

THE STURT COLLECTION

Sturt, Range Road, Mittagong, NSW
<http://www.sturt.nsw.edu.au>



SIGNIFICANCE ASSESSMENT REPORT

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Photographs: Courtesy Sturt or Grace Cochrane, unless otherwise identified.

1.0 Introduction and Summary

1.1 Purpose of assessment

The group of crafts workshops known as Sturt, established in 1941, has been one of the most influential models of education and practice for the post-war studio crafts movement, and retains an important presence and continuing role in the contemporary crafts infrastructure.

In its 70th year, Sturt's mission for 2010 – 2015 is confirmed to be:

'... a centre of excellence for the teaching and promotion of Australian contemporary craft and design. We aim to be nationally significant, locally engaged and to be a destination that nurtures and inspires'. (Mark Viner, Head of Sturt, 2010)

Sturt is administratively part of Winifred West Schools Pty Ltd and, with a director (Head of Sturt) and small staff, runs education, residency and exhibition programs associated with contemporary crafts practice. Sturt is its own business entity, linked to the overall company.

As part of its strategic plan, Sturt aims to better define, document, store and exhibit its permanent collection, alongside plans for development of its educational and promotional programs. This assessment of the Sturt Collection is part of that process.

1.2 Assessment methodology

Contextual research

This report draws on personal experience of the contemporary crafts movement in Australia and elsewhere since 1972, and the published history of this movement (Grace Cochrane, *The Crafts Movement in Australia: a History*, UNSW Press, 1992).

Within that project, research included:

- the history and significance of Sturt
- the history of other crafts workshops in Australia and overseas
- the individual careers of most of the key people who had worked at Sturt until that time
- the context of education, arts funding and the marketplace, in which Sturt is located

Since that time, my work as a curator and writer has kept me conversant with shifts and changes in all these fields, and at Sturt. The experience of nearly 20 years as a curator in this field at the Powerhouse Museum also contributes to understandings of selection, documentation and management and exhibition of collections.

Document research

A site visit (with follow-up visits) was arranged by Mark Viner, the Head of Sturt, and discussions were held with him, with Dale Dryen who runs the Sturt courses, and with archivists Jo Birkel (one day part-time) and Jo Vink (volunteer). Documents were provided to assist in understanding the scope of the collection. These included:

- the Sturt website, <http://www.sturt.nsw.edu.au>, which includes both histories and current programs
- a recently revised registered 'List of Works' identified as the Sturt permanent collection; and a list of unregistered works
- a proof-sheet of objects that have been photographed
- a 'Guide to the Sturt Archives' (and advice that there is further information in Board minutes)
- documents collated as B&W photographs of Sturt (mainly 1940s-1960s)
- documents collated as 'Memories of Sturt pottery', which include reports that also mention key events and people associated with the other media areas
- documents collated as 'A Short History of Metalcraft and Weaving at Sturt', and as 'Archives: Sturt School for Wood'
- publications about Sturt, including histories, Miss West's talks, and catalogues
- a map of Sturt, prepared by the Head of Sturt, identifying buildings and gardens

Object and site research

During the site visit, the following were inspected and discussed:

- a selection of works from the collection, currently on display in the gallery in the Archives building. These were identified with display labels, and against the List of Works
- the remainder of works in storage, which had been unwrapped and displayed for inspection
- listed sculptures placed in the garden
- objects made in Sturt workshops for use in eg. accommodation, dining room, and other places, not currently in the 'collection'
- textile workshop: looms, spinning wheels, books, and external historic dyeing facility, not currently in the 'collection'
- ceramics workshop: wheels, other tools, surplus donated pots, and kilns built at various points in the history, not currently in the 'collection'
- the wood school, second wood workshop and jewellery workshop
- the Archives, and archive management systems
- the Gallery and shop
- the buildings that make up the Sturt precinct (original; specially commissioned; adapted etc)

Interviews

Extra information, and clarification of some points, was obtained through discussions with a number of people who have been involved with Sturt, including past workshop managers Les Blakebrough, Elisabeth Nagel, Ray Norman and Paul Davis, and architect Don Gazzard.

Comparative site and collection research (see 4.0)

I am very familiar with the histories of the organisations cited as comparisons, and have followed up with recent information specifically about their collections.

Significance assessment guidelines

Perusal of the guidelines, and of examples of reports of other collections.

1.3 Focus of assessment

The Sturt Collection has developed serendipitously over 70 years. Objects have come into the collection as they were made, gifted, left behind, or acquired as part of a contract or commission. Their significance has sometimes emerged over time, as the careers of the makers have developed, and as technologies and processes have evolved.

However, the objects as a group are unique in that they all have a direct link to Sturt: usually that they were made at Sturt, and sometimes that they were used at Sturt.

The Sturt Collection of 349 catalogued works, and a further approximately 50 listed but uncatalogued, has been accumulated over many decades. While details are incomplete, the list has recently been revised and brought up to date, still in basic format, by the Head of Sturt, Mark Viner. A small selection is on permanent display near the Archives, and the remainder has recently been wrapped and stored in tubs and on shelves in cupboards. The Sturt website is informative about both history and current events, and includes a link where the collection will be included. The Sturt Archives are in the process of being put into a digital management system.

For the purpose of research for the Significance Assessment, I decided to consider the possibility that the 'Collection' could be understood more broadly than it is currently identified on the collection catalogue list. The reason for this is that it is the identity of the objects with Sturt, over time, that is of greatest significance, as represented not only by the objects, but by the context in which they have been made and used, and can now be seen and experienced.

The possible scope can be identified in various ways (see 3.0: The Sturt Collection: history and scope):

- ***Archives:***
Photographs, documents, journals etc; as key historical documents
- ***Objects catalogued:***
Ceramics, textiles, jewellery, furniture & woodwork, some garden sculpture, that are identified on the existing catalogue list, and on valuation reports, photo lists

- **Objects uncatalogued:**

Objects uncatalogued but which could be, ie.

- Other works similar to the above, but which may be duplications, not as significant, not catalogued.
- Some of these include objects made in the workshops, for use in Sturt, and in the School.
- Some of these include other sculpture placed in the garden.

- **Tools and equipment:**

Equipment used in workshops; some of this is important for historic and heritage reasons, as 'used by', 'made by', 'the first' etc. These include early kilns and kick-wheels built for the pottery, and looms and spinning wheels acquired in different ways for the weavers. Some of these are vulnerable to loss if not recognised as significant.

- **Buildings and site:**

Buildings used for workshops, accommodation, gallery etc. Some of these are of significance as architecture; some for their role in Sturt's history.

The site, which includes the garden, as a location of significance, encompassing the elements listed above.



Les Blakebrough, platter, 1960s



Yasuhira Kohyama, 'Mittagong Wind', anagama-fired, 2004

1.4 Summary: assessment of significance

The Sturt Collection is significant across all suggested assessment criteria. **(See 5.0 Assessment of significance)**

Historical

Historically, the collection reflects Sturt's influential role in crafts education and professional development over a period of 70 years. It represents the emergence of crafts practice from a philosophy founded in an idealism based on the benefits of creative endeavour and giving to the community, to also incorporate professional training and practice, within a national and international infrastructure.

Especially significant is that with very few exceptions, all the works were made at Sturt. In providing such examples the collection provides a tangible reference and research foundation for Sturt's continuing role in contemporary crafts practice.

Aesthetic

Aesthetically, the collection represents some of the key people working in the crafts movement in Australia over these years, especially in the way it records early works and, more recently, the active acquisition of current works of artists-in-residence.

Across these decades the works reflect well the aesthetic ideals and innovations of their time, in form, materials, the processes used to make them, and the ideas that generated them. The works in the collection are comparable aesthetically to others by the same and similar makers, from the same periods, in state and national collections. Some are highly significant works for their place in the careers of very influential makers.

Technological and cultural research

With regard to technological and cultural research, many aspects of the collection are significant for their place in the development of particular research associated with technologies, processes and materials. These include clays and glazes, weaving, printing and dyeing processes, jewellery and metalworking and furniture designing and making.

Unique in this collection, compared with others, are aspects of industrial heritage through associated technologies that remain, and that are linked to the objects and the people who made them, for example: kilns, potters wheels and looms. The 1964 climbing kiln, now partially-demolished, is believed to be the first of its kind in Australia.

Documentation in photographic and written records is a significant element in the collection, serving not only to contextualise this important crafts centre, but also provide important records for further related research elsewhere. This research would include histories of people, organisations, thematic development of works, processes and events. Thus, the collection also provides scholars and practitioners with a basis for both historical and contemporary theoretical research.

Social and cultural

Socially and culturally, the collection is significant in the way it represents a continuing example of a social and cultural phenomenon: initially as the practical example of a particular idealism for education and community, and evolving into the continuing philosophies and practices of the contemporary crafts movement. It is able to do this by having the collection on the site of its origins and development: both physically and historically. The collection is integral to its context.

The social and cultural significance of the collection is not confined to Sturt itself: it has links with other people and places that have used Sturt as a model, and the evolving careers of people who have worked there. The collection is especially significant in that it provides a context, through both the work itself and the ideological and physical environment in which it was made, for those who will work at Sturt in the future.

Contextual rationale

Furthermore, the underlying contextual rationale of the collection is significant across all criteria above: that is, how the collection reflects, and is contextualised by, the story of Sturt, and its workshops and programs over time, as an important factor in the development of the contemporary crafts movement. The categories identified below have significant potential for interpretation, past, present and future, as exhibition, publications and web programs. From this perspective, the significance of the collection can be identified through:

- ***Objects:***

The significance of objects such as ceramic works, sculptures, textile lengths, furniture and woodwork, jewellery and metalwork, as they reflect examples of: exemplary work by people or groups; characteristic concepts or techniques; periods of time in Sturt's history; or the history of that particular practice.

- ***People:***

The significance of people as they are represented through what they did at the time and are known for now, and through their influence on others. This may be represented in the collection by their work, the photographs and documentation by or about them, the equipment they built and/or used.

- ***Technologies:***

The significance of particular ways of working, especially processes and technologies developed and used at Sturt. These include development of various clays and glazes, weaving and dye processes, and construction and acquisition of historical kilns, wheels, looms and other equipment.

- ***Experiences and influences:***

The significance of what people experienced at Sturt, as a craftsperson, a student or trainee, a resident, a colleague in a related field, a visitor. These are represented through objects, stories, documents, photographs, videos, conference papers.

1.5 Summary: recommendations

See 6.0 for rationales underpinning recommendations.

The Sturt Collection has the potential to provide an important historical and theoretical context for contemporary crafts practice, for both makers and audiences. This report argues the significance of the Sturt Collection, and provides background information on its scope and status that could assist further planning.

However, for the tasks and recommendations identified below, Sturt needs assistance in further assessing its needs and priorities in order to develop policies, establish management systems, protect vulnerable items, identify heritage items, and set in place opportunities for presentation that will ensure the long-term security of, and benefit from, the collection.

Most of the objects need expert advice regarding correcting identification and descriptions: names, dates, materials, processes, circumstances of making, significance. It may be possible to research and retrieve seemingly lost items. As well, the establishment of a professional management system may attract gifts to complete gaps in the collection.

Sturt has been hampered over the years by limited resources for investment in an infrastructure that would best preserve, develop and make use of the collection. It has not had the specialist staff, time or finance to best care for, or provide access to the collection, or plan how to continue its development.

1.5.1 Recommendations: management

Recommendations: (from 6.1)

- R.1: Carry out a Preservation Needs Assessment to prioritise needs and develop strategies for the responsible management of the Collection.
- R.2: Develop policies for eg: acquisition, transfer of ownership, de-accession, identification of vulnerable site specific items.
- R.3: Set up an advisory panel (temporary) to assist Head of Sturt to revise the collection (edit existing; select un-catalogued works & equipment; identify site specific items).
- R.4: Commission specialist assistance to research, document revised collection, and prepare it for transfer to database. This both for correct information, and correct format.
- R.5: Conserve movable collection, and selected on-site objects.

1.5.2 Recommendations: interpretation and presentation

Recommendations: (from 6.2)

- R.6: In the short term, as a priority, to establish more space for secure and accessible storage for the revised collection.
- R.7: To develop a touring exhibition from the Collection and Archives, especially in or following soon after, this, the 70th anniversary year. This exhibition could draw on the collection (objects, photographs, documents, avs), and selected loans of works made at Sturt, from makers and other collections.
- R.8: To work towards establishing a permanent Sturt Museum, that builds on the existing small selection in the Archives building; to include gallery and display-storage spaces and be linked in programming to the existing contemporary gallery.
- R.9: To investigate ways of interpreting the collection by publishing in print, on the web and in AVs, a comprehensive history of Sturt, as well as monographs, memories, thematic histories, exhibition catalogues.

1.5.3 Recommendations: specific collection areas

Recommendations: Archives (from 6.3.1)

- R-A 1: Use the Object Documentation form, and work with specialist advisors (re technical description and museum format) to expand on information about the objects in the collection, to eventually allow on-line access and cross-referencing.
- R-A 2: Consider including further relevant items on the website (eg. photographs, posters, some documents).
- R-A 3: Consider including photographs on shared sites, eg. the Picture Australia website.
- R-A 4: Consider collating and commissioning stories of Sturt for publication and the website.

Recommendations: Objects catalogued (from 6.3.2)

- R-O 1: Establish an Acquisition Policy, that will address 1) criteria for selection into the collection, and 2) adequate procedures for transferring ownership and gaining copyright approvals.
- R-O 2: Establish a Deaccession Policy, and appoint a (temporary) specialist advisory group to work with the Head of Sturt to recommend editing aspects of the existing collection (eg. ceramics), for de-accession of works that duplicate others in the collection, or are of minor significance.
- R-O 3: Working from the updated list, fully research, document, correct and clarify information about each object (maker, dates, materials, circumstances of making or using, significance to the Sturt history).
- R-O 4: Transfer this information, and photographs, to the Archives Object Documentation forms, and include the list on the Archives register and database.
- R-O 5: Where necessary, to carry out conservation work on damaged or vulnerable items.

Recommendations: Objects uncatalogued (from 6.3.3)

- R-OU 1: The advisory group (above) and Head of Sturt consider these objects; decide which should enter the collection; and decide how to either use or disperse the remainder.
- R-OU 2: Movable items selected should then be included in the main collection and managed as such, ie: further researched, documented and catalogued, and added to the database.
- R-OU 3: Some pieces (eg. rugs) should be removed from use now, conserved, and stored safely.
- R-OU 4: When adequate museum storage and exhibition space is established, other selected items currently in use (eg. table, chairs) should be extracted from their current location, and included in the museum. Their location in the place in which they were used, should be recorded photographically.
- R-OU 5: Until that occurs, they should be catalogued, added to the collection database, and identified so that users know that they are part of the collection.
- R-OU 6: Works located in the garden, selected for inclusion in the collection, be further researched, documented and catalogued, and added to the collection database, with their location identified.

Recommendations: Tools and equipment (from 6.3.4)

- R-TE 1: That the looms and spinning wheels be researched, and a selection made for the collection.
- R-TE 2: That research should be carried out to identify, locate, and try to retrieve some representative items of pottery equipment to include in the collection.
- R-TE 3: These above to be identified and catalogued, as with other objects, for potential storage and display in a museum building, along with archival photographs of their use.
- R-TE 4: That consideration be given to the conservation (perhaps restoration) of Blakebrough's historic partly-demolished climbing kiln (and possibly other items), perhaps as an expert-led student project.

Recommendation: Buildings and site (from 6.3.5)

- R-BS 1: It is beyond the scope of this report to make recommendations about buildings and gardens as part of a 'collection'.
However, this report acknowledges their significance in providing a context for the concept of Sturt and the activities carried out in its buildings; as well as the role of architects John Moore (all buildings up to 1958), Don Gazzard (Ainsworth and weaving room extension), and Richard Butler (Gallery) in contributing to the aesthetic and functional significance of the site.

2.0 History of Sturt

2.1 Contextual overview

As identified in 1.1, Sturt has been one of the most influential models of education and practice for the post-war studio crafts movement, and 70 years on, retains an important presence and continuing role in the contemporary crafts infrastructure.

Elsewhere in Australia, other art and crafts communities emerged in the early part of the 20th century around such as (in the crafts): Justus Jorgensen's Montsalvat at Eltham, Victoria; the Boyd family's Open Country cottage and pottery at Murrumbena, Victoria; and Potters Cottage at Warrandyte, Victoria.

Other workshops developed later, such as at JamFactory Contemporary Craft and Design (1973), and the Meat Market Craft Centre (1978) but these were all funded primarily by government arts funding bodies.

From the 1970s, some regional galleries developed crafts collections, but these were funded by local government councils, and in some cases by state and federal arts funding bodies for some projects.

As crafts courses developed in CAEs, TAFE colleges and universities, as part of art and design programs, teaching collections were sometimes developed, based on the work of current staff, and visiting artists.

Sturt is the only organisation of crafts workshops to have originated in association with a school, and run semi-autonomously alongside it. Its programs complement the school art program and local arts activities, while at the same time maintaining a notable profile within the wider professional crafts and design community.

Of the family/community crafts workshops, that are not state-funded, Sturt appears to be one of the few of its contemporaries to remain active in a relevant contemporary interpretation of its original aims and needs, into the 21st century.

2.2 Origins 1941-1970s

Sturt was founded in 1941 in Mittagong, New South Wales, by Winifred West (1881–1971) when she retired as headmistress from Frensham School, which she had established in 1913. Sturt was named after her mother, Fanny West (nee Sturt). The intent was initially to provide crafts, music and drama education for children who had left the Mittagong Primary School. It started with one building in the grounds adjacent to where Miss West's cottage was built in 1947, with six girls enrolled in spinning and weaving, and two boys learning woodwork nearby. Children came on Saturday mornings, and soon adults came during the week.



Original Sturt building, 1941. Sturt Archives

The original building built in 1941 remains the current weaving room; a second weaving space, added in 1946, is now the Sturt café; in 1947 a separate building was constructed to house the carpentry workshop; and in 1950 a common room was added, furnished by the carpentry workshop, now the site of the current shop. By 1949 150 children were enrolled.

In 1948 Miss West established the Sturt Association to set objectives, and to manage the workshops and their program. She remained closely involved in Sturt's direction and program during her lifetime. Sturt was initially largely financed through her own funds, and through donated time and resources. With the establishment of Winifred West Schools Pty Ltd in 1955, formal financial management was transferred to this umbrella governing body, which managed not only the Frensham secondary school, but the Gib Gate primary day school and Hartfield, an alternative secondary school. Sturt retained its name and functioned independently with its own internal Sturt Council, managed by a director who also ran one of the workshops: Ivan McMeekin had this co-ordinating role until he left in 1959, and was followed by Les Blakebrough, who was appointed Director from that time until 1972.

Miss West's greatest concerns appear to have been the development of imaginative thinking and original work, and the relationship of the individual to the community. Weaver and workshop manager, Elisabeth Nagel explains, 'Sturt grew out of two things: it was heavily influenced by Morris in England, and by a whole philosophy of education tied up with that — hand and mind, and the love of gardening. Ruth Ainsworth, who was the art mistress at Frensham, had gone back to England and worked with Bernard Leach, and returned in 1936 and brought back spinning wheels, and one of the looms. The whole idea of Sturt was an educative one. Girls left school at 14. Winifred West thought it a good idea that they have another year to provide a broader education, so Sturt was founded for the local community in that sense, with drama, English, spinning and

weaving, but the war came and this influenced the direction. Local women suffered shortages, and needed to be more self-sufficient, so they learned to spin and weave. Miss West had also been interested in the children's library movement, but this eventually moved to the village itself. Sturt only crystallised after about 1950 when it started to employ professional craftspeople to run some of its affairs and classes.¹ Les Blakebrough adds that art teacher, Ruth Ainsworth, also 'had a connection with [Rudolf] Steiner, and got involved in England with, for example, Ethel Mairet and Roger Fry as well as Bernard Leach', and that she brought back a pottery wheel as well as the loom.²

Thus, Sturt was founded around a philosophy of creative community activity. However, as Ivan McMeekin pointed out later, the post-war crafts movement was to do with a shift to professionalism, rather than amateur activity, and the weaving, pottery and jewellery workshops developed along these lines into the 1950s.³ A trade mark was registered in 1962 with the 'S' symbol combined with appropriate separate motifs for each workshop: pottery, weaving and wood. As Elisabeth Nagel said in 2011: 'Only the potters identified their work with their names.'

Following the initial classes in carpentry and weaving, formal workshops were then set up, for Wood (1947); Weaving (1951); Pottery (1954); Jewellery and metalwork (1965); Screenprinting (1973); Sturt School for Wood (1985).

In reviewing the twenty-first annual October exhibition in 1962, Tom Heath observed that 'the great aim and achievement of Sturt has been in providing a working model of an institution which can serve the needs of the master craftsman, of education and of a rural community'.⁴ Winifred West wrote in the same year, 'Sturt has grown during its first twenty-one years without deliberate planning. It is the result of not working to a fixed plan but of following step by step a path which has gradually opened out.'⁵ Sturt continued to grow, picking up on developing interests and needs, by this time now linked in to the emerging national network of Crafts Associations (later Councils), themselves part of an international movement.

The Sturt Common Room (now the shop) was not only the venue for an annual exhibition, but also music performances and rehearsals by local groups. In 1965 Ernest Llewellyn decided to establish a music school in Mittagong in association with Sturt, when he retired from the Sydney Symphony Orchestra. He started individual classes in the Sturt Common Room and also established the Sturt Orchestra, with members of the Mittagong Town Band, musicians from the Berrima district and staff and girls from Frensham. 'Practising on Sunday nights, and collecting a devoted group of listeners, the orchestra gave its first performance during

¹ Elisabeth Nagel, interview, 1986

² Les Blakebrough, interview, 1986

³ Ivan McMeekin, interview, 1986

⁴ Tom Heath, *Architecture Australia* 1962, reprinted, *Pottery in Australia* May 1963

⁵ Cited in Elisabeth Nagel, *Australian Handweaver and Spinner*, vol 30/4, 1977

the Sturt Weekend in October 1965. It continued for three years until a shortage of players and Llewellyn's appointment as Director of the newly established Canberra School of Music forced its disbandment.⁶ For many years Sturt also had strong ties with Musica Viva.

By 1971, when Miss West died, Sturt had been going for thirty years. It offered training through a trainee/apprenticeship program, maintained production for income, and was commissioned to make works for major buildings and events. The facility to provide on-site accommodation for staff, visitors and sometimes students, was a significant advantage. Sturt also mounted an annual exhibition.

It was well-known for its invitations to international craftspeople to visit, work and exhibit, and some of the residencies and workshops held there, significantly of Japanese potters in the 1960s, are legendary. People willingly drove from either Sydney or Canberra for exhibitions, workshops and picnics, or even to see the results of a glaze test. Everyone important in the international crafts world to come to Australia visited Sturt or gave workshops there, and it was a necessary pilgrimage for anyone travelling from interstate.

2.3 Further development: 1970s-2000s

After Les Blakebrough left in 1972, each workshop remained autonomous and responsible for its own management and finance. The workshop managers formed a collective Management Group, with weekly meetings to resolve matters of common concern, such as running the shop and organising exhibitions. The role of Duty Manager, for administrative matters, was rotated monthly. While paid a small salary by the Company, each was expected to make profits through sales and commissions, and teach school students. The Sturt Board of external advisers, was re-established in 1978 to report to the Board of Governors.

During the 1970s the development of crafts courses in art schools began to provide new training, models and facilities but Sturt continued to have an important role as a model for professional practice and education. From 1973 until the mid-80s the crafts training programs or apprenticeships established in the 1950s, were partly-supported financially by the Crafts Board of the Australia Council. Some of the workshop managers became involved in the crafts network through the Crafts Councils and the Crafts Board, and many of those who worked or trained at Sturt not only contributed to the professional base of the crafts community, but also to a professional teaching core for many of the tertiary crafts courses that were established in Australia in the 1970s.

As well as the workshop programs, Sturt was host to a number of other events, such as workshops given by international visitors, often sourced through Crafts Board visitors; the Wearables exhibition in 1974; the Fabric

⁶ Susan E Emilsen, *Frensham – An Historical Perspective*, Winifred West Schools Ltd, Mittagong, 1988

Crafts Seminar in 1975; and the first national conference of the Jewellers and Metalcraft Group of Australia (JMGA), in 1980. From 1985, the Sturt School for Wood, run by Alan Wale, provided a full-time year-long course. As well, from an initial meeting at Sturt in 1974, for 14 years from 1990 Janet de Boer ran her annual Textile Fibre Forums, with talks and workshops, at Sturt.

Ray Norman, manager of Sturtmetal from 1968-1985, believed that, by the 1980s, with what he had seen as the expectation for Sturt to be more than self-sufficient, combined with more difficult economic times and a fading educational and cultural vision following Miss West's death, Sturt had to find ways to change.⁷ As well, in 1987 the Australia Council's apprenticeship grant program ceased with the amalgamation of the Crafts Board into the Visual Arts Board.

During the 1980s the governing company became more involved in the management of Sturt. In 1987 the Sturt Board commissioned a report to recommend ways to approach its future. Following the pattern that had been evolving, fewer workshop heads were employed, and instead, tutors were invited to run short courses and residential schools, while some spaces were rented out individually with equipment provided, and teaching opportunities intended. Campbell Hegan, who ran the ceramics workshop from 1988, and was appointed Director of Sturt in 1989 following his presentation of a further report, noted that the policy of employing managers was considered 'no longer viable or relevant' and that workshop space would be leased for individual rental.⁸ He was followed as Director by Megan Patey in 1998, who initiated a series of crafts residencies in that year.

In 2000 the Sturt Board was disbanded, bringing Sturt's management more directly under the overall administration of Winifred West Schools. Those using the workshops ran part-time classes and intensive workshops, invited craftspeople in residence to work and exhibit, and organised seminars. The Sturt School for Wood continued with enrolments for long (TAFE accredited in 1993) and short courses. The Friends of Sturt, a continuing voluntary supporting and fundraising group, helped finance artists in residence and other events.

Meanwhile, alongside the activities in the workshops, a successful Gallery and Shop continued. A display room built in 1958 was demolished by fire in 1991, and replaced with a new gallery. At that time, the shop, established in 1977 in the adjacent Common Room, was enlarged by incorporating the verandah between the two.

The Sturt Café opened in 1994 in the second weaving workshop (built 1946), and with the gardens that had been established by Miss West in the 1940s, Sturt remained an important focus for makers and audiences. By 2009 the gallery, shop and café attracted an estimated 30,000 visitors each year, while an estimated 5000 people participated annually in

⁷ Ray Norman, interview, 1986

⁸ *Frensham Chronicle*, 1988, p 65, in archive folder, *Memories of Sturt Pottery*

workshops, residencies and related courses. Complementing the regular Summer School, the first Winter School was held in July 2006, offering about 15 courses. Between 1999 and 2010, 39 residencies took place at Sturt.

During this time, a number of events celebrated aspects of Sturt's history: the Wood School students exhibited their work in the new Gallery in 1991, in the year Sturt celebrated its fiftieth year; a Ceramic conference in 2003, celebrated 50 years of the pottery; a celebration of 21 years of the Sturt School for Wood was held in 2006; in 2007 an exhibition and catalogue of the work of 19 people who had been artists in residence over a 9-year period, was shown; and the Sturt Woodfire conference took place in 2008.



Sturt Ceramic Conference, 2003. L-R: Janet Barriskill, Bill Samuels, Megan Patey, Merran Esson, Robert Bell, Margaret Tuckson, Peter Rushforth.

In 2007 the Sturt and School archives were installed in what had been the old laundry and later printing workshop, and a small selection of works from the collection was placed on permanent exhibition adjacent to them.



Small display space next to Archives, 2011.

2.4 Now and the future: from 2011

In 2010 Sturt redefined its mission statement, developed a draft strategic plan and embarked on a number of initiatives to reposition its program and profile, locally and nationally. Within a number of changing contexts, it is developing programs that confirm the importance of its origins, and that will take it into the future.

Sturt's place in the national perception of the crafts is confirmed through, for example, the accreditation of its School for Wood course as a Certificate IV program with VETAB NSW in 1995, and by the inclusion since 2011 of Sturt as one of the members of the national group of Australian Craft and Design Centres (ACDC).⁹

Many of the past managers, workshop heads, residents and apprentices are acknowledged as leaders in their fields. Professional and early-career practitioners continue to seek opportunities to work intensively at Sturt, as well as to exhibit in the gallery and place work in the shop. Sturt is an important location in the Southern Highlands region for local and touring visitors.

Sturt courses are run in full-time, part-time and short course formats. The full-time year-long accredited course at the School for Wood is supplemented by three 12 week full-time courses in Fine Woodworking. Part-time term classes in jewellery, ceramics, wood and weaving are taught to over seventy students each week. A significant area of growth is the program of Short Courses, which includes courses in ceramics, jewellery, wood, textiles and others: 21 courses were offered in 2011. Part-time and intensive courses are complemented by Summer and Winter Schools in a number of subject areas, where participants work in small groups with expert tutors; for example the 2011 Summer School offered twenty-five courses to more than two hundred and fifty students during January. In 2010, the first time a count was made, visits to Sturt totalled 48,463, which included 5440 participants in courses and events, 22,043 to the shop and gallery, and 20,980 to the café.

Between four and six Australian and international craftspeople are invited each year to participate in the Artist-in-Residence program, which is offered in three categories: Professional Residency, Self Directed Residency and Graduate Residency. These occur in the areas of ceramics, jewellery, textiles, wood, photography and writing. 'Sturt sees the residency program as an important adjunct to its overall aim of support for Australian contemporary craft and design through a program of teaching, retail, exhibition and residencies. The emphasis of the residency program will be to support craftspeople and designer-makers who are sympathetic to this philosophy.'¹⁰

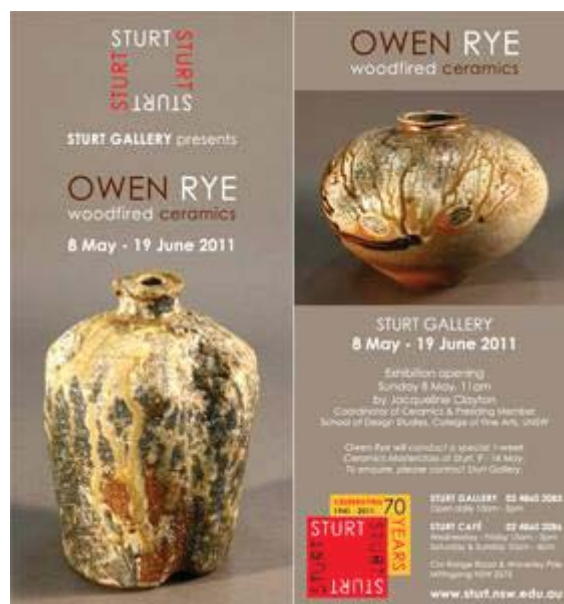
⁹ ACDC group: <http://www.craftaustralia.org.au/networks/acdc>

¹⁰ Sturt website, <http://www.sturt.nsw.edu.au> : Residencies

Sturt has always offered an opportunity for people to experience the creative process through crafts materials and skills, at a range of levels from first experience to professional example and tuition. In universities, art and design schools are currently under pressure to enrol more students, ensure their graduation, and focus on academic research, often at the expense of teaching and practice-led research. This forces less contact hours with makers and mentors, and often leads to closure of workshop facilities. Vocational TAFE colleges are also starting to develop degree courses and some are under pressure to cut back practical courses.

Sturt continues to provide skills, facilities and experiences to further extend and supplement current provisions, at a number of stages within formal education and training.

Sturt's desire to assess the significance of its collection, is not only to do with a sense of responsibility for documenting its past, but also, importantly, with providing a continuing context for its plans for an active future.



Sturt Gallery, May 2011,
Owen Rye, Exhibition and master class



Sturt Shop and Gallery, with Owen and Barbara Rye

3.0 The Sturt Collection: history and scope

3.1 Overview

A summary follows, of the history and development of each workshop or area of activity, ie:

- **Textiles: weaving screenprinting, dyeing**
- **Carpentry/wood workshop; Sturt School for Wood**
- **Pottery/ceramics workshop**
- **Jewellery and metalwork**
- **Miscellaneous other media**
- **Archives**
- **Site and buildings**

Within these histories, the summaries will draw attention to, where relevant, the scope of the collection, in the following groupings:

- **Archives:** photographs, documents, journals etc; as key historical documents
- **Objects catalogued:** (ceramics, textiles, jewellery, furniture & woodwork, garden sculpture) that are identified on the existing catalogue list (and on valuation reports, photo lists)
- **Objects uncatalogued:** but which could be; ie. other works similar to the above, but which may be: duplications, not as significant, not catalogued. Some of these include objects (such as tables and looms) made in the workshops, for use in Sturt and in the School. It also includes works located in the Garden.
- **Tools and equipment:** used in workshops; some of these are important for historic reasons, as 'used by', 'made by', 'the first' etc.
- **Site and buildings:** used for workshops, accommodation, gallery etc; some of these are of significance as architecture; some for their role in Sturt's story. Includes the garden, as a location of significance, encompassing the earlier elements.

3.2 Textiles: weaving, screenprinting, dyeing

Weaving workshop 1941/51:

Initially, spinning and weaving classes were run in the original building, now still the weaving room, from 1941 by Frensham art teacher, Ruth Ainsworth and, from 1942, Dorothy Cohoe. They used a flying-shuttle loom and spinning wheels brought to Frensham by Ruth Ainsworth in 1936.¹¹

¹¹ Discussion, Elisabeth Nagel, 2011. Looms of Danish or Norwegian design, acquired in UK second-hand. Spinning-wheels, from Triad supplier, made in Norway; one of these used by Miss West.

Dorothy Cohoe recalled:

... each day began with a hymn and prayers before the spinning and weaving began. Together we undertook vegetable dying and outdoor sketching. Miss West read aloud while wool was carded and heddles knotted – Miss de Rego played the piano and Mrs. McCutcheon sang.¹² June Epstein taught the rudiments of music and teachers and students composed tunes and sang them...

A new weaving room (now the café) was added in 1946, to cope with increases in attendances. An external dye-pit and well were built, which appear to have been used in the 1940s and 50s. While founded in care and concern for the local community, Sturt was also developing at a time when the post-war crafts movement was seeking a professional profile. A production weaving workshop was set up in 1951 by Erika Gretscher (later Semler), a young weaver brought by Miss West from Germany, and the first professional person to be employed. She resolved to make the workshop profitable, and introduced new production methods on her loom, based on using longer warp lengths. She worked with Sydney designer Marion Hall Best to make upholstery and curtain fabrics in her own time, while also paying a commission to Sturt. In 1952 Gretscher proposed a scheme to train professional weavers through apprenticeship, a controversial idea as it recommended the provision of a small allowance. The first apprentice under this scheme was Tony Bushell, in 1952.¹³ This appears to have been the beginning of a shift towards professional training, with remuneration, rather than as primarily an idealistic experience. The carpenters, for example, had argued that it was 'unlikely that a student could produce enough goods in lieu of the expense of tuition'.¹⁴

As the weavers married and moved away, they replaced themselves with friends and connections from home, so there was a continuing presence of highly trained German women, including Ursula Walde from 1954, Jutta Schley (later Feddersen) from 1957, Ulrike Lewis from 1958 and, in 1959, Elisabeth Nagel, who had been running a workshop in the Black Forest. Her training had been to enable her to train apprentices, to run a master workshop, or to design for industry. She had 'never encountered amateurs'. These weavers were all 'adopted' by the emerging crafts movement. The first task she had was to set up a large Scottish Dobby loom made in Galashiels that was acquired as a gift from Betty Charles in 1959, who had planned to set up a home weaving industry at Nimitibel.¹⁵ Another small collapsible loom brought by visitor to Australia, Mollie

¹² Dorothy Cohoe, Sturt website

¹³ Lorraine Maclarty, 'The Story of Sturt Weaving, pt 2', *Textile Fibre Forum*, No 45, 1996 (Sturt archives)

¹⁴ Lorraine Maclarty, 'The Story of Sturt Weaving, pt 3', *Textile Fibre Forum*, No 46, 1996 (Sturt archives)

¹⁵ Betty Charles, an old girl of Frensham, wife of a doctor and grazier who was assisting refugees including Semler, had studied weaving in England, and had three looms sent to Australia. Semler was invited to set them up for her in 1954. (Lorraine Maclarty, 'The Story of Sturt Weaving: Part 2', *Textile Fibre Forum*, No 45, 1996, p 25.)

Duncan, was purchased by the 'Tuesday ladies' for 50 pounds because Mollie was 'hard up' before her return. Small rigid-heddle looms were commissioned from the Wood workshop, as were 4-shaft table looms, later given away, possibly to local students. Spinning wheels were also acquired from Triad, a London supplier, while two New Zealand Ashford spinning wheels were donated in the 1960s. During the 1970s, Elisabeth Nagel noticed a small electric wheel in a local museum near Wagga Wagga. It had an Ashford top, on a sewing machine frame: 'to me it encompassed Australia. It reminded me of farm gates. As I was asking if I could try it, a real Australian farmer came in. He had made it for his girlfriend who had polio. I bought one for myself, and one for the workshop'.¹⁶

As with wood and pottery workshops, the weaving workshop took on projects that would contribute to its finances. 'Everything had to be sold; we had to live.' As well as running regular classes, by 1965 Nagel had begun work on important commissions which included tapestries, floor rugs and furniture for the Hong Kong Hilton Hotel and 100 yards of upholstery fabric for the new National Library in 1967 (spun at Sturt, and dyed in vessels on gas burners in the workshop). Other commissions included fabric and rugs for the Australian National University, the New South Wales Government and St. Columbus' Church in Sydney. Sturt also produced items for exhibition in Sydney, Canberra, Melbourne and Brisbane, including, in 1976, the first exhibition of the Craft Association of Australia held at the Design Centre, Sydney. 'The workshop researched chemical and vegetable dyes, textural improvement and a large output responded to a high demand for furnishings and rugs which were made from natural hand-spun and unspun wool.'¹⁷

A friendship was established in 1963 between Elisabeth Nagel and Winifred Hilliard who ran Ernabella Arts & Crafts near Alice Springs, during a summer school organised by the Handweavers and Spinners Guild of New South Wales. Hilliard had taken Pitjantjatjara weavers, Yipati Kuyata and Nyukana Baker, to this event. Nagel made a few visits to Ernabella over the years, and in 1971 three Aboriginal women, Yipati, Nyukana and Yayimpi, spent five months at Sturt in the weaving workshop. Ernabella weavers had been making hooked rugs, and this was an introduction to loom weaving.

In 1974, the Australian Forum for Textile Arts (AFTA, now TAFTA) was established as a result of a meeting convened at Sturt by weavers Erika Semler and Solvig Baas Becking, and attended by 25 people, who discussed the lack of trained teachers in textiles. After many 'gatherings', from 1980 a series of annual Forums of workshops and talks took place in different locations, and in 1981 Janet De Boer, now also the executive director of TAFTA, established the journal, 'Fibre Forum', now *Textile Fibre Forum*. In 1990 Sturt became the home of the annual Forum, this

¹⁶ Elisabeth Nagel, discussion, 2011

¹⁷ Sturt website, <http://www.sturt.nsw.edu.au> :Weaving

arrangement continuing for 14 years, until the event moved to Orange in 2005.¹⁸

Elisabeth Nagel retired in 2009, after 50 years associated with the workshop. This event was celebrated with a seminar and talk, and an exhibition of Nagel's work, alongside that of six other weavers who had worked with her in some way: Jeannine Binoth, Kay Faulkner, Julie Monro-Allison, Melanie Olde, Monique Van Nieuwland, and Liz Williamson.



Elisabeth Nagel (right) speaking at her retirement after 50 years in the Weaving workshop, 2009

Sturt Weaving continues today with part-time classes in spinning and weaving taught, since 2004, by Melanie Olde. The weaving studio is also used for short courses in a range of crafts including tapestry weaving, basketry, screen printing and other textile disciplines throughout the year.

Screenprinting and dyeing workshop, 1973

In 1973 a screenprinting, dyeing and graphic design workshop was set up with Richard and Dilys Brecknock, assisted by Megan Patey, making screenprinted bags, deckchair fabrics and wall hangings. They were followed by Deborah Mickle from about 1979.

Visitors and residents:

A number of visitors came to work, for example: Marie Aitken came from Canada in 1971; and quilt-maker Elisabeth Kruger, after an important solo exhibition in Canberra in 1978, worked at Sturt for three months in 1979, giving two weekend workshops there. Liz Williamson also worked in the weaving workshop during 1990, while her partner Tony Stirton undertook the Wood course. Laurie Payne rented space there in 1996.

From 1998 a regular program of artists-in-residence included a number who worked in a range of textile processes. These included Erika Semler (1999); Virginia Kaiser, basketmaker (2003, 2005); Julie Ryder (2003, 2010); Melanie Old (2004); Hilary Green (tapestry, 2006); Annie Trevillian (textile printing 2008); Monique Van Nieuwland (weaving 2008, 2009); Kay Faulkner (shibori weaving 2009); and Lise Frolund (weaver, Denmark 2010-11).

¹⁸ See TAFTA website: <http://www.tafta.org.au/history.html>

- **Scope of textiles collection:**

The textiles collection includes items made by artists who have worked at Sturt since the 1950s. Many of these artists are well-known in their field, and some works are representative of the best of what those people have made.

Weaving, especially from the early decades, seems not to have been acquired at the time, possibly because the items were made for sale or commission, rather than as collectable artworks. Some important weavers, especially Elisabeth Nagel, are under-represented, and efforts should be made to retrieve them.

However, some of this work is to be found in buildings associated with Sturt (such as rugs in Ainsworth).

The policy of seeking a work for the collection from artists-in-residence since 1998 has resulted in acquisition of some important recent works.

The locations of some items identified are unknown.

Apart from the textiles themselves, there are some important items of equipment that can be considered part of the Sturt collection.

In particular, these include:

- flying shuttle loom of Norwegian/Danish design acquired in 1936
- loom made in Galashiels, Scotland, gift of Betty Charles, 1959
- small rigid heddle loom made by the Wood workshop, probably by O.E Southerden
- possibly the large Scottish dobby loom donated by Mollie Duncan in 1960
- small 4-shaft table loom, made in the Wood workshop (these were given away; possibly to local students)
- the spinning wheel acquired in 1936 and used by Miss West (made in Norway)
- Ashford spinning wheel from New Zealand, 1960s
- an electric spinning wheel, Ashford top, sewing machine base, made by farmer near Wollongong, 1970s
- a well, and fireplace for a dye-cauldron, outside the weaving workshop, used in the 1950s to dye fibre and fabric
- books acquired in the early years of the workshop, and still used.

Catalogued list:

T1	Richard & Dilys Brecknock	screenprint with bird canvas Sturt '1973/77
T2	Richard & Dilys Brecknock	screenprint on canvas Sturt '1973/77
T3	Richard & Dilys Brecknock	caftan cotton screenprinted & tie dyed Sturt '1933/73
T4	Megan Patey	square scarf batik on cotton Sturt '1933/73 (trainee)
T5	Richard & Dilys Brecknock	panel shibori on cotton Sturt '1933/73
T6	Elizabeth Kruger	waistcoat embroidered quilted silk Sturt '1977
T7	Deborah Mickle	panel polychromatic handpainting & printing with machine and hand embroidery silk Sturt '1982
T8	Deborah Mickle	panel polychromatic handpainting appliqué & printing with machine and hand embroidery silk Sturt '1982
T9	Richard & Dilys Brecknock	deckchair cover
T10	Richard & Dilys Brecknock & Pat Grummet (SA)	Rust dyed calico by Pat Grummet. Kaftan designed by Brecknocks, and sewn at Sturt Dye Workshop 1974

T11	Elisabeth Nagel	scarf wool
T13	Richard & Dilys Brecknock	bag screenprinted
T15	Elisabeth Nagel	rug
T16	Julie Ryder	Wall Hanging (Resident 2003)
T17	Melanie Olde	Scarf Resident (Resident 2004)
T18	Erika Semler	Weaving (1999)
T19	Sturt Weaving	Donated 2008
T20	Monique Van Nieuwland	Weaving " Nattai River Rocks I" 100% silk hand dyed and woven
T21	Ursula Walde	Length of Fabric red & black wool & cotton woven at Sturt Weaving; 1956 commissioned fabric for upholstered for Malaysian Independence Day. Donated by Patti Benjamin (Sydney 2009)
T22	Kay Faulkner	<i>Meeting Place VI</i> cotton, doubleweave, natural dyes: Eucalyptus Cineraria (Argyle Apple), discharge, fibre reactive dyes. 31 x 77 cm 2009
T23	Lise Frolund, Denmark	Blind- woven with Finnish paper & poplar block wood made at Sturt during residency
B1	Virgina Kaiser	Basket Given to Sturt By Artist during her 2005 visit

Uncatalogued list:

		Green/red woven fabric given by E Nagel

Other:

		Textiles in buildings, eg. rugs in Ainsworth
		Spinning wheels, looms, books,
		Dye-pit and well



Elisabeth Nagel, wool rug, undated



Richard & Dilys Brecknock, screenprinted textile, 1970s



Looms in weaving room



Rigid heddle looms, made in Wood workshop, c1950s



Spinning wheel, c1936,
used by Miss West



Dye-pit, (for fire and cauldron) with well
behind, used in 1940s/50s



Richard & Dilys Brecknock, textiles, dyed and screen printed, 1970s



Part of stored collection, 2011

3.3 Wood workshop, Sturt School for Wood

Carpentry classes were taught from 1941, in a shed with one teacher and two boys, initially for future vocational employment for boys leaving school. It was run originally by O.E. Southerden, who ran the Frensham maintenance workshop, followed by his son, Jack, after he returned from the Second World War. A workshop was built in 1947 and was open to those of all ages who wanted to learn. Harry Lloyd and John O'Neill also taught there, and Tony Fulford was appointed in 1960, remaining until 1987.



Wood workshop, c1946. Photograph: David Moore

In 1965, a second facility for woodwork was constructed, enabling the production of high quality furniture and designed items in wood, alongside the teaching of woodwork. As well as Tony Fulford, those working from this building through the 1970s and 1980s included Toby Muir Wilson, Norman Stocks, Peter Adams and Richard Raffan.

Into the 1960s, not only did they teach woodworking and carpentry skills, but also made some of the furniture for Frensham school, and for Sturt itself. For example, the workshop made dining tables for the school dining room, desks for the school (one of these is in the weaving room), and small looms for the weaving workshop. It also made furniture for the accommodation unit, Ainsworth, to designs by architect Don Gazzard, in 1963. Southerden and Lloyd also made potters' wheels to Ivan McMeekin's design, some of which were sent to North Borneo as part of the Colombo Plan. Many other commissions were undertaken for churches and public buildings.

The Sturt School for Wood opened with ten students in January 1985, following the presentation of a detailed plan by founding director, Alan Wale, eventuating as a one-year foundation course with the option of a

second year. It has taken around 12 students a year since that time. In 1988, a large exhibition of Wood School students' work was displayed in (the original) Sturt Gallery, the first of the graduates' exhibitions which have continued as a focus for each year. The fire that broke out in the display space in 1991, also destroyed Wood School's office, store room, tools and equipment. However, they were able to mount their annual exhibition in the new gallery in that year – Sturt's fiftieth.



21 Years of the Sturt School for Wood, 2006. Left, L-R: Julie Gillick (Head of Winifred West Schools), Tom Harrington, Slavica Zivkovic, Doreen Wale, Alan Wale.

When Wale retired in 1992, he was followed by Tom Harrington who was director until 2009. Harrington had graduated from the Canberra School of Art, and had then rented space at Sturt. In 1995, Harrington was successful in having the Wood School course accredited with VETAB NSW as a Certificate IV in Fine Woodworking. In 2003-4, a new machinery room was built. A huge crowd of those who had been associated with the Wood School came to Sturt for its 21st anniversary, in 2006.

Following Harrington's retirement, the School was run by John Gallagher and Niklavs Rubenis, and Stuart Faulkner was appointed as new director of the Wood School in 2010. Originally a graphic designer, Faulkner graduated from Sturt in 1997, and returned having been Head Teacher in the design section of Lidcombe College, and member of the Splinter Workshop cooperative at St Peters. Many of those enrolling in the course are professionals in other careers, who have taken a year out to pursue this particular interest. 'The Sturt School for Wood remains unique in Australia as the only one-year full time course available in the study of fine woodworking.'¹⁹



Sturt School for Wood.

¹⁹ Sturt website, <http://www.sturt.nsw.edu.au> :Wood



Sturt School for Wood, 2011



Wood short course, 2011; R: Leon Sadubin

Apart from the School for Wood facility, the second workshop space allows further short courses to take place. In 2011 teachers of 'short' 12-week courses, for example, include Leon Sadubin, James Carr and David Upfill-Brown. As well, recent residents include: Roger Gifkins (2001); Lissa Ward (2002); Nick Statham (2005); Howard Archbold (2007).

- **Scope of wood collection:**

The catalogued collection comprises mainly boxes and bowls made between the 1960s and 1980s, by well-known makers such as Alan Wale (first head of School for Wood), Toby Muir Wilson and Richard Raffan, as well as a rare timber sculptural piece by artist Gerald Lewers. The locations of some items identified are unknown.

The pieces identified on the uncatalogued list include three items made by Tom Harrington (second director of School for Wood) to be used in specific locations at Sturt. Also included is furniture used in Frensham and Gib Gate Schools and Sturt buildings which has been identified in documents as made by the Wood Workshop. The Wood workshop has also made equipment for other workshops, such as looms and potters' wheels.

Although the Sturt School for Wood has been running since 1985, there appear to be few or no major pieces in the collection made by students during that time. This will reflect the fact that the students were paying for their course and the pieces were of too high a value to donate; there were no acquisition funds for a permanent collection.

Catalogued list:

W1	Fujisaki Makato (Japan)	Lacquer tray, exhibited at Sturt ,1985. Gift of Ian Mckay
W2	Toby Muir Wilson	Tray, huon pine, Sturt c1979
W3	Toby Muir Wilson	Box ,silky oak
W5	Alan Wale	Box Tas blackwood
W6	Alan Wale	Box silver ash
W7	Roger Gifkins	Box
W8	Unknown	Box
W 9	Gerald Lewers	Shoal of fish, carved timber
W10	Richard Raffan	Lidded Containers Celery top Pine 1974
W11	Richard Raffan	Scoops X 3 New Guinea Rosewood, Mahogany, Black Heart Sassafras; Resident 1974
W12	Richard Raffan	Bowl, Sally Wattle, 1985
W13	Nick Statham	Bowl, Carved Red Box
W14	Nick Statham	Bowl, Carved Rock Maple

Uncatalogued list:

w	?	Sturt Mirror	Frensham main house corridor
w	?	Tables	Frensham dining room
w	?	Clock	Clubbe Hall
w	?	2x display cabinets	Clubbe Hall
w	Designer Don Gazzard	Tables, seats and fixtures, made in Sturt wood workshop	Ainsworth
w	?	Cedar dresser	Cafe
w	Tom Harrington	chair	Gallery
w	Tom Harrington	Side table	archive
w	Tom Harrington	Curved bench	garden



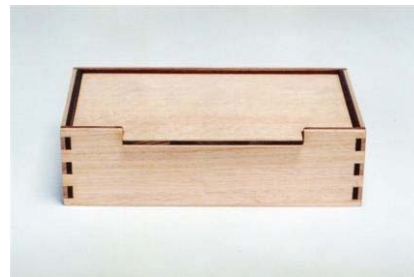
Alan Wale, box, undated.



Table and benches, designed by Don Gazzard, made by Sturt wood workshop for Ainsworth, 1963



Toby Muir Wilson, tray, Huon pine, c1979



Alan Wale, box, undated



Gerald Lewers, 'Shoal of Fish', wood, undated



Roger Gifkins, box, undated

3.4 Pottery/ceramics workshop:

Sturt Pottery was among the first studio potteries in New South Wales to produce stoneware from local materials. In 1952 Miss West had persuaded Ivan McMeekin to return from England, where he had been working for three and a half years with potter Michael Cardew, himself a former student of the influential potter, Bernard Leach. McMeekin spent 1953 in Sydney planning the pottery and its equipment, and started work at Sturt in 1954.

At that stage not only did the buildings and equipment at Sturt have to be designed and built, but McMeekin researched local clays and glazes as well. In 1954 he reported tests on a clay body he called 'LP' from the 'laundry paddock' near the pottery, as well as others from local properties. By the end of August he had 24 test bodies ready for use, and the first firing in September 'brought to light four satisfactory, so far well-behaved, glazes...'.²⁰

A significant development was that of a porcelain clay from the Nattai River deposit (see earliest example, bowl below). 'It was far from ideal as a porcelain body, being so short that it was very difficult to throw ... However there was no doubt about it, it was a natural porcelain clay, and when an appreciable amount was used in the glaze as well, it gave a very beautiful pale blue colour, which a visiting newspaper man christened 'the Mittagong Blue'.²¹ This was developed further, by Les Blakebrough in the 1960s.



Ivan McMeekin, (L-R) Jug, 1954; Jug 1956; Bowl, 1956

At one point Jack Southerden and Harry Lloyd in the wood workshop made potters' wheels to Ivan McMeekin's design, based on those used by Cardew and Leach, two of which were sent to North Borneo as part of the Colombo Plan.

²⁰ Ivan McMeekin in Sturt Pottery Annual report, *Frensham Chronicle*, 1954, p473

²¹ Ivan McMeekin, *Notes for Potters in Australia* Vol 1: Raw Materials and Clay Bodies, NSW University Press, Sydney 1967, pp 63-64

McMeekin built a small 9 cu ft round down-draft woodfiring kiln (pots were raw glazed and single fired) modelled on one designed by Michael Cardew. Experimental in its form at this time, it needed skill and energy to use. Although important historically, it was demolished in the 1970s. Only the mould for the segmented dome, made by McMeekin using castable refractory cement, remains, as a birdbath near the weaving room.



Kiln built by Ivan McMeekin, 1954. Photos courtesy Susie McMeekin

After moving to the University of NSW in the 1960s, McMeekin became involved in the development of first, the Bagot pottery in Darwin, and later the Tiwi Pottery on Bathurst Island, teaching potters such as Eddie Puruntatameri.

During the early years McMeekin's first student-assistant was Gwyn John (later Hanssen Pigott). Originally at Sturt to research a thesis, from 1954 to 1957 she assisted in the pottery and set up the teaching unit, where she taught the Frensham students and took hobby classes for Sturt. While there, she translated from French two letters of Père d'Entrecolles that had formed the basis of European porcelain development. Now known for her porcelain 'Still Life' groups, at this stage, as part of her teaching job, John also worked in earthenware.



Gwyn John (Hanssen Pigott), earthenware, 1954-57

When Gwyn John left to go to Britain, and work with McMeekin's mentor, Michael Cardew, her place was taken by two potters fresh from training at East Sydney Technical College: Les Blakebrough as an apprentice assistant in the pottery, and Col Levy, who took over the teaching commitments.

During 1957 Blakebrough and Levy had visited McMeekin at Sturt, and both were invited back to work there. Blakebrough was apprenticed to McMeekin for two and a half years, and when McMeekin left in 1959 to teach at the University of New South Wales, he was invited to manage the pottery. Blakebrough was also appointed Director of Sturt from 1964 to 1972. Seventeen apprentices were trained in pottery during Blakebrough's time at Sturt. Sturt production continued, and Blakebrough also developed his own forms. In 1966, the Federal Government, through architect Robin Boyd, commissioned over a 500-piece dinner service for use at the Australian Pavilion at Expo 67 in Montreal.

Blakebrough initiated a number of visits by international potters. An important early contact was John Chappell, whom New Zealander Helen Mason had met in Japan in the late 1950s, and had invited to New Zealand in 1960. Because travel was by ship and he had to spend ten days in Australia, she asked if he could spend them at Sturt. Chappell's ensuing friendship with Blakebrough resulted in Blakebrough's visit to Japan in 1963 and a number of other subsequent connections with other potters, such as Fred Olsen. The first Japanese visitor was Takeichi Kawai, who worked at Sturt in 1964. Other Japanese potters came to Australia to give workshop demonstrations, and some, such as Shigeo Shiga, who came to Sturt in 1966, returned to live in Australia. A large exhibition of the work of British lustre expert, Alan Caiger-Smith, was held at Sturt in the 1960s. Frank Colson from the United States, visited and then stayed to give lectures and demonstrations at a seminar in January 1972.

To increase the volume of production, in 1964 Blakebrough constructed a three-chamber climbing kiln, following his experience in Kyoto, Japan. This was probably the first climbing kiln to be built in Australia, and it was constructed largely by local trainee, Nick Lidstone, under the supervision of Takeichi Kawai. A porcelain nameplate with written inscription was made and dedicated by Kawai, and set into the kiln.²² The main fuel for this kiln was oil although wood was used secondarily for side stoking. The kiln was partly-demolished in the 1990s, as was, at some stage, a large catenary-arch kiln that was in the process of construction when he left.



(Front) Clay-drying bed, built in 1960s by Les Blakebrough; in 2011



Remains of climbing kiln built by Les Blakebrough, 1964

²² Jonathan Holmes, *Les Blakebrough: Ceramics, Object/Craftsman House*, 2005, p47

When he scaled up clay production between 1960-1962 Blakebrough also built a large blunger, a very large de-airing pug mill, holding tanks inside the clay-making section of the Pottery and two very large outside tanks of about 500 gallons each, as well as four or five very long drying beds for the clay they made. 'It was clay for teaching at Frensham, clay we were selling to the public, and large quantities we were using ourselves in the Pottery.'²³ Blakebrough also built a fountain for the Sturt garden in 1969, constructed from ceramic discs on a metal frame. He repaired this in 2001, but it was blown down in a storm in 2006.

Les Blakebrough recalls that there were two of McMeekin's kick-wheels in the Sturt Pottery when he left: 'both were very high, and one was built into a space in a hole in the floor'.²⁴ It appears these were later moved to the Frensham school pottery. In 2002/2003 the school pottery was demolished, along with the gas-fired catenary arch kiln installed there. Two of McMeekin's kick-wheels found homes with sympathetic potters; a third was to be put in storage, but has recently been retrieved from a paddock near the maintenance sheds.

Following Blakebrough's departure in 1972, subsequent workshop managers were: Tony Burgess (1973-74), John Edye (1974-78), Paul Wynne (1978-80), Ian McKay (1982-86) and Campbell Hegan (1988-98). Don Court also worked there from 1986-88 and a number of people had tenancies. They worked, taught and ran workshops, and some built new kilns and equipment. John Edye built a salt-kiln, demolished in the 1990s; Campbell Hegan used the bricks from Blakebrough's climbing kiln for students to build an anagama kiln, later modified by Kwi-Rak Choung following advice from Owen Rye. A commercial gas kiln was acquired, and an electric kiln built. Leach kick-wheels were replaced with Talisman wheels from New Zealand. Hegan also extended the pottery buildings.

Paul Davis was head of the pottery from 2001 until 2009, having taught at Monash University, followed by six years working with 15th generation master at Saka Gama in Hagi. By this time, the position offered a very small stipend and subsidised accommodation. Davis focused on building respect for what he saw as the legacy of the founding ideas of the Pottery, and invited significant overseas and Australian potters who would best demonstrate the use of the Sturt kilns. Libby Pickard had built the first chamber of a two-chamber kiln; Davis put a roof over it and, with Fergus Stewart, a resident from Scotland, built the second chamber, using bricks given by the Berrima Cement Factory. With these bricks, they also built a single chamber 'ogama' kiln, modified later with the inclusion of a false wall, following a suggestion from Koyama.

Davis built wheel-benches, and accepted a gift of two kilns from Brookvale TAFE college. 'The idea was to encourage versatility, across salt-glazing and different glazes, wood-firing and other firing processes – to use the kilns to express themselves in different ways'.²⁵

²³ Les Blakebrough, additional information, 2013

²⁴ Les Blakebrough, discussion, 2011

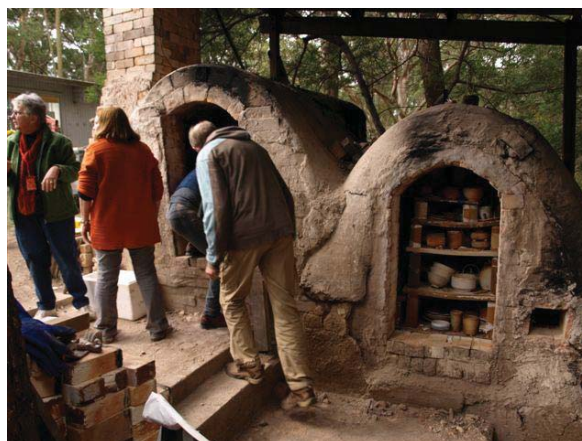
²⁵ Paul Davis, discussion 2011

The presence of these well-known invited potters, funded by the Friends of Sturt, and often in conjunction with conferences and other symposia, has contributed significantly to the Sturt program. A ceramic conference in 2003, for example, celebrated 50 years of the Pottery; and a Sturt Woodfire conference took place in 2008, where Yasuo Terada (a specialist in Oribe ware) spent an extended period in the Pottery preparing for demonstrations.

In recent years, many other workshops and residencies with invited potters have taken place. Apart from many workshop tutors, who include Sandy Lockwood, Robert Barron and Gail Nichols, recent visitors and residents include: Ian Jones 2000; Svend Bayer (UK) 2001 and 20004; Suzie Atkins (France) 2001; Vic Greenaway 2004; Yasuhisa Koyama (Japan) 2004; Patty Wouters (Belgium) 2005; Keith Rice-Jones (Can) c 2005; Koie Ryoji (Japan) 2006; Bede Clarke (USA) 2007; Madeleine Child, Philip Jarvis (NZ) 2009; Chris Weaver (NZ) 2010; Dee Taylor Graham 2010.



Paul Davis, 2009,
with unglazed form



Kiln opening, 2009

- **Scope of ceramics collection:**

See Appendix 7.2 Ceramics collection: catalogued, uncatalogued
See Appendix 7.3 List, ceramics managers, trainees and residents.

With 245 catalogued items, ceramics constitutes the largest group of items in one media in the permanent collection. All works appear to have been made at Sturt.

Most of the key people who have worked at Sturt Pottery from the 1950s to the present have left works from their time at Sturt. Many pieces are identified as gifts from the Friends of Sturt.

Some of the items, such as early pieces by Ivan McMeekin that document tests with local clays and glazes, as well as representing his characteristic forms and decoration of the time, are particularly important.



Selected works from permanent collection, in display area, 2011



From permanent stored collection, 2011

This can be equally said of early works by Les Blakebrough, which are not only characteristic of forms developed for the pottery, but also precursors of Blakebrough's later forms such as spheres and platters. Also important are the rare earthenware pieces made by Gwyn Hanssen Pigott. Works by later potters are generally very good to excellent characteristic examples of their work.

Many of the international visitors are very significant in their fields, and their work reflects their practice.

In some cases, there is duplication of similar pieces by some potters; these may be seen as works in a series, or the collection may benefit from some editing. The locations of some items identified are unknown.

At the same time, about 50-60 works are uncatalogued. These include:

- ceramic works listed, but not catalogued. These may have been considered duplicates, or may have missed the acquisition process
- other ceramic works were made for use within Sturt café and accommodation
- some items made by visitors remain on the shelves in the ceramic workshop, perhaps as teaching examples
- ceramic works in the garden (listed but not catalogued)
- this group includes the pieces of the Fountain by Les Blakebrough, which appear to be missing following dismantling.

Important to the history of Sturt, and the Sturt Pottery, are some of the kilns and other equipment.

- McMeekin's round kiln of 1954 was dismantled in the 1970s (with only the mould for the cover remaining, now used as a bird-bath)
- Blakebrough's climbing kiln, thought to be the first of its kind in Australia, was partially dismantled in the 1990s. A porcelain nameplate was made for the dedication of the kiln by Takeichi Kawai.
- The recently-retrieved kick-wheel designed by McMeekin in the 1950s, and made in the Wood workshop.
- More recent kilns should also be considered, especially those built by, or under the supervision of 'masters'.
- There may well be other innovations such as the remaining clay-drying bed that should be considered.



Ian McKay, 1980s



Ivan McMeekin, 1950s



Paul Wynne, [1980s]



Fred Olsen, 1960s (USA)



Les Blakebrough, c1960s



Shiga Shigeo, c 1967



Part of selected display in Archives building



Les Blakebrough, 1968



Doug Lawrie,
1960s (Can)



Eddie Puruntatameri, from
Tiwi Pottery, Bathurst
Island, lidded jar, 1971



Martin Halstead, 1999



Victor Greenaway, porcelain
with shino glaze, 2004



Ryoji Koie, oribe glaze,
2006 (Japan)



Les Blakebrough, boxes from climbing kiln, from left, 1964 (first firing), 1965, 1965

3.5 Jewellery and metalwork:

Sturtmetal, the jewellery and metal workshop, was added in 1969 and run by Ray Norman until 1985. It was originally set up in the laundry at Dunfold cottage, 'a site that could barely contain two people', until the new workshop was built in 1975.

During Norman's time at Sturt he trained a number of jewellers and silversmiths, many of them funded through the Crafts Board traineeship scheme in the 1970s and 1980s. These included: Roz Renwick, Harold Sobetzko, Sue Anderson, John Bexon, Kerry Norman, Vicki Dywer, Jim Bickford, Guy Wilson, Jonathan Greenwell, Ian Frew, Greg Healey, Nicholas Deepprose, Alice Whish, Len Hudson and Diana Boynes.

Norman recalls: 'The workshop was under pressure to make work for sale. Everything made in the workshop belonged to Sturt. While there was a display space, there was no Sturt shop at that time.' Norman sold Sturt's work through Anina, in Rowe Street, Sydney (where he had trained), and to private clients. Sometimes, he recalls, they did a good trade to visitors in Miss West's garden at the weekends, 'where she did the selling'. He goes on: 'The Company took the profits (and carried losses), and for a short while Sturt had an arrangement where we were able to invest 20% of any workshop surplus into an account to put towards things such as tools or study. When there was a director, we also contributed 2% of turnover to his salary.'²⁶

Norman discovered that Jack Southerden, in the Wood workshop, was a hobbyist lapidary, so from shortly after arriving at Sturt, engaged him to cut stones for him to work with. Together they produced a touring exhibition, *Stone Cutting & Setting*, in 1977, for the Crafts Board. This was purchased by the Board, and included in the collection gifted to the National Gallery of Australia in 1982.

He also supported a number of other initiatives to further training in jewellery. In the early 1970s, organised by arts adviser Mary White,²⁷ Indigenous artist Neville Poulson came from Yuendumu as a trainee for about eight weeks, and lived with Normans. Jack Southerden visited Yuendumu at one stage to work with the artists there.

In 1970, following attendance at a World Crafts Conference in Dublin, Les Blakebrough met Ragnar Hansen (b.1945) in Norway and invited him to Sturt. Hansen came as a migrant, sponsored by Norman in the workshop. He worked there during 1972-73, and before moving to teach in Tasmania, he stood in for Norman who took study leave for some months.

On occasion Norman made porcelain jewellery, having studied ceramics at the City Art Institute in Sydney, and made belts in collaboration with Elisabeth Nagel. With Tony Fulford, he made a cheese knife and board in

²⁶ Ray Norman, discussion, 2011

²⁷ At that time Mary White was working for the Aboriginal Arts Board of the Australia Council, through the Crafts Council of Australia.

silver and teak. In 1977, with textile artist Heather Dorrough, Ray Norman was the subject of a film, 'Not just the object', made for the Crafts Council of Australia.

Norman encouraged the use of the location for seminars and workshops associated with the crafts organisations, and the emerging association, the Jewellers and Metalcrafts Group of Australia (JMGA), whose first conference was held at Sturt in 1980. He organised specialist workshops such as Iron Plus, in 1983. Important master classes included one with 'sword furnisher', Satsuo Ando, in Japanese alloys and inlay. German goldsmith, Herman Junger ran an influential workshop in 1982 where participants made pins and displayed them as an installation inserted into a Perspex box. Participants also made spoons as a gift for him, some of which are published in Junger's book of spoons. Migrating Korean metalsmith, Won Ho Chong, and a colleague, spent their first few weeks in Australia, at Sturt.

However, Norman acknowledged, 'In the end it wasn't possible to support a family on what we were paid.' After he moved on in 1984, he believes some of the equipment, such as the rolling-mills, was sold. The workshop was offered on a rental basis to jewellers and metalsmiths, such as graduates from RMIT and elsewhere.

Now called Sturt Jewellery, the workshop currently runs term classes and short courses and invites residencies each year. Some of these have been: Sondi Stankov (2002); Vanessa Samuels (2003); Rhonda Dwyer (2007); Sina Emrich (2009); Sabina Bernadelli (2010).

- **Scope of jewellery/metalwork collection:**

- Most of this part of the collection was made by Ray Norman for Sturt stock, and which he put on one side when clearing up before he left in 1984. These are good examples of different series made throughout his time there, including some of his 'drip' and 'repair' series. At least one is made with a stone cut by Jack Southerden.
- Also represented is Norwegian-trained Ragnar Hansen, who later taught at the Tasmanian College of Advanced Education and the Canberra School of Art.
- Works by others who trained or worked at Sturt include those by Nicholas Deepprose, Guy Wilson and Jonathan Greenwell, and there is a pin made by Annie Holdsworth during Hermann Junger's workshop.
- There is also representation from recent residents, including Sondi Stankov, Rhonda Dwyer and Sabina Bernadelli (2010), and a gift from Catherine Harrington of her own work from an exhibition at Sturt in 2010.
- Many of the objects need expert advice regarding correcting identification and descriptions.

Jewellery & metalwork: catalogued

M1	Ray Norman	neckpiece laminated jasper & black petrified wood from Kangaroo Valley, ball stg silver Sturt , 1976 (stone cut by Jack Southerden)
M2	Ray Norman	neckpiece dribble series polished ribbon agate stg silver Sturt '1977
M3	Ray Norman	neckpiece laminated jasper onyx agate gold stgsilver Sturt '1976
M4	Ray Norman	Neckpiece gold stgsilver Sturt '1978 <i>repair</i> series forged
M5	Elena Gee	neckpiece cast & forged stg silver Sturt '1971
M6	Ray Norman	brooch enamels gold plated stg silver Sturt c '1984
M7	Ray Norman	brooch enamels gold plated stg silver Sturt c '1984
M8	Ray Norman	brooch enamels gold plated stg silver Sturt c '1984
M9	Ray Norman	bracelet carnelian beads stg silver forged Sturt c'1980
M10	Ray Norman	bracelet curved bangle stg silver forged Sturt c'1980
M11	Ray Norman	bracelet stg silver agate beads forged stg silver
M12	Ray Norman	vase bronze enamels stg silver Sturt c'1984
M13	Ray Norman	steel ivory bangle Sturt c'1980
M14	Ray Norman	brooch R1 steel stg silver Sturt c'1977
M15	Ray Norman	brooch R2 steel stg silver Sturt c '1977
M16	Ray Norman	brooch R3 steel stg silver Sturt c '1977
M17	Ray Norman	Nicholas Deepprose?? bracelet
M18	Ray Norman	bracelet <i>repair series</i> stg silver gold Sturt c'1981
M19	Ray Norman	brooch1 copper stg silver gold Sturt c'1977
M20	Ray Norman	ring 2 sterling silver gold Sturt c'1977
M21	Ray Norman	ring 2 sterling silver gold copper series Sturt '1977
M22	Ray Norman	brooch jasper agate whales tooth stg silver gold plate Sturt '1997 + stand
M23	Ray Norman	brooch sterling silver gold plate Sturt c '1982
M24	Ray Norman	brooch shakadu sterling silver Sturt c'1982
M25	Jonathon Greenwell	brooch stainless steel sterling silver acrylic Sturt c'1980
M26	Ray Norman	brooch sterling silver gold plate enamels Sturt c'1982
M27	Ray Norman	brooch sterling silver acrylic jasper Sturt c'1980
M28	Annie Holdsworth	brooch pin slate sterling silver Sturt '1982
M29	Nicholas Deepprose	bracelet sterling silver forged Sturt '1977
M30	Ray Norman	plus or minus four brooches oxidised & gold plated stg silver Sturt c'1978
M31	Ray Norman	6 teaspoons sterling silver cuttlebone cast? Sturt c'1977
M32	Guy Wilson	brooch sterling silver fibre Sturt c'1979
M33	Ray Norman	ladle sterling silver gold plate Sturt c '1980
M34	Ray Norman	spoon copper gold plate Sturt '1981
M35	Ray Norman	spoon copper gold plated Sturt '1981
M36	Ragnar Hansen	partitioned container sterling silver Sturt '1975
M37	Ray Norman	dish steel inlaid copper alloys Sturt c'1982
M38	Ray Norman	ring <i>repair series</i> silver gold 78
M39	Ray Norman	Kiln fired silver enamel bronze
M40	Ray Norman	ring 18 ct gold carnelian beads
M41	Guy Wilson	St silver and cotton thread "79 (trainee)
M42	Ray Norman	bangle elephant ivory silver gold and ? 76
M43	Maker unknown	earrings
M44	Maker unknown	neckpiece
M45	Ray Norman	ivory ring <i>repair series</i>
M46	Ray Norman	ivory ring <i>repair series</i>
M47	Ray Norman	neckpiece hot forged steel whalestone ivory 82
M48	Ray Norman	neckpiece agate
M49	Ray Norman	neckpiece rubber silver ebony 78 <i>repair series</i>
M50	Maker Unknown	Puzzle of Australia, Timber & wood
M51	Maker unknown	bangle

M52	Maker unknown	brooch
M53	Ray Norman	cast pendant
M55	Ray Norman	Cast pendant 1979
M57	Ray Norman	brooch enamels gold plated stg silver Sturt c '1984
M58	Ray Norman	lapel
M59	Ray Norman	Lapel
M60	Catherine Harrington	Bowl Binding Wire 200 Gift form Artist Exhibition at Sturt
M61	Sondi Stankov	Brooch
M62	Ray Norman	Bangle 1975, donated in 2009 by Judy Hollis
M63	Maker Unknown	Spoon, metal
M64	Rhonda Dwyer	Silver & felt necklace Resident 2007s
M65	Sabina Bernadelli	Brooch Sterling Silver "Little Town of Mittagong" Made at Sturt 2010 Residency



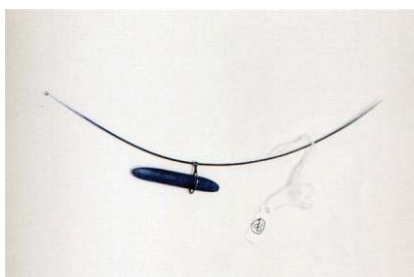
Selection from permanent collection, displayed near Archives, 2011



Ragnar Hansen, rings, 1971



Nicholas Deepprose, bracelet, 1977



Annie Holdsworth, brooch-pin, 1982



Ray Norman, neckpiece, 'Dribble' series, 1977



Ray Norman, Pendants, 1970s-80s; Spoons, 1981; Brooches, 'Plus or Minus', 1978

3.6 Miscellaneous other media:

A number of items are either on the permanent collection list, or on the uncatalogued list for consideration.

Some, such as David Moore's photographs are clearly related to Sturt's history.

Others, such as paintings, appear to have little direct relevance apart from being a generous donation, sometimes from an associate of the school. (A further collection of artworks is located within the school buildings, and is not the subject of this assessment.)

Some, such as the glass works, may have been related to an exhibition, or may have been acquired from the shop.

Other media: catalogued

G1	Sallie Portnoy	Glass Fish 2001

Other media: uncatalogued

w	?	Clock from Weaving Room
stone	Gerald Lewers	Stone sculpture, bird bath
a	Geoff Ambles	Photo of Sturt Gallery signed and framed
a	Elisabeth Cummings	Painting – 'Looking across to Lake Mungo' 1997; Framed and signed
a	David Moore	5x photos of early Sturt workshops signed and framed
glass	Brian Hirst	Med glass vase



Gerald Lewers, stone sculpture, birdbath, 1950s

3.7 Archives:

In 2007 the Sturt and School archives were installed in what had been the old laundry and later printing workshop, and a small selection of works from the collection was placed on permanent exhibition adjacent to them.



Archives building, with display space adjacent to archives storage

The files have been collected over many years and are currently managed by Jo Birkl (one day per week) and Jo Vink (volunteer). They have been working through a range of records to classify and store them.

The files are comprehensive, and include documents and photographs from 1941 to the present. Many of the photographs have been converted to digital format. The files are well-managed in their systems for cataloguing, storage and access.

Moreover, the use of the Heritage Management database allows cross-referencing by, for example, a name or event. The process of detailed documentation of the archives to allow this, is under way.

An Object Documentation form has been prepared to summarise information about existing files, and for new material coming in.

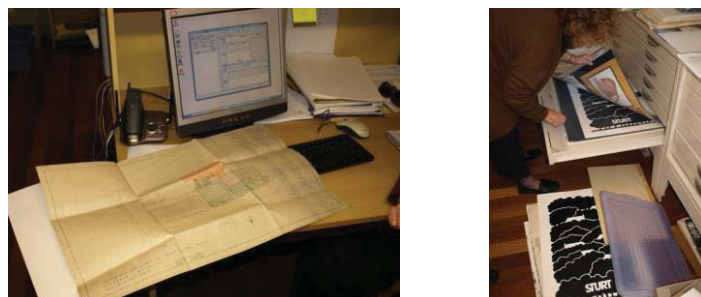
The Sturt website, developed by the Sturt office, draws on the Archives as well as its own documentation for history summaries and photographs, alongside entries of current information and events.

• **Scope of archival collection:**

Records relating to Sturt include from 1941 to the present:

- correspondence from Winifred West and others
- the 'Frensham Chronicle' which included regular workshop reports
- staff records
- business records
- exhibition catalogues
- posters and invitations
- conference papers relating to Sturt's history
- publications and articles about Sturt
- photographs
- Board minutes
- A number of guides to the archives, which include: 'Guide to the Sturt Archives'; documents collated as B&W photographs of Sturt (mainly

1940s-1960s); documents collated as 'Memories of Sturt pottery', which include reports that also mention key events and people associated with the other media areas; documents collated as 'A Short History of Metalcraft and Weaving at Sturt'; documents collated as 'Archives: Sturt School for Wood'.



Archives, document storage

3.8 Site and Buildings:

A plan of Sturt, and a history of the development of its buildings and gardens, has been prepared by head of Sturt, Mark Viner, as a poster, and the text is also on the website.

Sturt is located in the grounds of what was Miss West's residence, Sturt cottage, built in 1947. The land and property was originally owned by Holt Property Pty Ltd, in which the Sturt Association (est 1948) held shares. The equipment was owned by the Sturt Association.



Sturt cottage, now office, 2011

'For the duration of the war [Sturt's garden] was largely given over to the growing of vegetables, serving a dual purpose, helping with the food supply and supplying onion skins for dying. By 1947 the market garden look had vanished. Lawns and young trees were flourishing and Miss West was hard at work planning for the future. Many friends gave trees and plants and practical help. From these modest beginnings, the garden has grown extensively to cover a large proportion of the five hectare property ... As each building was completed, new gardens were planted ... Imagination, co-operation, hard work and love have all contributed to their creation.'²⁸

²⁸ Sturt website, <http://www.sturt.nsw.edu.au> : Garden

Don Gazzard (whose wife, Marea Gazzard, was an active member of the emerging crafts associations from the early 1960s, Chair of the first Crafts Board of the Australia Council, 1973, and President of the World Crafts Council, 1980), designed the accommodation building, Ainsworth, in 1963, and an extension to the Weaving room.



For many years, as well as the cottage, the gallery and the workshops, Sturt's holdings also included a number of cottages, which were used as residences by some workshop heads, and as accommodation for visitors.



- **Scope of collection, site and buildings**

For the purpose of this assessment of the Sturt Collection, the buildings and gardens have been considered as providing a context for the history of the development of the collection.

The sculptures in the garden, some of which are also listed in for example, furniture and ceramics, have the potential to be considered as part of the Sturt Collection.

The buildings:

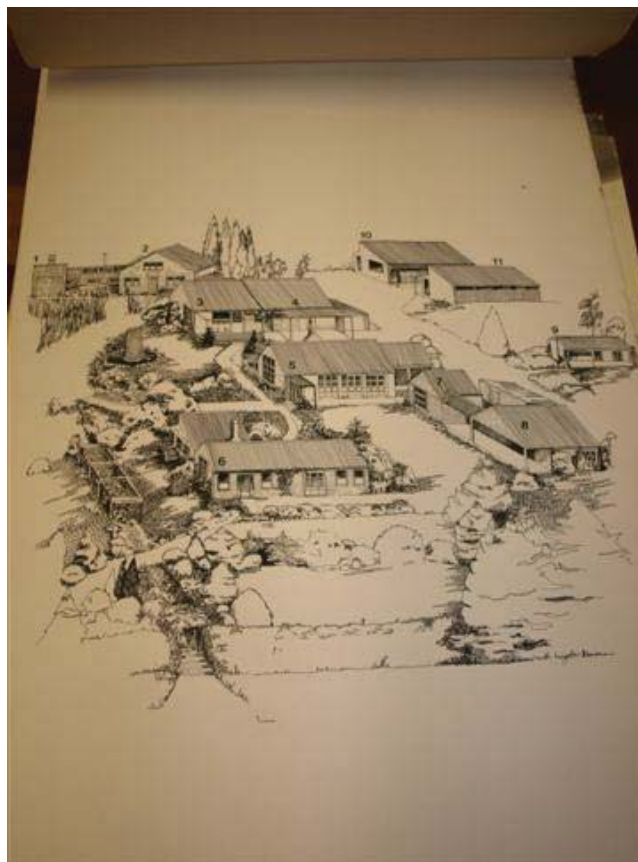
- 1941: 48 x 20ft schoolroom for spinning, weaving, other crafts; now weaving room (site of Marchmont house, burnt in 1939 fire)
- 1941: Carpentry in nearby garage for 2 boys
- 1941: Garden planted following fire; market garden during WW2
- 1946: Second weaving room (now Sturt café)
- 1947: Carpenters workshop (now Sturt School for Wood) built by adult pupils from timber cut from Holt farm
- 1947: Sturt cottage built: home of Winifred West and Phyllis Clubbe until 1971 (they had previously lived in Dunsmore cottage); accommodation for residents/visitors; now office and photo studio
- 1950: Common Room, furnished by Sturt craftspeople; now Sturt Shop
- 1954: Pottery built, including, over the years, a range of kilns and sheds
- 1958: Display room adjacent to wood workshop, built by carpenters; replaced by new exhibitions gallery after fire in 1991
- 1958: Pergola, designed by John Moore, east of Weaving room, inscription carved by Les Blakebrough
- 1963: Ainsworth cottage, architect Don Gazzard, furnished to his designs, by Sturt wood workshop. Named for Ruth Ainsworth.
- 1960s: Extension to original weaving workshop, architect Don Gazzard
- 1975: Two new buildings for woodwork production and metal-craft
- 1991: New gallery built next to shop, following fire; architect, Richard Butler of Butler and Co Architects.
- 2003: New machine shop for Wood School

Sculptures in garden:

(Note: some duplication with ceramic and furniture lists)

Sculpture	Location	Artist	History
Birdbath, stone	Near Entrance Sturt shop	Designed by Gerald Lewers	In Memory of Walter Herbert Friend; Arthur & Margaret Topp; Anthony Kennedy (Miss West's brother in law and sister)
Cement Bowl (birdbath)	Right side of weaving room next to Pergola		Top of Ivan's McMeekin round kiln, 1954
Joadja Slab	Near pond	From Joadja School	Miss West purchased many pieces of Stone from Joadja Village
Deer	Path to Sturt Shop	Sculptor Bruno Simon	1976, resident at Sturt
Wings of Oz	Path to Sturt Shop	Keith Rice Jones	Made during residency 2006
Three Stone Seats	1/Outside cafe 2/ Outside Weaving Room (East) 3/ Water Garden (Prue's Garden)		1/Honours Mary Cartwright (nursing sister (1923-1948)) 2/ Honours Miss Livingstone

			3/ Honours Ruth Munro
Wooden Seat	In front of weaving room		For Mrs L.V Bryant
Large Terracotta urn	Outside weaving room next to Pergola	Gift form Hartfield Students	
Fountain	Formerly located at pond	Les Blakebrough	Ceramic fountain by Les Blakebrough, installed in 1969: and restored in May 2001. Blown down by strong winds in 2006.
Sculpture	Outside wood school office	Malina Monks	
Large Hagi Dish	On Pond	Paul Davis	Situated on original site of Les Blakebrough's fountain.
Plaque	Outside café West side		In memory of Ian McKay
Wooden Bench	Outside Sturt Cottage	Tom Harrington	
Wooden & Aluminium Bench	Sturt Cottage Verandah	Tom Harrington	
Wooden Curved Bench	Sturt Cottage Verandah	Tom Harrington	1993
Weather Vane	On Sturt Shop Roof	Bert Flugelman	Late 60s
Urn	Outside Sturt Shop	Ian Jones	
Urn	Near Post	Ian Jones	
Large pale Green/Grey Urns	On Sturt Cottage Verandah	Svend Bayer	Given to Sturt during his Residency
Pot	Under Magnolia Tree near Office	Madeline Meyer	Purchased by Friends of Sturt
Bench	On path between Shop & Café		Honours Elizabeth Betty Fletcher



Sturt, drawing, date unknown. Sturt archives.

4.0 Comparative collections:

4.1 Overview:

As discussed in 1.2, comparisons can be made with a number of different kinds of organisations that have some contextual connection with Sturt.

These include:

- art and crafts communities centred round families or groups of colleagues
- state-funded crafts workshops or organisations
- regional galleries with crafts collections, funded by local government

The following notes summarise the context of the development of these organisations, and offer a comparison with their 'collections'.

4.2 Open Country and Bundanon: the Boyds

In 1910 Merric Boyd established himself as a potter (regarded as the first studio potter in Australia), and later, in 1913, with his wife Doris, set up a studio at Open Country Cottage at Murrumbreena in Victoria. The large Boyd household grew up with painting and potting around them, so when Arthur Boyd and his friend John Perceval were discharged from the army in 1944 it seemed natural to set up a pottery at Murrumbreena, to make domestic wares for sale to help meet the postwar demand, and thus finance their painting.

With Peter Herbst they set up what they called the Arthur Merric Boyd Pottery. As well as commercial pieces for sale through the Ministry of Labour and National Service, Boyd and Perceval made individual works as well, while Herbst assisted and kept the books.

During the 1940s Open Country Cottage became a haven not just for the Boyd family, but also their friends. Some worked a little in the pottery, while others stayed much longer. Though painting came first, pottery was an important activity for Boyd and Perceval, into the 1950s they were working on their own projects, often using the pottery, though by then they lived elsewhere, including extended periods overseas.

- ***The collection at Bundanon:***

Open Country was demolished to make way for suburban housing in the 1960s.

In 1973 Arthur and Yvonne Boyd started buying property (Riverside, then later Bundanon), in the Shoalhaven area of NSW, and in 1993 gifted their property and its extensive collections of works by the Boyd family and colleagues, to the Australian people. A major reason for the gift appears to have been to acknowledge the loss of Arthur's parent's home and studio, Open Country, and to provide a place

where others could benefit from the collection, and have some of the experience they had grown up with.

Bundanon is now run as a centre for artists in residence, education programs, visits, and a touring exhibition program. The Bundanon Trust collection and resource centre is significant, well documented and managed, and is now funded by the Australian Government.

As with Sturt, the Bundanon Trust collection is specific to its context, ie. the Boyd family and colleagues. However, the content and scope of the collection deals with a wider range of art media, with only ceramics in common, and ceramics that represented a different aesthetic.

4.3 Eltham: Montsalvat

During the 1930s, the area round Eltham and Warrandyte on the outskirts of Melbourne had become a place where artists — poets, writers and painters — came to live and work. Collectors and supporters of contemporary art, John and Sunday Reed, for example, moved to Heide, the old weatherboard farmhouse in the orcharding and dairying area near Heidelberg in 1935, providing a focus for talk and work.

In 1935 Justus Jorgensen moved his extended family to Eltham on the outskirts of Melbourne. Trained as an architect and an ex-student of painter Max Meldrum, he began to establish a community at Montsalvat, characteristically using pisé-de-tèrre and local stone to construct 'pseudo-medieval buildings'.²⁹ Jeweller and silversmith Matcham Skipper, who grew up there, recalls Jorgensen as 'a great talker and discourser, interested in psychology and behaviour, and capable of firing people's imaginations — the look of stone, the feel of wood — he used all that when he built up the dream of Montsalvat'.³⁰

In the ensuing years, writers, poets, artists and craftspeople came and went at Montsalvat, though the Skipper and Jorgensen families remain. The ideals of skilled self-sufficiency were models for many outside the community. It is described on its website as:

... Australia's oldest artists' colony and home to practising artists. It remains to this day a working not-for-profit arts centre administered by a board. Set in 12 acres of established gardens, the historic buildings include charming mud brick cottages and the impressive Great Hall.

A range of spaces are available to hire for artistic endeavours, weddings, business conferences and photography shoots.

The Meeting Pool Restaurant is also an integral part of Montsalvat. Many of these buildings have now been extended and/or converted into studios and workshops and are being offered for use through our Artist In Residence Program which commences in Jan 2010.³¹

²⁹Richard Haese, *Rebels and Precursors*, Allen Lane, 1981, p 27

³⁰Interview with Matcham Skipper, 1986

³¹ <http://www.montsalvat.com.au/>

- ***The collection:***

The Montsalvat buildings, which are listed as a place of historical significance by Arts Victoria and by the Public Galleries Association of Victoria, remain. There appears to be no catalogued list of what might be described as a collection, although works that were made there, especially furniture and paintings, still feature in the environment. There is a small overlap with the content of the Sturt collection, (jewellery, furniture), but the intent of Montsalvat as an artists' colony, was different. Apart from jeweller Matcham Skipper, there was little conscious connection with the contemporary crafts movement, which became central to Sturt's role and influence.

4.4 Warrandyte: Potters Cottage

In 1958 five potters in Warrandyte, Victoria, pooled their resources and established Potters Cottage as a co-operative venture to sell their work. Reg Preston had been working in Warrandyte since 1947, joined later by Phyl Dunn. With Artur Halpern, Gus McLaren and Charles Wilton, and John Hipwell as president, they raised capital of £100 and established themselves in Moonlight Cottage, an old wattle and daub structure reputedly built at night by a goldminer in the 1890s. Sylvia Halpern, Kate Janeeba and Elsa Ardern joined the group in 1961 after the cottage had moved to a farmhouse at the corner of Jumping Creek and Ringwood-Warrandyte roads. Peter Laycock joined in 1969.

The establishment of Potters Cottage, however, proved not only to be important as a sales outlet and gallery, but also as a focal point for others to gather, talk and share their interest and information — including those visiting from interstate. Peter Laycock also started a pottery school there. In September 1960 Professor Joseph Burke opened the *20 Potters* exhibition there, an important early survey show.

Potters Cottage appears to have continued to operate in this way, with different people, until 2005. From around that time, it seems to have closed as an outlet. Instead, the name was used to identify the restaurant and reception centre that took its place. It is now known as the 'Potters Restaurant', and an area known as Potters Receptions, specialises in bridal receptions.

- ***The collection:***

The backgrounds and influences of the potters working at Potter's cottage, were similar to those working at Sturt, and Potter's Cottage was similarly, a place of meeting and exchange of ideas and experiences.

There was no 'Potters Cottage' collection, as there is at Sturt. The works made there, and exhibited in the original gallery space, were either sold as intended, acquired by state and national collections, or remained in the collections of the individual potters.

Some of those private collections have been given to the local Warrandyte Historical Society's Museum, and one is promised to the Manningham Regional Art Gallery.

4.5 Jam Factory Workshops:

In the early 1970s the Dunstan Labor government in South Australia was committed to social and cultural reform and development, and was also anxious to promote South Australia as a place where the quality of life was good, and its products distinctive, using some of the local materials and resources. After research expeditions by Dick Richards (Art Gallery of South Australia) and others to crafts workshops in Ireland and Scandinavia, the South Australian Craft Authority was established in 1973, and it set up the Jam Factory Workshops (in the old Mumzone Jams and Pickles factory in St Peters) for both training and production.

The first workshop was an access pottery studio, set up in 1974, and by 1978 there were also workshops in glass with Sam Herman, leather with Pietro Salemme, jewellery with Vagn Hemmingsen and textile design with Pru La Motte (then Medlin). Over the years some workshops (eg. textiles, later knitting) continued, while others closed and were replaced by others in different media (eg. furniture; design in metal). A retail shop was established from the start and a gallery was set up in 1978–79.

The Jam Factory was not only an important training place for those who worked there: it also provided a model for other states and centres. By 1983, the Jam Factory housed about sixty people. Though it received a generous subsidy, it was expected to generate half its revenue. Each workshop had a large degree of autonomy under a workshop head, who was responsible for training, design, management and production. The objective was to train people professionally to make a living. There was also space for twenty-two independent craftspeople. In February 1992, now the Jam Factory Craft and Design Centre, it moved to new buildings, in the Lion Arts Centre, together with the Crafts Council of South Australia, the Experimental Arts Foundation, the Adelaide Festival Fringe and a number of other users and associated facilities.

It remains a vital, active training and production centre, with an international reputation, many national and international visitors. It hosts conferences and intensive workshops, and has an extensive exhibition program, in Australia and overseas. Now JamFactory Contemporary Craft and Design, it is funded by the SA state government with federal support, some private sponsorship, and its own generated income.

- ***The collection:***

JamFactory Contemporary Craft and Design has maintained documentary and photographic archives of its history, and intends to publish a major book in 2013 to celebrate its 40th year. It has had no policy for developing a collection, but accumulated some examples of work made by people who have worked there over the years. Most of these have been items of studio glass. In 2010 a selection of these was made to keep, for archival reasons, and the remainder distributed amongst glass artists for their own reference. It is not intended to develop a policy for continuing a collection.³²

³² Brian Parkes, discussion 2011

4.6 Meat Market Crafts Centre:

Lobbying to purchase the Metropolitan Meat Market as a craft centre in Melbourne started in 1974, and in 1977 the building was bought by the Victorian government. Marjorie Johnson, who had been involved in crafts development since the early 1970s, organised an exhibition there in 1978 as part of the festival, Arts Victoria '78: Crafts. In April 1980 the centenary of the building was celebrated, and the main hall was used to exhibit both the Victorian State Crafts Collection which was started during the Arts Victoria '78: Crafts festival, as well as 'a massive Australian Crafts exhibition of 646 items from invited craftspeople round Australia. This Australian Crafts exhibition became an annual event as an Easter crafts survey, becoming biennial after 1988; an exhibition of functional crafts was then shown in the alternate years. This event provided one of the sources of acquisitions for the Victorian State Crafts Collection, which was permanently stored at the centre, and a regular exhibitions program was mounted as well.

Aware of its location in a city with a number of art schools and a supportive government, the Meat Market Crafts Centre did not attempt to deal with initial training, but instead chose to offer extension experience through access to facilities, experienced people and markets. It also sought to promote sales, and provide exhibition opportunities and a professional focus for craftspeople. As the centre was restored and developed, the Crafts Council of Victoria and the Victorian Ceramic Group moved in, with, for some time, the Victorian Print Workshop. Other tenants eventually included the Handweavers and Spinners Guild of Victoria, the Australian Lace Guild and the Victorian Chapter of the Art/Craft Teachers Association of Victoria.

Access workshops were gradually established in textiles and ceramics (1982), cold glass, wood, metal and leather (1985), and hot glass (1988), each in the charge of a supervisor, where craftspeople could come to work. Each workshop had a different character. In 1987, for example, the ceramics workshop had eight full-time residents, while in the textile workshop a range of people carried out short runs of printed fabrics, while others worked on looms.³³

A number of encouraging awards were associated with the workshops, such as the annual Hoechst Textile Award, and an award associated with the biennial Ausglass conference. The metal workshop offered six months rent-free tenure as a prize in the biennial Graduate Metal exhibition, and the Walker Ceramic Award offered an annual three-month residency in the ceramic workshop.

In 1986 a range of products was taken to the United States to contribute to an Australian promotion by the Nieman Marcus store, and a Craft Export Agency was set up in 1988 assisted by the Ministry for the Arts, to investigate the potential for the further export of Australian craftworks.³⁴

³³Kate Derum, *Visual Arts Newsletter*, Sept 1987, p7

³⁴*Crafts Victoria*, August, 1989, p13

In 1990 the Meat Market Crafts Centre assessed its role after over ten years of operation, and considered its future in a changing cultural and economic climate. It closed some of its workshops, and placed a strong emphasis on marketing and promotion, through, among other initiatives, a challenging exhibition program. By mid-1991, the centre's administration had been defeated by changing economic circumstances, and in a very reduced form was operating only as a manager for the use of the building.

- ***The collection:***

In content, the Victorian State Crafts Collection, was similar to that of Sturt, but unlike Sturt, it did not have a close association or identity with the context of the Meat Market itself: works had been drawn from across Australia. The collection from 1979-1990 was permanently stored at the centre, but in 2003, as the Meat Market's role changed, and the Australian Crafts exhibitions ceased, it was dispersed to regional galleries that had particular specialisations: Hamilton Art Gallery (metal), LaTrobe Regional Gallery (glass), Shepparton Art Gallery (ceramics), Gippsland Art Gallery (wood) and the Ararat Gallery (textiles).

The documentation associated with the collection is held at Victoria's Public Record Office in North Melbourne.

4.7 Craft Australia:

The Crafts Council of Australia (now Craft Australia) was formed in 1971, as part of a national crafts network. This started with the establishment of the Craft Association of Australia (New South Wales Branch), in 1964; the urgency for the formation of a national body had increased, when it was realised that the new Australian Council for the Arts might include support for the crafts as well.

The Crafts Council of Australia, as a national body, was made up of delegates from states, with elected office-bearers. In July 1971, the CCA joined the World Crafts Council. It carried out a number of activities, including: a range of major conferences; the newsletter *Craft News* from December 1969, which became the magazine *Craft Australia* in 1971; co-ordination of national projects, such as touring exhibitions, and itineraries for international visitors; and a number of research and lobby projects. It also established a gallery for exhibiting works from all states. As part of its international role, it hosted the the Asian Secretariat of the World Crafts Council.

Craft Australia also set up a resource centre, which developed a number of registers, collected journals and catalogues, established a slide library with education slide kits, and co-produced a number of films. An on-line register, Craftline, was also established, as a fore-runner to its current extensive website.

- ***The collection:***

A Significance Assessment in 2010 identified a number of areas of significance, especially in its archival holdings of publications, documents and the slide library. It was considered unique in its scope and comprehensiveness, and a number of measures are currently being taken to ensure the security of, and access to this collection. A special project is to digitise the slide collection, and slide kits, for access through the website.

4.8 Regional galleries with crafts collections:

Regional galleries, primarily funded by local government, cannot hope to duplicate the breadth of holdings found in national and state galleries. A major opportunity occurred in the early 1970s with the formation of the federal funding body, the Australia Council (including until 1987 its Crafts Board), and arts funding bodies in Australian states and territories. Their policies incorporated programs for regional access and development, including supplementing local funding for exhibition and collection development.

Alongside their founding collections and policies for local art acquisitions, some regional galleries nominated media specialisations, often associated with local thematic interests or industries, but which were also national in their scope. For example, in the crafts, Shepparton had decided on ceramics from 1973; Ararat opted for textiles, from 1974; Tamworth focused on fibre and textiles from 1975, while later, Toowoomba and Griffith selected jewellery and Wagga Wagga developed a focus on glass. Others to collect ceramics included Bathurst, Manly, the Gold Coast and Newcastle, and very recently, Manningsham.

Most of these were associated at least initially with award exhibitions, sometimes touring, from which regular acquisitions helped establish collections. These were often associated with public programs such as workshops and conferences.

- ***The collections:***

These collections have connections with aspects of the Sturt collection, as they share a similar history of influences and aspirations. However, their interest is media-specific, generally drawn nationally, and the works do not have the equivalence of Sturt's focus on works associated with the site itself.

Some of these galleries still host an award exhibition, which tours (eg. Griffith, Toowoomba, Tamworth). Some have continued to develop substantial national collections, with regular acquisitions (eg. Wagga Wagga, Tamworth, Gold Coast). Others retain their original collection, and develop it less aggressively. Some make a point of holding related temporary exhibitions related to the collection.

Some of the early records of these collections are patchy, as they were acquired when there were few resources to do it properly. Some galleries have made significant efforts to gain supplementary information, standardise documentation systems, and improve storage.

5.0 The Sturt Collection: Assessments of Significance

5.1 Assessment by significance criteria:

- **Historical:**

The Sturt Collection is significant in that it reflects Sturt's influential role in crafts education and professional development over a period of 70 years. Especially significant is that with very few exceptions, all the works were made at Sturt.

The collection represents the emergence of crafts practice from a philosophy founded in an idealism based on the benefits of creative endeavour and giving to the community, to also incorporate professional training and practice, within a national and international infrastructure.

This period spans the development of the professional contemporary crafts movement, from the 1940s (often dated from the publication of British potter, Bernard Leach's *A Potter's Book*, in 1940, a year before Sturt was established), to the present.

In providing such examples the collection provides a tangible reference and research foundation for Sturt's continuing role in contemporary crafts practice.

- **Aesthetic:**

The collection represents some of the key people working in the crafts movement in Australia over these years, especially in the way it records early works and, more recently, the active acquisition of current works of artists-in-residence.

Across these decades the works reflect well the aesthetic ideals and innovations of their time, in form, materials, the processes used to make them, and the ideas that generated them.

The works in the collection are comparable aesthetically to others by the same and similar makers, from the same periods, in state and national collections.

Some are highly significant works for their place in the careers of very influential makers.

- **Technological/cultural research:**

Many aspects of the collection are significant for their place in the development of particular research associated with technologies, processes and materials. These include clays and glazes, weaving, printing and dyeing processes, jewellery and metalworking and furniture designing and making.

Unique in this collection, compared with others, are aspects of industrial heritage through associated technologies that remain, and that are linked to the objects and the people who made them, for example: kilns, potters wheels and looms. The 1964 climbing kiln, now partially-demolished, is believed to be the first of its kind in Australia. Documentation in photographic and written records is a significant element in the collection, serving not only to contextualise this important crafts centre, but also provide important records for further

related research elsewhere. This research would include histories of people, organisations, thematic development of works, processes and events. Thus, the collection also provides scholars and practitioners with a basis for both historical and contemporary theoretical research.

- **Social/cultural:**

The Sturt Collection is significant in the way it represents a social and cultural phenomenon: initially as the practical example of a particular idealism for education and community, and evolving into the continuing philosophies and practices of the contemporary crafts movement.

It is able to do this by having the collection on the site of its origins: both physically and historically. The collection is integral to its context. The social and cultural significance of the collection is not confined to Sturt itself: it has links with other people and places that have used Sturt as a model, and the evolving careers of people who have worked there.

The collection is especially significant in that it provides a context, through both the work itself and the ideological and physical environment in which it was made, for those who will work at Sturt in the future.

5.2 Assessment by contextual rationale

The underlying rationale of the collection is significant across all criteria above, that is, how the collection reflects, and is contextualised by, the story of Sturt, and its workshops and programs over time, as an important factor in the development of the contemporary crafts movement.

The categories identified below have significant potential for interpretation of the past, present and future, as exhibition, publications and web programs. From this perspective, the significance of the collection can be identified through:

- **Objects:**

The significance of objects such as ceramic works, sculptures, textiles, furniture and woodwork, jewellery and metalwork, as they reflect examples of:

- exemplary work by people or groups
- characteristic concepts or techniques
- periods of time in Sturt's history
- the history of that particular practice.

- **People:**

The significance of people as they are represented through what they did at the time and are known for now, and through their influence on others. This may be represented in the collection by:

- their work
- the photographs and documentation by or about them
- the equipment they built and/or used
- the stories they have told, or can tell.

- **Technologies:**

The significance of particular ways of working, especially processes and technologies developed and used at Sturt. These include:

- development of various clays and glazes
- weaving and dye processes
- jewellery and metalwork innovations
- construction and acquisition of historical kilns, wheels, looms and other equipment.

- **Experiences and influences:**

The significance of what people experienced at Sturt, as a craftsperson, a student or trainee, a resident, a colleague in a related field, a visitor. These are represented through:

- objects
- stories
- documents
- photographs
- videos
- conference papers
- the site: buildings and garden.

6.0 The Sturt Collection: Recommendations and rationales

6.1 Recommendations: management

The Sturt Collection has the potential to provide an important historical and theoretical context for contemporary crafts practice, for both makers and audiences. This report argues the significance of the Sturt Collection, and provides background information on its scope and status that could assist further planning.

However, for the tasks and recommendations identified below, Sturt needs assistance in further assessing its needs and priorities in order to develop policies, establish management systems, protect vulnerable items, identify heritage items, and set in place presentation opportunities, that will ensure the long-term security of, and benefit from, the Collection.

Most of the objects need expert advice regarding correcting identification and descriptions: names, dates, materials, processes, circumstances of making, significance. It may be possible to research and retrieve seemingly lost items. As well, the establishment of a professional management system may attract gifts to complete gaps in the collection.

Sturt has been hampered over the years by limited resources for investment in an infrastructure that would best preserve, develop and make use of the collection. It has not had the specialist staff, time or finance to best care for, or provide access to the collection, or plan how to continue its development.

Recommendations:

- R.1: Carry out a Preservation Needs Assessment to prioritise needs and develop strategies for the responsible management of the Collection.
- R.2: Develop policies for eg: acquisition, transfer of ownership, de-accession.
- R.3: Set up an advisory panel (perhaps temporary) to assist Head of Sturt to revise the collection (edit existing collection; select from uncatalogued works and equipment).
- R.4: Commission specialist assistance to research, document revised collection, and prepare it for transfer to database. This both for correct information, and correct format.
- R.5: Conserve revised movable collection, and selected on-site objects.

6.2 Recommendations: interpretation and presentation

Once the tasks in 6.1 have been carried out, interpretation of the collection could eventually be in a number of forms.

These include:

Accessible storage: of permanent collection for research. If some collection items cannot be exhibited or stored at present, with the permanent collection, for lack of space, they should be catalogued and identified so that they are not discarded.

Permanent/changing exhibition, of selections from collection. To establish a substantial space for the permanent collection, and to extract selected representative items from the collection, drawing on objects, photos and documents to present the story of Sturt's significance.

Temporary/touring exhibitions of selections from collection; changing contemporary exhibitions: with a program linked to the current exhibition program, exhibitions related to Sturt's mission: both incoming touring exhibitions, and those generated by Sturt; contextualised by the collection

Publications: such as monographs, thematic histories, exhibition catalogues, merchandise such as postcards.

Website: to complement the existing comprehensive website, with a range of entries, from illustrated catalogue database listings (already planned) to accumulating profiles on people, events and issues in Sturt's history.

Recommendations:

- R.6: In the short term, as a priority, to establish more space for secure and accessible storage for the revised collection.
- R.7: To develop a touring exhibition from the Collection and Archives, especially in or following soon after, this, the 70th anniversary year. This exhibition could draw on the collection (objects, photographs, documents, avs), and selected loans of works made at Sturt, from makers and other collections.
- R.8: To work towards establishing a permanent Sturt Museum, that builds on the existing small selection in the Archives building; to include gallery and display-storage spaces and be linked in programming to the existing contemporary gallery.
- R.9: To investigate ways of interpreting the collection by publishing in print, on the web and in AVs, a comprehensive history of Sturt, as well as monographs, memories, thematic histories, exhibition catalogues.

6.3 Recommendations: specific collection areas

6.3.1 Archives

The Sturt Archives are significant for historical, research, and social/cultural reasons. They contextualise the objects, equipment, buildings, and people represented elsewhere in the collection. They are comprehensive, and include documents and photographs from 1941 to the present.

The files are well-managed in their systems for cataloguing, storage and access. Moreover, the use of the Heritage Management database allows cross-referencing. The process of detailed documentation to allow this is under way. Many of the photographs have been converted to digital format.

An Object Documentation form has been prepared to summarise information about existing files, and for new material coming in. However, the staff resource is limited to a professional archivist employed 1 day per week to work across the archives of all 3 schools (including Sturt), and a former deputy head mistress who volunteers her own time.

Recommendations: Archives

- R-A 1: Use the Object Documentation form, and work with specialist advisors (technical description and museum format) to expand on information about the objects in the collection, to eventually allow on-line access and cross-referencing.
- R-A 2: Consider including further relevant items on the website (eg. photographs, posters, some documents)
- R-A 3: Consider including photographs on shared sites, eg. the Picture Australia website.
- R-A 4: Consider collating and commissioning stories of Sturt for publication and the website.

6.3.2 Objects catalogued

The 349 objects currently catalogued and listed as the collection have been acquired mainly from workshop managers, trainees, residents and visitors, who have made the works in the Sturt workshops. Some are gifts; some have been 'left behind' when makers moved on.

The collection is unevenly spread across media (eg. ceramics, textiles, metalwork, furniture and woodwork), with a weighting towards ceramics. Because of the development of this collection over a long period, there are limited records of transfer of ownership.

Overall, the Collection is significant for its historical, social and cultural association with Sturt, representing examples, often milestones, in the history of Sturt.

A considerable proportion of the works is also significant aesthetically, culturally and historically, representing works by their makers at certain points of their career, many of whom are recognised as key practitioners in the contemporary crafts.

A considerable proportion are also significant for technical research purposes, representing major examples of such as: ceramic research into clays and glazes, weaving and dyeing processes, jewellery designing and making, and furniture innovations.

Recommendations: Objects catalogued

- R-O 1: Establish an Acquisition Policy, that will address 1) criteria for selection into the collection, and 2) adequate procedures for transferring ownership and gaining copyright approvals.
- R-O 2: Establish a Deaccession Policy, and appoint a (temporary) specialist advisory group to work with the Head of Sturt to recommend editing aspects of the existing collection (eg. ceramics), for de-accession of works that duplicate others in the collection, or are of minor historical/aesthetic/research significance.
- R-O 3: Working from the recently updated list, fully research, document, correct and clarify information about each object (maker, dates, materials, circumstances of making or using, significance to the Sturt history).
- R-O 4: Transfer this information, and photographs, to the Archives Object Documentation forms, and include the list on the Archives register and database.
- R-O 5: Where necessary, to carry out conservation work on damaged or vulnerable items.

6.3.3 Objects uncatalogued

A large number of objects similar to those above have been identified and listed, but are not catalogued. They have remained at Sturt as gifts; because they may have been a nuisance to carry home; or as teaching examples. Some are worthy of inclusion in the collection. Others (mainly ceramics) may be duplicates of works selected for the collection, or are of minor significance aesthetically or historically.

Some objects were made in the Sturt workshops for use either in the schools, the workshops or in Sturt buildings. These have significance because of who designed and made them, and where and when they were used. They include: rugs and tablemats by Elisabeth Nagel in Ainsworth; dining tables and chairs by the Wood workshop in Frensham; tables and chairs designed by Don Gazzard and made in the Wood workshop for Ainsworth³⁵; tableware used in Ainsworth, Sturt cottage and Sturt café; furniture by Tom Harrington at Sturt cottage.

About 20 artworks and items of garden furniture are located in Sturt's garden and grounds. These are identified on a separate list, and most are also photographed. Most are in reasonable condition, given that they are outdoors, except for the Fountain designed by Les Blakebrough which was dismantled after a storm. They are significant for their social and historical association with the site; a number of pieces are dedicated to various

³⁵ Don Gazzard, discussion 2011

friends of Sturt. As well, in most cases, they are significant aesthetically as well as historically, and for the importance of the artist (eg. sculptors Gerald Lewers and Bert Flugelman, as well as various workshop heads and residents).

Recommendations: Objects uncatalogued

- R-OU 1: The advisory group (above) and Head of Sturt consider these objects; decide which should enter the collection; and decide how to either use or disperse the remainder.
- R-OU 2: Movable items selected should then be included in the main collection and managed as such, ie: further researched, documented and catalogued, and added to the database.
- R-OU 3: Some pieces (eg. rugs) should be removed from use now, conserved, and stored safely.
- R-OU 4: When adequate museum storage and exhibition space is established, other selected items currently in use (eg. table, chairs) should be extracted from their current location, and included in the museum. Their location in the place in which they were used, should be recorded photographically.
- R-OU 5: Until that occurs, they should be catalogued, added to the collection database, and identified so that users know that they are part of the collection.
- R-OU 6: Works located in the garden, selected for inclusion in the collection, be further researched, documented and catalogued, and added to the collection database, with their location identified.

6.3.4 Tools and equipment

During Sturt's 70 years, some pieces of equipment have become significant for a range of reasons: their place in Sturt's history; their association with a significant maker or user; their significance in technological research terms.

These include, among others:

The spinning wheels brought to Sturt in the 1930s from England, especially the one used by Miss West; and later from New Zealand.

The floor loom that came from Scotland, and was donated in 1959.

The electric spinning wheel acquired in the 1970s.

The looms made by the carpentry workshop for the weaving workshop.

The mould of the cover from the round kiln (now a bird-bath) that was built by Ivan McMeekin in the 1950s, and demolished in the 1970s.

The climbing kiln built by Les Blakebrough in 1964 and part demolished in the 1990s.

The potter's wheel designed and used by Ivan McMeekin, in the 1950s, recently discovered and retrieved.

Books in the weaving room.

Dye-pit and well.

Recommendations: Tools and equipment

- R-TE 1: That the looms and spinning wheels be researched, and a selection made for the collection.
- R-TE 2: That research should be carried out to identify, locate, and try to retrieve some representative items of pottery equipment to include in the collection.
- R-TE 3: These above to be identified and catalogued, as with other objects, for potential storage and display in a museum building, along with archival photographs of their use.
- R-TE 4: That consideration be given to the conservation (perhaps restoration) of Blakebrough's historic partly-demolished climbing kiln (and possibly other items), perhaps as an expert-led student project.

6.3.4 Buildings and site

The buildings and gardens on the approx 5 hectares that make up the Sturt site provide an infrastructure for the collection in its broadest interpretation.

The site is significant for its historical link with the philosophy and activities of Sturt over 70 years. Social and cultural significance is also felt by both those familiar with Sturt over many years, locally and nationally, and by new visitors to Mittagong and to Sturt.

Recommendation: Buildings and site

- R-BS 1: It is beyond the scope of this report to make recommendations about buildings and gardens as part of a 'collection'.
- However, this report acknowledges their significance in providing a context for the concept of Sturt and the activities carried out in its buildings; as well as the role of architects John Moore (all buildings up to 1958), Don Gazzard (Ainsworth and weaving room extension), and Richard Butler (Gallery) in contributing to the aesthetic and functional significance of the site.

7.0 Appendices:

- 7.1 Residencies: 1999-2009
 - 7.2 Ceramics collection: catalogued, uncatalogued
 - 7.3 Sturt Pottery timeline: managers, trainees, tenants, visitors, residents
-

7.1 Residencies 1999-2010

From Sturt website: <http://www.sturt.nsw.edu.au>: Residencies

Erika Semler, from the Blue Mountains in NSW. Wool dyeing and weaving two large hangings over a period of three months in 1999, working in the Weaving Workshop.



Ian Jones, Gundaroo NSW. For three months in 2000. Ian made pots for anagama firings. He also conducted workshops, gave slide presentations and exhibited at Sturt Gallery.



Svend Bayer, Devon, UK. 2001. Made large pots for anagama firing, Sturt Pottery. He also tutored at Sturt Summer School 2001, and had a very successful exhibition at Sturt Gallery.



Roger Gifkins, Kempsey NSW . 2001. Widely regarded as Australia's premier box maker Roger tutored Wood School Students for two weeks for a "batch product" module.



Suzie Atkins, Le Don, France. 2001. Guest artist for Sturt Annual Exhibition. Suzie also gave a masterclass on saltglazing and together with her husband Nigel presented a series of lectures on saltglazing, contemporary French ceramics and marketing your work from a remote area.



Lissa Ward, Designer in Residence at Sturt School for Wood 2002. Tutoring for a two-week Design module, working on batch product design for Sturt Shop, plus teaching Design and Technology students at Frensham school.



Sondi, jeweller, August - November 2002. Worked on body of work for exhibition - Guest exhibitor at 2002 Sturt Annual Exhibition. She also conducted several workshops and taught secondary students from Frensham school.



Vanessa Samuels, jeweller from Sydney, NSW, February - April 2003. Worked on exhibition pieces, taught workshops, evening classes and Frensham students.



Virginia Kaiser, basketmaker, April - May 2003. Currently working with new techniques and materials. Has recently taught a successful weekend workshop and is a regular tutor at Sturt Summer Schools.



Julie Ryder, textile artist from Canberra, ACT. 2003. Tutored two 3day workshops in fabric printing techniques. Worked on her printed and stitched textiles in the Weaving Workshop and held a successful exhibition at Sturt Gallery.



Svend Bayer from Devon UK. 2004. Made large pots for anagama firing, Sturt Pottery. He also tutored at Sturt Summer School 2004, built a new wood fired kiln and held a successful exhibition at Sturt Gallery.



Victor Greenaway, potter from Victoria. June - August, 2004. Worked on woodfired porcelain, tutored a porcelain weekend workshop and exhibited his work at Sturt.



Melanie Olde, weaver from Canberra. March - May 2004. Wool dyeing and weaving a variety of scarves and wraps in the Weaving Workshop. Taught weaving techniques to primary aged children, and to Frensham secondary students.



Yasuhisa Kohyama, potter from Japan. 2004. Taught weekend workshop on hand building sculptured vessels and held a successful exhibition in Sydney at The Ceramic Art Gallery March 2005.



Nick Statham, woodworker from Canowindra, NSW and graduate from the Sturt School for Wood. Held a weekend woodcarving workshop and an exhibition in April 2005.



Virginia Kaiser, basket maker from NSW. Gave a one day workshop introducing beginners to basketmaking in May 2005 and curated an exhibition at Sturt Gallery



Patty Wouters, potter from Belgium. June-July 2005. Week workshop throwing porcelain and decorative techniques, followed by a firing using a variety of low fire smoke firing techniques. An exhibition of her work followed her residency.



Keith Rice-Jones, potter from Canada creates ceramic sculptures from pre-formed slabs and extrusions. He held a four day participatory workshop at Sturt Pottery also gave a visual presentation of his work.



Hilary Green, tapestry weaver from Victoria, April - July 2006. Held a class in Tapestry weaving at the Winter School and gave a slide talk about her work.



Koie Ryoji, potter from Japan, September 2006 developed own work and gave one day demonstration.



Howard Archbold, chair maker from NSW, June - August 2007 continued work on his hand made chairs and taught a number of courses.



Bede Clarke, potter from Missouri USA, October 2007 produced and wood fired ceramics and taught weekend workshop.



Annie Trevillian, textile artist from Canberra, ACT, April - July 2008 gathered material for future work and taught a Winter School class in textile printing. An exhibition of her work accompanied her residency.



Monique van Nieuwland, weaver from Canberra, ACT, April - July 2008 produced new work from weaving studio and experimented with natural dyes from locally gathered material. Taught a Winter School class in gauze leno weaving.
Monique returned for a second residency from March - May 2009 working on exhibition pieces and teaching weaving



Sina Emrich, goldsmith from Germany, April - July 2009. Sina worked with found materials, gathering small mementos from her life and her travels such as wood, coins, nuts and shells. Visit her blog: <http://schmucknomadin.wordpress.com/>



Kay Faulkner from Birkdale, Queensland, May to August 2009. Kay examined the application of woven shibori techniques in weaving to be made into wearable items. As well as teaching a weekly class, Kay offered a woven shibori workshop at the Winter School. Visit her blog: <http://kayfaulkner.wordpress.com/>



Kate Heaslip, photographer from WA, September - November 2009. Kate worked on a book of portraits of people of the Southern Highlands for publishing in 2010 and also photographed events and people at Sturt.



Madeleine Child and Philip Jarvis, potters from Dunedin, NZ, October - December 2009. Madeleine and Philip developed their own designs and also taught regular classes to Frensham Secondary students.



Chris Weaver, potter from Kaniere, NZ, April - July 2010. Chris produced a body of work for his exhibition *Handled* at Sturt Gallery. Chris also taught classes at Sturt including a throwing course at the 2010 Winter School.



Dee Taylor Graham, potter from Sydney, NSW - 2010. Dee worked on developing her range of table ware, taught Frensham and Sturt classes, built a bread and pizza oven and organised a number of events based around pots and pizzas.



Julie Ryder, textile artist from Canberra, ACT - March - April 2010. Julie continued developing her new body of work incorporating local materials found at Sturt and prepared for her exhibition *Generate*.



Lise Frølund weaver from Drenderupvej, Denmark - October 2010 - January 2011. Lise worked on her own designs, taught regular term classes at Sturt and presented a workshop as part of the 2011 Summer School program.



7.2 Ceramics: permanent collection, catalogued:

P1	Ivan McMeekin	stoneware pot Sturt 1958
P2	Ivan McMeekin	½ pint jug stoneware incised decoration Sturt 1958
P3	Ivan McMeekin	¾ pint jug porcelain/stoneware Sturt 1956
P4	Ivan McMeekin	one pint coffee pot stoneware iron glaze Sturt 1957
P5	Fred Olsen (USA)	stoneware bottle wood ash glaze Sturt 1964
P6	Les Blakebrough	pot stoneware iron <i>trailed</i> decoration Sturt 1964
P7	Gwyn Hanssen Pigott (Nee Gwyn John)	quart jug slipware developed by g. john Sturt 1955
P8	Ivan McMeekin	jug Mittagong rock glaze one of the first to be made at Sturt early 1954
P9	Ivan McMeekin	pint beer mug celadon glaze Sturt 1959
P10	Ivan McMeekin	beaker stoneware matte ash glaze Sturt 1956
P11	Ivan McMeekin	beaker coarse body with clear glaze Sturt 1958
P12	Ivan McMeekin	beaker stoneware porcelain glaze Sturt 1958
P13	Les Blakebrough	box slab built iron glaze Sturt 1965
P14	Shigeo Shiga	covered pot <i>chun</i> type glaze Sturt 1966
P15	Sue Blakebrough	celadon glaze Sturt 1962
P16	Fred Olsen (USA)	bottle <i>shino</i> type glaze Sturt 1964
P17	Les Blakebrough	jar Mittagong red glaze Korean technique Sturt '1965
P18	Ivan McMeekin	bowl stoneware beginning of tradition of Sturt celadon glaze c 1957
P19	Ivan McMeekin	bowl stoneware Gib syenite glaze Sturt 1958
P20	Ivan McMeekin	bowl first test of Mittagong porcelain clay Sturt 1956
P21	Shigeo Shiga (Japan)	beaker kangaroo design form Aust penny Sturt 1966
P22	Takeichi Kawai (Japan)	small box iron glaze Sturt 1964
P23	Les Blakebrough	box from first firing of climbing kiln Sturt 1964
P24	Takeichi Kawai (Japan)	tea bowl Sturt 1964
P25	Fred Olsen (USA)	lidded pot iron glaze raised decoration Sturt 1964
P26	Geoff Scholes (NZ)	jug matt glaze relief decoration Sturt c 1967
P27	Les Blakebrough	plate press moulded iron decoration
P28	Ivan McMeekin	bowl porcelain blue Sturt 1957
P29	Les Blakebrough	flower pot ash glaze Sturt c1964
P30	Les Blakebrough	flower pot stand iron glaze feather Sturt c1964
P31	Les Blakebrough	urn iron glaze trail decoration Sturt 1968
P32	Les Blakebrough	plate iron & milky glaze Sturt
P33	Shigeo Shiga (Japan)	plate iron glaze with <i>trailed</i> decoration Sturt
P34	Ivan McMeekin	casserole white glaze Sturt
P35	Tatsuzo Shimaoka (Japan)	tea bowl
P36	Tatsuzo Shimaoka (Japan)	tea bowl <i>mishima</i> (rope inlay)
P37	Les Blakebrough	large jug ash glazed Sturt 1971
P38	Eddie Puruntatameri	storage jar chun iron decoration Sturt 1971
P39	Colin Smart	jug ash & iron glaze Sturt 1972
P40	Les Blakebrough	vase <i>shigaraki</i> style Sturt
P41	Les Blakebrough	vase <i>shigaraki</i> style Sturt
P42	Les Blakebrough	vase <i>shigaraki</i> style Sturt
P43	Les Blakebrough	vase porcelain limestone glaze cobalt & iron decoration Sturt 1971
P44	Les Blakebrough	vase porcelain limestone glaze Sturt 1971
P45	Les Blakebrough	cruet porcelain limestone glaze & cobalt Sturt 1971
P46	Les Blakebrough	bowl porcelain limestone glaze & cobalt Sturt 1971
P47	Les Blakebrough	2 goblets porcelain limestone glaze & cobalt decoration Sturt 1971
P48	Les Blakebrough	teapot cane handle iron glaze Sturt 1965
P49	Andrew Halford	small casserole iron glaze Sturt 1972
P50	Doug Lawrie	vase narrow neck oxide wash Sturt 1970
P51	Jim Nelson	storage jar matt glaze raised decoration Sturt 1972
P52	John Chappell	vase Korean celadon Sturt 1963
P53	Marga McEvoy	cup porcelain cobalt decoration Sturt 1974

P54	Ivan McMeekin	bowl fluted porcelain Mittagong blue glaze Sturt
P55	Tatsuzo Shimaoka (Japan)	vase <i>tenmoku</i> glaze Sturt
P56	Marga McEvoy	lidded pot mustard coloured glaze Sturt 1974
P57	Takeichi Kawai (Japan)	bowl stoneware & feathered decoration Sturt 1964
P60	Ivan McMeekin	coffee pot stoneware celadon type glaze Sturt
P61	Ivan McMeekin	jug celadon Sturt c1959
P62	Ivan McMeekin	jug stoneware soft fired Gib syenite glaze with incised decoration Sturt c1957
P63	Ivan McMeekin	bowl matt grey glaze Sturt
P64	Gwyn Hanssen Pigott (Nee Gwyn John)	set of 3 soup bowls with saucers earthenware majolica decoration c1956
P65	Gwyn Hanssen Pigott	bowl earthenware majolica decoration c1956
P66	Gwyn Hanssen Pigott	two small dishes as 65 Sturt 1965
P67	Gwyn Hanssen Pigott	pint jug as 65 Sturt 1965 c1956
P68	Gwyn Hanssen Pigott	mug as 65 Sturt 1965
P69	Gwyn Hanssen Pigott	lidded soup bowl as 65 Sturt 1965
P70	Gwyn Hanssen Pigott	bowl as 65 Sturt 1965
P71	Unknown	dish earthenware majolica decoration marked B. Sturt 1965 (may be Belinda See)
P72	Unknown	lidded jar earthenware slip decorated marked B Sturt 1965 (may be Belinda See)
P73	Unknown Possibly LB	lidded pot with saucer earthenware majolica decoration marked with Sturt stamp
P74	Les Blakebrough	casserole stoneware wax resist decorated iron glaze Sturt
P75	Les Blakebrough	lidded pot iron glaze Sturt c1965
P76	Les Blakebrough	beaker faceted Gib syenite glaze Sturt c1965
P77	Les Blakebrough	honey pot matt grey glaze blue decoration Sturt c1965
P78	Les Blakebrough	teabowl matt grey glaze blue decoration Sturt c1965
P79	Les Blakebrough	small dish grey glaze Sturt
P80	Les Blakebrough	lidded pot slab built stoneware green glaze Sturt
P81	Les Blakebrough	2 plates stoneware iron glazed Sturt
P82	Les Blakebrough	small plate wood ash glaze and trailed decoration Sturt
P83	Les Blakebrough	2 plates iron glaze with iron decoration Sturt
P84	Paul Wynn	flared cylinder black glaze Sturt
P85	Paul Wynn	bottle matt glaze porcellainous stoneware Sturt
P86	Paul Wynn	bottle porcellainous stoneware crackle glaze Sturt
P87	Paul Wynn	vase crackle glaze Sturt
P88	Paul Wynn	vase blue glaze Sturt
P89	Paul Wynn	bowl stoneware shino style glaze Sturt
P90	Paul Wynn	bowl stoneware Sturt
P91	Paul Wynn	bowl fluted white/grey glaze Sturt
P92	Paul Wynn	Pot salt glaze?
P92	Alistair Whyte	teapot porcelain cobalt decoration
P93	Alistair Whyte	lidded pot porcelain cobalt decoration
P95	Les Blakebrough	covered pot iron decoration Japanese red decoration Sturt 1964
P96	Les Blakebrough	earthenware dish slip decorated made at Frensham pottery 1959
P97	Takeichi Kawai (Japan)	vase grey glaze with brush decoration gift of Godfrey & Anne Topp
P98	Les Blakebrough	bowl stoneware popes dust glaze trailed decoration Sturt 1962
P99	Gwyn Hanssen Pigott	earthenware jug tin glazed majolica Sturt 1956
P100	Les Blakebrough	slab cut vase form wood ash glaze Sturt 1956
P101	Les Blakebrough	slab plate wood ash glaze iron trailing Sturt 1964/65
P102	Ivan McMeekin	pint mug stoneware gift of Mrs A Rosenberg Sturt 1956
P103	Ivan McMeekin	plate popes dust glaze c1956
P104	Les Blakebrough	pair of cruets porcelain with iron and cobalt gift of Miss PM Bryant Sturt 1971
P105	Ian McKay	dish <i>shino</i> style glaze with iron decoration Sturt 1984
P106	Les Blakebrough	pint mug stoneware <i>teadust</i> glaze Sturt c1968
P107	John Edye	lidded pot with applied houses salt glazed Sturt c1975
P108	John Chappell	stoneware bowl fired in his kiln in Kyoto Japan gift of I de rego Kyoto Nov 1961
P109	Don Court	slab dish <i>hakeme</i> decoration gift of Ian McKay Sturt 1984

P110	Unknown (Poss D Court)	two vase forms <i>hakeme</i> slipped and decorated marked with Sturt stamp
P111	Ian McKay	bowl white stoneware <i>teadust</i> glaze Sturt c1982
P112	Ian McKay	bowl porcelain with fluted decoration <i>celadon</i> glaze Sturt 1986
P113	Ian McKay	bowl fluted with cracked blue glaze Sturt 1983
P114	Ian McKay	bowl stoneware with <i>hakeme</i> brushed slip Sturt 1984
P115	Ian McKay	teabowl <i>karatsu</i> style Sturt 1984
P116	Ian McKay	dish yellow <i>seto</i> style Sturt 1984
P117	Ian McKay	bowl fluted with <i>celadon</i> glaze Sturt 1986
P118	Ian McKay	teabowl oil spot <i>tenmoku</i> Sturt c1986
P119	Ian McKay	teabowl oil spot <i>tenmoku</i> Sturt c1985
P120	Ian McKay	teabowl <i>tenmoku</i> Sturt 1986
P121	Ian McKay	spouted bowl calcium/iron glaze iron decoration Sturt 1983
P122	Ian McKay	vase form oil spot <i>tenmoku</i> stoneware Sturt 1985
P123	Ian McKay	cylinder oil spot <i>temmoku</i> Sturt 1985
P124	Ian McKay	cylinder oil spot <i>temmoku</i> glaze Sturt 1985
P125	Ian McKay	bottle form oil spot <i>temmoku</i> glaze Sturt 1985
P126	Ian McKay	vase form oil spot <i>temmoku</i> glaze Sturt 1985
P127	Ian McKay	vase form oil spot <i>temmoku</i> glaze Sturt 1985
P128	Marcus Daniels/I McKay	casserole <i>tenmoku</i> decorated with traditional "horse eye" design by Ian McKay Sturt 1983
P129	Marcus Daniels	casserole <i>tenmoku</i> glaze Sturt 1983
P130	Ian McKay	jug crystalline <i>tenmoku</i> glaze Sturt 1985
P131	Les Blakebrough	vase stoneware ash glaze Sturt c1961
P132	Ian McKay	jug salt glazed Sturt
P133	Ian McKay	vase <i>chun</i> glaze Sturt 1985
P134	Ian McKay	jug ash glazed Sturt 1984
P135	Ian McKay	jug ash glazed Sturt 1982
P136	Ian McKay	teapot <i>tenmoku</i> glaze Sturt 1986
P137	Campbell Hegan	Sturt 1990 large pot
P138	Ian McKay	pot with several handles celadon glaze c1956
P139	Shigeo Shiga	<i>chun</i> glaze bowls - (c1970?) (2bowls)
P140	Ivan McMeekin	stoneware jug glaze c1957
P141	Aaron Scythe	vase (1995) stoneware
P142	Ivan McMeekin	bowl <i>celadon</i>
P143	Doug Lawrie	sculptured form
P144	John Edye	bottle form – large vase salt fired 1975
P147	Kyrak Chong	Large platter salt fired
P148	Roz Love	Mug
P149	Ishida Chihiro (Japan)	Vase
P150	Les Blakebrough	Coffee pot
P151	Ian McKay	jug <i>tenmoku</i> glaze
P152	Ian McKay	casserole dish <i>tenmoku</i> glaze
P153	Ian McKay	bowl white <i>shino</i> glaze
P154	Kyoung - Hee Kim	2 plates foot series from Exhibition 1999
P155	Les Blakebrough	earthenware slip trailed decoration
P156	Marcus Daniels	slab pot <i>tenmoku</i>
P157	Ivan McMeekin	jug on loan from Gwyn 21 st birthday present from I McMeekin
P158	Les Blakebrough	Jug or oil pourer
P159	John Edye	massage jug
P160	Les Blakebrough	sugar pot
P158	Les Blakebrough	Jug or oil pourer
P161	Yasuhisa Kohyama (Japan)	Mittagong Wind – anagama fired during Residency Sept 2004
P162	Martin Halstead	Vessel from Exhibition 1999 at Sturt Gallery Gift of <i>Friends of Sturt</i>
P163	Liz Charles	Vessel from Exhibition Sturt Gallery 2003
P164	Svend Bayer	Large anagama fired Urn, from Exhibition "100 Pots" Sturt Gallery, 2001 Gift of <i>Friends of Sturt</i>
P165	Col Levy	Teapot donated by Joan Stevens 2004
P166	Col Levy	Bizen fired jug

P167	Phillip Cornelius	Mugs x1
P168	Phillip Cornelius	Mugs x1
P169	Phillip Cornelius	1994 sculpture Broken Hill
P170	Marcus Daniels	slab pot
P171	Victor Greenaway	Wood fired bowl as part of Residency August 2004; 32 cm high
P172	Shigeo Shiga (Japan)	Pot with lid
P173	Ivan McMeekin	Large pot with handle white glaze
P174	Kevin White	Large porcelain vessel from exhibition Sturt Gallery April 2000 "New Porcelain" Gift of <i>Friends of Sturt</i>
P175	Kevin White	Large porcelain vessel from exhibition Sturt Gallery April 2000 "New Porcelain" Gift of <i>Friends of Sturt</i>
P176	Suzie Atkins (France)	Salt glazed jug from Sturt Annual Exhibition 2001 Gift of <i>Friends of Sturt</i>
P177	Fergus Stewart	Salt glaze vessel. Made at Sturt during visit 2003
P178	Phillip Cornelius(USA)	Slip cast containers x 2 1994
P179	Phillip Cornelius	3 pouring cans slip cast born china 1994
P180	Sandy Lockwood	tea bowl from exhibition Sturt Gallery April 2000 "New Porcelain" Gift of <i>Friends of Sturt</i> 8 cm high
P181	Kevin White	Pourer ,exhibition Sturt Gallery April 2000 "New Porcelain" Gift of <i>Friends of Sturt</i> 9 cm high
P182	Pru Venables	Bowl Yellow and black Gift of <i>Friends of Sturt</i> from exhibition Sturt Gallery April 2000 "New Porcelain". 11.4 cm high
P183	Janet De Boos	"Two possibilities with saucers" from exhibition Sturt Gallery April 2000 "New Porcelain". Gift of <i>Friends of Sturt</i> ; 11 cm high
P184	Ian Jones	Large Urn anagama fired. From Exhibition 1996 Sturt Gallery Gift of <i>Friends of Sturt</i> 60 cm high
P185	Ian Jones	Tray Anagama fired stoneware. From Exhibition and Residency 2000 Gift of <i>Friends of Sturt</i> 60 cm long
P186	Ian Jones	Basket vase with handle Anagama fired stoneware. From exhibition and Residency 2000 Gift of <i>Friends of Sturt</i> 40 cm high
P187	Paul Davis	Vase celadon blue. Made at Sturt 2004 30 cm high
P188	Patty Wouters (Belgium)	Saggar Fired Porcelain Vessel Sturt Resident 2005
P189	John Edye	Pakool, Sturt Anagama Fired Vessel 2005
P190	John Edye	Pakool, Sturt Fired Anagama Vessel White glaze 2005
P191	Ivan McMeekin	Oil spot? Tea bowl 1958
P 192	Keith Rice Jones	Sculpture, Stoneware wood fired "Wings Of Oz" 2006 Residency
P 193	Paul Davis	Oribe Sweet Dish 2006
P 194	Sturt Production	5 Pieces – Black Plate, Green Teapot, White Mug, black jug, black dish, 2003 produced by Paul Davis
P195	Bede Clark (USA)	Jug Wood fired , Resident 2007
P196	Bede Clark (USA)	Oil Pourer, Wood fired, Resident 2007
P197	Campbell Hegan	Bowl , celadon with blue cobalt 1995
P198	Campbell Hegan	Lidded Container, wax resist with on glaze red enamel decoration & clear glaze
P199	Susie McMeekin	Jug, 2008. pale blue grey stoneware, wood fired, donated by Megan Patey from Woodfire conference exhibition 2008
P200	Kyrak Chong	Vase wood fired, 1999
P201	Libby Pickard	Platter. wood fired. Ash glaze ,2001
P202	Libby Pickard	Lidded container, wood fired. Ash glaze
P203	Yasuo Terada	Lidded container, oribe glaze, 2008
P204	Ronald Meyers	Tea Bowl, wood fired 2008
P204 (a	Ronald Meyers	Lidded Pot with Pig handle 2008
P205	Prue Venables	Pourer 2000 New Porcelain Exhibiiton
P206	Ande Barrett Hegan	Sculpture goat 2003 Exhibiiton
P207	Campbell Hegan	Bowl Black & white 2003 Exhibiiton
P208	Patty Wouters	Lidded vessel porcelain
P209	Sandy Lockwood	Teapot salt glaze 1998
P210	Sandy Lockwood	Tea Caddy salt glaze with pouch 1998
P211	Kevin White	Vase sm porcelain 2000

P212	Kevin White	Pourer, porcelain 2000
P213	Les Blakebrough	Bowl Southern Ice porcelain made in 1996, purchased by Megan Patey in 1999 and donated to collection
P214	David Stuchbery	Platter stoneware 2004
P215	Paul Wynn	4x Stoneware Goblets made in 1983 donated by artist in 2003
P216	Libby Pickard	Vase woodfired rice ash glaze 1999
P217	Carol Rosser	Platter wood fired 2002
P218	Paul Davis	Vase stoneware Slab Hagi glaze 2007
P219	Ryoji Koie	Two Dishes with feet , oribe glaze 2006
P220	Keith Rice Jones	Pyramid box with lustre 2006 Residency
P221	Gillian Broinowski	Slab cup & jug with dry glaze
P222	Ande Barrett Hegan	Cup on stand
P223	Ande Barrett Heagn	Slab on grey stand
P224	Campbell Hegan	Platter shino glaze with iron decoration 1996
P225	Merric Boyd	Jug copper glaze donated by Joan Stevens 2004
P227	Campbell Hegan	Casserole pot, shino glaze with iron decoration 1996
P228	Penny Carr (Trainee with John Edye at Sturt Pottery)	Pot with Handles donated by Joan Stevens 2004
P229	Arthur Fleischmann	Maquette model made for Deer Sculpture in Sturt garden and at Frensham
P230	Ian Jones	Vase Wood fired thrown & altered, Stoneware 2000 during Residency
P231	Ian Jones	Jug large, wood fired stoneware , 2000 during Residency
P232	Patty Wouters	Lg Dish & three Porcelain hangings made during her Residency 2005
P233	Ian Jones	Lidded Pot Lg Wood fired
P234	Madeline & Phillip Childs (New Zealand)	Popcorn Sculpture – Handbuilt glazed with gold Lustre made during 2009 Residency
P235	Madeline& Phillip Childs (New Zealand)	Brick with earthenware Alkaid glaze wax Resist leave pattern form Leaves form Sturt Garden made during 2009 Residency
P236	Madeline& Phillip Childs (New Zealand)	Love Me Not Daisy- Platter Green Glaze, Earthenware made during 2009 Residency
P237	Madeline& Phillip Childs (New Zealand)	Love Me Not Daisy- Yellow Glaze, with Lustre Earthenware made during 2009 Residency
P238	Teradu Yasuo (Japan)	Tea Bowl with Box Stoneware made at Sturt during residency 2008
P239	Teradu Yasuo (Japan)	Tea Bowl Stoneware made at Sturt during residency 2008
P240	Ian Mckay	Celadon bowl donated By Alison Rosenberg in 2009
P241	Ian Mckay	Lg wide Celadon bowl donated By Alison Rosenberg in 2009
P242	Matthias Ostermann	Majolica platter made at Sturt In 1999
P243	Takeichi Kawai (Japan)	Stone over climbing 3 Chamber Kiln made by Kawai 1965
P244	Chris Weaver (NZ)	Celadon Teapot (New Zealand) made at Sturt during residency 2010 for Handled Exhibition
P245	John Kuczwal	Bowl – Terracotta with Reduced Pigment Lustre & kangaroo decoration 2010

Ceramics: uncatalogued, not in collection

pot	Bede Clarke	Cylinder vase
p	Bede Clarke	Cylinder vase short
p	Bede Clarke	Large vase
p	Bede Clarke	Container with lid
p	Patty Wouters	Bowl
p	Ian Jones	Very large urn and lid
	Campbell Hegan	Large urn and lid
p	Ande Barrett Hegan	2x clay sculpture
p	Sven Bayer	27 pieces various
p	?	6 x beaker stoneware
p	Ivan McMeekin ?	Platter earthenware and cream glaze
p	?	Oil spot tea bowl
p	?	Mug stoneware blue glaze
p	?	Finger bowl
p	Ian McKay?	Small vase salt fired
p	?	Small vase salt fired
p	?	Large vase cream glaze
p	?	Flask with cork
p	Paul Wynn	Small pot with lid
p	?	4x chop stick rests
p	Campbell Hegan	Large pot red
p	Campbell Hegan	Large pot black
p	?	Cream glaze pot with lid
p	Sven Bayer	2x large green glaze urns
p	Sven Bayer	2x large earthenware pots
p	Ian Jones	2x very large earthenware urn
p	Paul Davis	Large bowl in pond
p	Sven Bayer	Large pale green glaze urn
p	Takeshi Yasuda	6 vessels cream (possibly seconds)
p	?	3 vessels grey
p	Chris Weaver	3x large black teapots
p	Sven Bayer	Medium bowl grey
p	?	3 vessels misc
p	?	22 vessels misc (possibly seconds)
p	Dee Taylor-Graham	4 pots
p	?	2x large pots
p	Sally Gordon	Coffee set
p	Campbell Hegan	A number of large pots
p	?	A number of pots misc
p	Patty Wouters	Large dish
p	Les Blakebrough?	2x cup and saucer
p	Colin McNeil	Teapot dark brown
p	Les Blakebrough	Large slab tray 1965
p	Takeshi Yasuda	Pouring vessel 1997
p	Campbell Hegan	Celadon vase 1995
p	Nicholas Lidstone	Teapot iron glaze
p	Campbell Hegan	Platter stoneware 1997
p	A B Hegan	Sculpture figure green 1996

STURT POTTERY TIME LINE 1953-2009

IVAN MCMEEKIN 1954-59	LES BLAKEBROUGH 1959-72	TONY BURGESS 1973-74	JOHN EDYE 1974-78	PAUL WYNN 1979-82	IAN MCKAY 1982-86	DON COURT 1986-88	CAMPBELL HEGAN 1988-98	LIBBY PICKARD 1988-2001	PAUL DAVIS 2001- 2009
<u>Trainees</u> Gwyn John 1954-57 Les Blakebrough 1957-59 Col Levy 1957-58	<u>Trainees</u> Nicholas Lidstone 1964 Andrew Halford Taffy Beasley Eddie Purantatameri 1972 Neil Whitford Robert Mair Noelene Ferris 1968 Rosalind Love 1968 Jock Shimell Jim Nelson Alan Peascod 1966 Colin Smart Peter Holmes (NZ) 1968 Margo McEvoy Linda Shields Roswitha Wulff		<u>Trainees</u> Piers Laverty Wim Boot 1978 Will Castle 1974 Ruth Elder 1975 Colin McNeill Penelope Carr Patrick Forman Malcolm Campbell Visiting Alistair Whyte	<u>Trainees</u> Anthony Foot Barry Sommerville Simon James Draper Visiting Ruth Wynn	<u>Trainees</u> Marcus Daniels Jan Kesby 1982 Terry Baker Marcus Daniels		<u>Trainees</u> Sandra Eno Susan Penhall Aaron Scythe Libby Pickard Mandy Harbisan	<u>Tenancies</u> Kwi-Rak Choung Aiden Harris Kyong-Hee Kim LibbyPickard	<u>Tenancies</u> Jon Hunt Roger Jackson
								<u>Artists-in-residence 1999-2004</u> Ian Jones (Aust) 2000 Svend Bayer (UK) 2001 & 2004 Sue Atkins (France) 2001 Svend Bayer (UK) 2004 Victor Greenaway (Aust)2004 Yasushi Kohyama (Japan) 2004 Patty Wouters (Belgium) 2005 Keith Rice-Jones (Canada) 2006 Koie Ryoji (Japan) 2006 Bede Clarke (USA) 2007	
	<u>Visiting Potters</u> Doug Lawrie Harry Davis Takeichi Kawai 1964 Belinda See 1967 Bryan Newman 1977 Shiga Shigeo 1966-69 Geoff Scholes John Chappell Fred Olsen 1964 Paul Soldner Tatsuzo Shimaoka	<u>Visiting Potters</u> Fujiwara Yu Margo McEvoy 1973			<u>Visiting Potters</u> Chihiro Ishida		<u>Visiting Potters</u> Robert Mair Tony Burgess Ande Barrett-Hegan Cybelle Blakebrough 1990	<u>Visiting Potters 1999-2009</u> Madeleine Meyer (NSW) Matthias Ostermann (Canada) Kevin White (Vic) David Stutchberry (Vic) Sandy Lockwood (NSW) Owen Rye (NSW)icki Grima (NSW) Trisha Dean (NSW) Ian Currie (NSW) Jane Hamlyn (UK) Josie Walters (UK) Sebastian Blackie (UK) Sasha Wardell (UK) Ruthanne Tudball (UK) Robert Barron (Vic) Jane Sawyer (Vic) Fiona Hiscock (Vic) Sandra Black (WA) Yasuo Terada (Japan) Ross Mitchell-Anyon (NZ)	