Wood



Wood was a student of Enid Morgan-Jones at the Ipswich Technical College as a potpourri exercise with yellow glaze includes the incised letters IPS.

§ Mrs Boyne Wood

Exhibited pottery at the exhibitions of the Arts and Crafts Society of Queensland 1937-1941.

§ Maud Wood



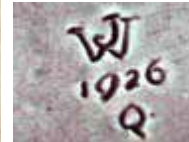
Wood's signature was noted on a lamp base nicely carved with stylised ivy leaves and glazed green and brown and this square container decorated with gum leaves and nuts reserved from the cobalt ground (6.5 x 12,5 x 12cm.). Nothing further is known of this potter.

§ N. Woodford



This potter was from Ipswich but applied daisy motifs to this flower trough (4 x 15 x 6.5cm.) reveals how thoroughly the influence of Harvey's teaching had been eroded by the time this was executed (probably in the late 1950s).

§ Jessica (Jessie) Woodroffe (1897-1990) Main Street, Kangaroo Point



Jessica Mary Woodroffe was born in Brisbane to Frederick William who was to become a garden writer and his wife Agnes Kirkpatrick née Maynard who was prominent craft worker. We know nothing of her early years, but she was a student at the Central Technical College from 1914 and still enrolled when she was invited by L.J. Harvey to make up the numbers for his first night pottery class in 1916. She was later awarded a credit for Design in 1917 and Honours for Stage II Freehand Drawing. She produced a considerable quantity of pottery in the studio her father made beneath her home 'Homewood' in Lambert Street, Kangaroo Point. She held the first solo show of pottery in Brisbane at the Sheldon Gallery, Queen Street, from 7 - 14 December 1922 and very few of the more than 100 items on display were left unsold. An unidentified review remarked that:

"bowls, jars, plates etc. in rich glowing colours and artistic designs abound. The various articles, which have been appropriately arranged in separate groups which include a simply delightful float bowl with a most artistic bird ornament, a dull blue plate with a latticed edge, a jade casket with a quaint fish design, and a white jar distinctively patterned in blue. Distinctly novel also is the hen eggcup. Many of the bowls display fluted edges and floral effect, and in several instances, colours have been blended with the most happy results. The whole exhibition is noteworthy for its sound craftsmanship and exquisite finish."

A small bowl dated 1921 with a deep maroon glaze suggests it was glazed in the Central Technical College's experimental kiln as it is not a typical Stone's Pottery glaze. Jessie Woodroffe favoured underglaze decoration and she recalls collecting the bisque fired pieces from Stones Pottery to decorate before the glaze firing. Miss Woodroffe exhibited pottery at the annual exhibitions of the Queensland Art Society 1919-21:

1919 (No catalogue survives)

1920 No. 146 Pottery

1921 No. 160 Six pieces of pottery

and from 1922-1932 at the Arts and Crafts Society of Queensland.

The artistic finish and fine quality of the glazes are frequently commended, but no specific description of her work is given apart from 1928 when an 'Effective piece of pottery with a seascape showing palms against a sunset sky' is mentioned. In 1922 she executed a poster for the exhibition. In 1926-27 raffia work, and hand painted calendars, Christmas cards and suede flowers in 1932. She also exhibited pottery with the Queensland National Agricultural and Industrial Association 1921 and 1928-1929:

1921 No. 436 Original bowl 1st prize

1928 No. 6531 Modelled ornament

No. 6542 Slip decoration

No. 6548 Painted decoration 2nd prize

1929 No. 636 Original bowl

No. 655 Scraffito decoration

No. 662 Slab building

No. 666 Painted decoration

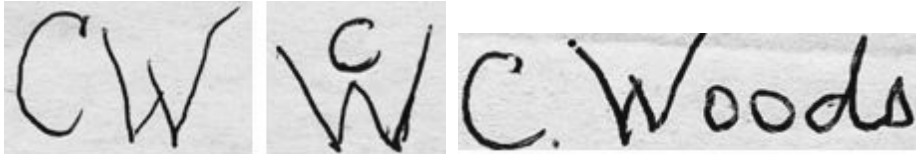
She was represented in the Central Technical College exhibit at the British Empire Exhibition at Wembley in 1924 with a 1921 bowl decorated with bats illustrated in L.J. Harvey & his School, p. 26. She sold some of her pieces through the

Austral Book Club but gave up pottery when she went to work for Murray Frazer Ltd. in Charlotte Street, even though Harvey asked her to work as his assistant. She died in the H.M.Weller Garden Settlement, Chermside, Brisbane in 1990. Two examples of her pottery were included in the 1983 *L. J. Harvey & his School* exhibition.

Represented: Rockhampton Art Gallery: *Jug*, glazed mulberry and yellow; Griffith University Art Collection: *Lotus bowl*, 1926, glazed mulberry and yellow.

Reproduced: *L.J. Harvey & his School*, 1983, *Bowl*, decorated with bats, 1921 p. 26; *Carter's Price Guide*, 1995, *Small vase*, mulberry & yellow glaze c. 1929 p. 32.

§ Carmel Woods (1906-98)



Carmel Woods was born in Brisbane (7 June 1906), but nothing is known of her early history. She studied pottery, and woodcarving to a lesser degree, with L.J. Harvey at the Central Technical College from 1931 to 1937 as pieces are so dated. She attended classes with her friend Edna Connell who became a more interesting potter. As she cared for her mother and during the war years, she gave up all artistic endeavours. Later she worked as a clerk with the Commonwealth Public Service before she retired in 1971.

She studied pottery with Arthur Hustwit in the 1950s and during the 1960s sculpture with George Virine resurrecting an earlier idea. A prize was awarded her for her sculpture when she exhibited in the Royal National Association at this time.

Represented: Queensland Art Gallery: *Hexagonal vase*, cobalt glaze 1934

§ J. Woods



Woods was the maker of this fairly clumsy piece dated 1946. The gum leaf motif the Harvey School connection is given by the 'Q' inscribed on the base. However, it is of a character which does not suggest it was made under Harvey's own tuition but more probably under one of his more distant students.

§ Miss Margaret Woolcock

A pottery student of Harvey's at the same time as Winifred Martin.

§ Miss Hilma Woolmer

Woolmer was a well-known organist in Brisbane during the 1930's and 1940's. She also took pottery lessons as carved bowl by her is in a private collection. This piece, however, is not signed.

§ Miss Margaret Woolnough c/o R. M. Gow & Co., Turbot Street, Brisbane



Collection Stephen Mahoney, Brisbane

Woolnough was one of Harvey's students in the 1920 and is believed to have migrated from England. She exhibited at the Queensland National Agricultural and Industrial Association exhibitions in the years 1923-8:

- | | | |
|--|-------------------------------|-----------|
| 1923 | No. 439 Modelled ornament | |
| 1924 | No. 6932 Slip decoration | |
| | No. 6935 Slab building | 2nd prize |
| (Harvey commended her slab-built vessel in a review) | | |
| 1925 | No. 6868 Scraffito decoration | 1st prize |
| | No. 6876 Slab building | 3rd prize |
| 1926 | No. 6719 Modelled ornament | |
| | No. 6729 Scraffito decoration | |
| | No. 6733 Slip decoration | 2nd prize |
| | No. 6735 Slab building | 2nd prize |
| 1927 | No. 7334 Modelled ornament | H/comm. |
| | No. 7345 Slab building | |
| 1928 | No. 6531 Modelled ornament | 2nd prize |

She also exhibited four pieces of pottery (No. 84) in an exhibition sponsored by the Queensland Academy 10-21/6/1926.

§ Mrs A. Wright

This Mrs Wright who exhibited chain painting at the RNA in 1940 (No. 424) was a student of Alice Bott.

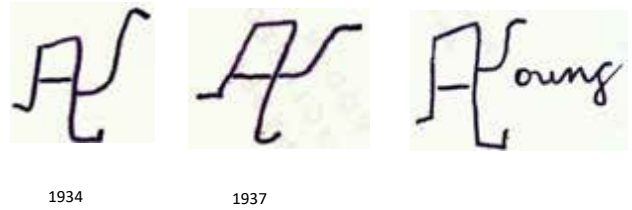
§ Mrs M. Wright

A student of Arthur Hustwit who was included in the first Caarnarvon Ceramic College exhibition in 1949: No. 83 Modelled bird and No. 84 Modelled book

§ Miss S. Wright

This young woman was noted as being a student of the Bott Sisters in 1937 and was probably the daughter of the Mrs A Wright noted above.

§ Amy Young (1877-1947) Adelaide Street, Clayfield



Amy Louisa Young was born in Brisbane to Josiah Young, a merchant, and Mary Ann née Bailey. She lived in Brisbane her whole life here and her education would have been appropriate to her social standing. She had an independent income during her lifetime. She probably studied at the Central Technical College just after World War I as she exhibited pottery at the Queensland Art Society in 1920. She also exhibited china painting at the Arts and Crafts Society of Brisbane in 1924 with Alice Bott (q.v.), embroidery c.1925-36 and pewter work 1930-31. She was a close friend of Daisy Nosworthy and probably had additional pottery classes with her as items in the possession of a family member are dated 1934-37. As she was the possessor of a motor car, she would take Nosworthy and Chenoweth to Stone's Pottery on occasions and load the car with students work for firing.

Represented: Griffith University Art Collection: *Covered jug*, maroon glaze 1935

§ Young Women's Christian Association (YWCA)



Image: Telegraph, Brisbane, 11/10/1939, p. 8.

In 1936 Alice Bott (q.v.) gave pottery classes in connection with the leadership training program at the YWCA. She is depicted standing at the right with the General Secretary Bessie Foster at the left. Edith White (q.v.) also helped at the classes). Some examples of the work produced in these classes such as those executed by a M. Moore (q.v.) and Betty Caldwell (q.v.) have been identified.

1934 1937