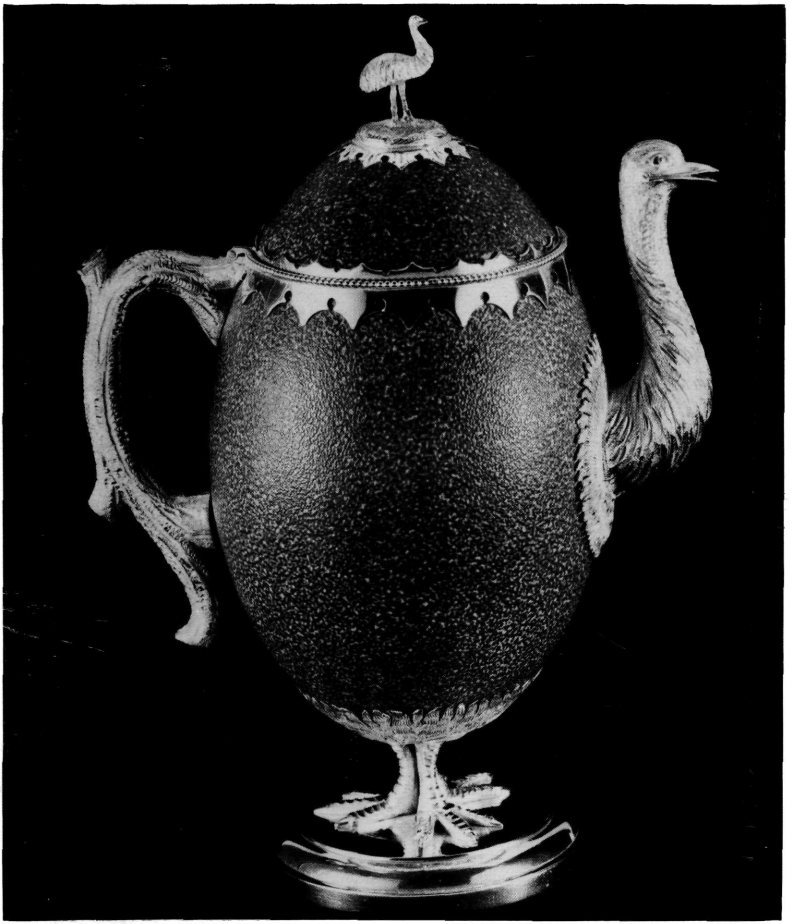
THE AUSTRALIANA SOCIETY NEWSLETTER



1982, No. 4 OCTOBER, 1982

Registered by Australia Post Publication No. NBH 2771

THE AUSTRALIANA SOCIETY NEWSLETTER

ISSN 0156.8019

Published by:
The Australiana Society
Box A 378
Sydney South NSW 2000

1982, No.4
October, 1982

All editorial correspondence should be addressed to John Wade, Editor, Australiana Society Newsletter, c/- Museum of Applied Arts and Sciences, 659 Harris Street, Ultimo, NSW, 2007.

We gratefully record our thanks to James R Lawson Pty Ltd for their generous donation towards the cost of illustrations.

Editorial

On October 29, Australia's first museum of Australian Decorative Arts will open in Sydney's Mint Museum. The opening ceremony will be performed by His Excellency Sir James Rowland, Governor of New South Wales.

In spite of an imposing facade, the Mint is a deceptively small building divided into many rooms which have, with difficulty, been turned into exhibition spaces. Built in 1811-1816, the building was much altered in its long life as a hospital, mint, government offices, and law courts. The interiors have not been restored back to the original period, but to a semblance of their late Victorian and Edwardian character, suitably adapted for the museum use which saved the building from demolition.

The display collections are drawn mainly from the Museum of Applied Arts and Sciences and the State Library of New South Wales, together with the Vickery Stamp Collection on loan from the Australian Museum.

The mint at last provides elegant and dignified surroundings for a display of Australian historical decorative arts in Australia's oldest and foremost city. The collections will not remain static but will be added to and improved as the occasion permits.

The Government of New South Wales and the Museum of Applied Arts and Sciences are to be congratulated on providing the public with our first State Museum devoted to Australiana. We hope this will increase both appreciation and discriminating taste in Australiana.

Society Information

NEXT MEETING

The next meeting of the Society will be held at James R Lawson Pty. Ltd., 212 Cumberland Street, The Rocks, on Thursday 2nd December, at 7.30 pm. It will be an open discussion evening and members are requested to please bring along some objects of Australiana for discussion.

AUSTRALIA DAY DINNER

Our 1983 Australia Day Dinner will be held on Wednesday, January 26th, 1983, at the New South Wales Masonic Club, 171 Castlereagh Street, Sydney. Guest speaker will be Mr Terry Lane, Curator of Decorative Arts, National Gallery of Victoria. See enclosed ticket application form for more details.

Australiana News

COURSE IN LOCAL AND APPLIED HISTORY

The Armidale College of Advanced Education currently offers a post graduate program leading to the award of Graduate Diploma in Educational Studies, (Local and Applied History). Work includes background courses in Australian History; Nature and Sources of Local History; Historical Landscapes and the "Built Environment"; Oral History; Planning and Writing Local History; Professional Techniques; School Curricula and Resources. Subject to final approval by the Higher Education Board an Associate Diploma in Local and Applied History will be offered to cater especially for those people not qualified to enter a post graduate program. The content of the program will be similar to that outlined above. Further details are available from:

The Admissions Officer
Armidale College of Advanced Education
Mossman Street
Armidale NSW 2350

'phone (067) 73 4222

ANTON SEUFFERT - NEW ZEALAND CABINETMAKER

Anton Seuffert was one of the finest 19th century New Zealand cabinetmakers, the subject of an article by John Hawkins in the *Australian Antique Collector*

No.21 (1981). He is particularly noted for his intricate inlaid work in New Zealand native timbers.

His great granddaughter is engaged on research to produce a booklet on Seuffert and would welcome any further information or news of other pieces by Seuffert.

If you can help, please contact: Mrs Joy M Bilkey
Reinga Road
R.D.2
Kerikeri
Bay of Islands
New Zealand

HISTORIC BUILDINGS OF TASMANIA

Adult education is Tasmania is running another summer school, this time on the Historic Buildings of the Northern Midlands, from 8 to 15 January, 1983. Tutor for the course is well-known historian G Hawley Stancombe and the venue is The Grange, Campbell Town, a "Tudor Gothic" building.

Participants travel by bus each day to historic monuments in the Northern Midlands. In the evenings there are lectures and French meals at an historic inn.

Fee for the course is $205 for the week, including accommodation, bus hire, lectures and airport transfers. Book with -

Midlands Adult Education
"The Grange"
Campbell Town Tasmania 7210

Telephone (003) 81 1283

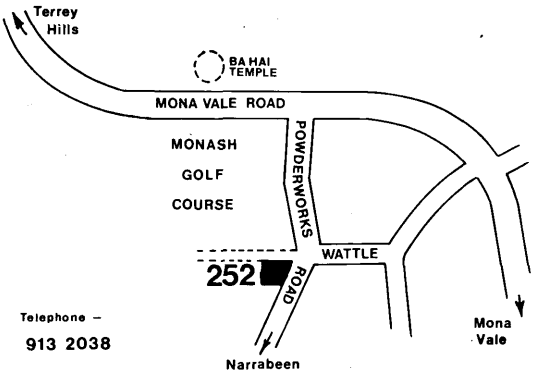
GARDEN PALACE CENTENARY

To commemorate the burning of the Garden Palace, home of the Sydney International Exhibition 1879-80, a rendition of the Exhibition Cantata was given by a choir from Sydney University Musical Society, four soloists and an accompanist, on 22 September last.

The choir sang on the steps near the Palace Garden gates facing Macquarie Street. As they neared the end of the work, written by Paolo Giorza with words by Henry Kendall, a downpour drenched the choir, audience, and electric piano. The rain dampened the splendid fireworks display - a 16 metre long framework in the outline of the building - but not the enthusiasm of the revellers, who repaired to the rooms of the Royal Australian Historical Society to toast the memory of the Garden Palace. The event was organised by Linda Young, world expert and fanatical "Posthumous Friend" of the Garden Palace.

PLEASURES OF YESTERYEAR

Pleasures of Yesteryear is a private collection of children's toys, ranging in date from 1900 to 1975, mainly Meccano models and Hornby trains. Max Crago,



owner of the collection, keeps it at his home at 252 Powderworks Road, Ingleside, NSW, (near the Baha'i Temple - see map).

The displays and working models cover a wide range of European and English toys together with a modest but expanding display of Australian-made toys by Maurlyn, Robilt, Ferris, Buz, and Ezybilt - names familiar to boys in the immediate post-war period.

The aim of the owner, (a Society member), is to build up a Museum devoted to Australian-made toys. The Museum is open to the public on the first Sunday of each month, except December, and visitors can call Max Crago on (02) 913 2038 to arrange a visit. Admission charges are adults 40¢, children 20¢, and families $1.00.

TASMANIAN CATALOGUES

The Tasmanian School of Art still has copies of the post catalogue of its exhibition *Tasmanian Pottery* for sale and is looking at a second edition of the catalogue *Chairs made by Bush Carpenters in Tasmania*. Address enquiries to -

Jonathan Holmes
Lecturer in Art Theory
Tasmania School of Art
GPO Box 252 C
Hobart Tasmania 7001

AUSTRALIANA FUND

The August newsletter of the Australiana Fund reports the acquisition of a painting, "Fishing Lesson, Roebuck Bay" by Western Australian artist Robert Juniper; a pair of Minton 19th century bone china sulphur-crested cockatoos

destined for Canberra's Government House; a coloured lithograph of Troedel after a painting of c.1880 by Wendel "Sydney and the Harbour from Mossman's Bay" which illustrates Fort Denison and the Garden Palace; a silver epergne made in London by Elkinton and Co., in 1891 presented to George McCulloch, a director of BHP; paintings by Sydney Long, Hans Heysen and Albert Namatjira; and a silver epergne made by Hunt and Roskell in London in 1867 for presentation to the ex-Premier of Victoria, Sir John OShannassy, featuring Australian motifs.

ADELAIDE JUBILEE EXHIBITION

The History Trust of South Australia is considering a re-creation of the Jubilee Exhibition as part of South Australia's Jubilee 150 celebrations in 1986.

The Trust would like to hear from anyone who has information or memorabilia of any type concerning the Adelaide Exhibition. It is especially interested in locating items which were exhibited. Write to:

Dr Norman Etherington
Chairman
History Trust of South Australia
Institute Building
North Terrace
Adelaide South Australia 5000

LITHGOW POTTERY EXHIBITION AT BATHURST

Shirley Batty, Curator of the Bathurst Regional Art Gallery, will be mounting a display of Lithgow Pottery in 1983. It will open at the Bathurst Gallery on 21st April and run through to 28th May, after which it will probably go to the Manly Art Gallery. Mrs Batty hopes to put together an illustrated catalogue of the exhibition with the assistance of the Crafts Board of the Australia Council.

Anyone who would be prepared to lend pieces for the three-month duration of the exhibition is asked to contact -

Mrs Shirley Batty
Curator
Bathurst Regional Art Gallery
Civic Centre
Bathurst NSW 2795

New Museum Of Australian Decorative Arts

Margaret Betteridge

The hoarding has recently been removed from the facade of the Mint Building in Macquarie Street, Sydney, to reveal the restoration of Sydney's oldest surviving colonial public building. Erected between 1811 and 1816 as the south wing of Governor Macquarie's notorious 'Rum Hospital', the building has withstood over 160 years of public use and abuse, and has survived demolition threats from freeways to law courts.

Variously a hospital, a mint, government offices and law courts, the building is part of the new Mint and Hyde Park Barracks museum complex. The development was initiated by the New South Wales Government in 1979 and management of the project is vested in the Museum of Applied Arts and Sciences.

The proposal to convert the Mint building into a museum led to a debate among architectural historians and museum staff on the means by which this would be achieved whilst at the same time maintaining the historical and architectural integrity of the building. The difficulties in providing fire protection and atmosphere control for the preservation of the museum collection and the safety of the visiting public within the historic fabric of the building were finally resolved by the Heritage Council of New South Wales.

The Government Architect's Branch, Public Works Department, acting for the Museum of Applied Arts and Sciences, supervised the development of the project in consultation with officers from the Heritage and Conservation Branch, Department of Environment and Planning. The resulting compromise produces a satisfactory museum environment and ensures that the significant architectural features are preserved.

The interiors of the Mint, restored to their late Victorian and Edwardian character, reflect the years when the structure was used as a public building. In this way, the Mint itself is presented as the major exhibit of the Museum and the exhibitions fulfil a secondary role, determined by the charcter of the building.

The Mint, scheduled to open on 29 October 1982, will house exhibitions relating to the architectural and occupational history of the building, a comprehensive survey of the history of currency in New South Wales and thematic exhibitions of colonial decorative arts from the collections of the Museum of Applied Arts and Sciences. Changing exhibitions of historical paintings from the State Library of New South Wales and the Vickery Stamp Collection from the Australian Museum will complement the permanent exhibitions, and provide special interest groups with a long awaited home for the State's collections.

The second stage of the Museum complex is scheduled to open in 1984, following the restoration of the Hyde Park Barracks and the surrounding area. Valuable information relating to the construction of the building, changes to its original design and the life of former occupants was revealed in 1980 during extensive archaeological excavation which had been made possible by a $45,000 frant from the Heritage Conservation Fund.

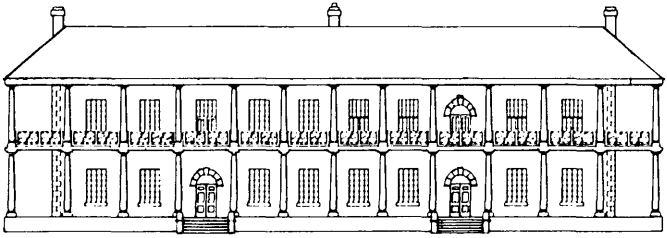
Although the excavation delayed the restoration programme, the results not

only assisted the architects in the documentation of the building, but provided a unique archaeological resource of over 12 000 finds relating to life in 19th century Sydney. Many of these relics will be displayed in the Hyde Park Barracks, and it is hoped that the collection will be used by archaeologists and historians for future research projects.

The Hyde Park Barracks, designed by Francis Greenway, was opened on 4 June 1819 as a convict dormitory barrack. Like the Mint, it has survived a long history of public use and many of its former functions were central to the development of the colony. The Hyde Park Barracks is being set up as a museum of the social history of New South Wales according to policies which will allow the building's interior to stand as the dominant feature, without compromising the safety of the collections or the visiting public.

Both the Mint and the Hyde Park Barracks, protected by permanent conservation orders under the Heritage Act, 1977, now stand as monuments to our early architects, reflecting aspects of the struggle for survival in the young colony. The exhibition and associated activities that have been planned for the Mint and Hyde Park Barracks will ensure that their unique character is thus preserved.

Reprinted from Heritage Conservation News, Vol.1 No.3, Spring 1982, published by the Heritage Council of New South Wales.



English Stoneware In Australia

Dennis Haselgrove

Enquiries from England have brought to light some interesting information on the supply of English-made stoneware bottles to Australian soft drink manufacturers. Archaeologists engaged in rescue excavations prior to rebuilding on the sites of two historic London potteries have found sherds showing that bottles were shipped to the same Australian manufacturer, as well as to others. Now they would like to have further evidence from Australia of the extent of this trade.

This article has been put together by Dennis Haselgrove with a little help from John Wade and Linda Young. It illustrates something of the historical interest deriving from controlled archaeological excavations, even in relation to quite recent material. In contrast, the looting of sites for possible "treasure trove" destroys the archaeological contexts and means that most of the available information is never recovered.

Dennis Haselgrove would be grateful to hear of identified English stoneware exports recovered in Australia. His address is 10 Church Gate, London SW6 3LD, England.

Stoneware is a non-porous ceramic product nowadays seen only in the bathroom and lavatory or in the artist's studio. Older people can recall that it was once ubiquitous, in the form of ink wells and ink bottles at school; ginger beer bottles bought on the way home, (with a penny back for returning the bottle); jam and mustard jars on the dining table; crocks in the kitchen; hot water bottles in bed, (at least in colder climes); enormous demijohns filled with gin, whiskey, rum, or brandy in public houses; and in country areas the elegant water filter which provided safe drinking water. There were many more industrial and domestic uses.

But in the history of pottery the mastery of making stoneware had been a slow and difficult achievement. Suitable clay and tempering material were needed to produce chemical fusion, which was possible only by achieving a kiln temperature approaching 1300°C, far beyond the range of the ordinary potter's kiln, and an effective glaze was desirable, inside and out. First the chinese were successful, about the time of the beginning of the Christian era, prior to their discovery that by using kaolin it was possible to make translucent "porcelain"; for glazing the stoneware they used an ash glaze. In Europe stoneware was only developed and perfected during the later Middle Ages mainly in the German Rhineland. A more effective glaze was achieved by vapourising salt in the kiln at the end of the firing process, and the much sought-after ware, especially plain and decorated bottles, jugs, and drinking vessels, was sent from the Rhineland potteries for centuries to many parts of Europe; some examples reached the coast of Western Australia in the Dutch East Indiaman "Vergulde Draeck" which was wrecked in 1656 on a voyage from Texel to Batavia and were recovered in 1972. In England the ware was first manufactured successfully only in the 1670s by a certain John Dwight, but the industry soon began to develop. In the American colony of Virginia stoneware was made early in the 18th century, but it is not clear at present whether the immigrant craftsmen were German or English. However, the period of the greatest development, with an enormous output, especially in Britain, was during the 19th century.

Stoneware manufacture was introduced to Australia from England, and it is likely that it was being produced in Sydney in the 1790s. The earliest identified Australian-made stoneware would probably be that from the pottery of Jonathan Leak, and several marked examples of his work are known; these should date between about 1820 and 1840. Leak and potters like Field, Fowler, and others produced stoneware bottles for the local market, and in large quantities. Robert Fowler is recorded as making ten gross of ginger beer bottles in a single day, although that was a special demonstration; the average workman might have made about 600 a day, six days a week.

In England, since stoneware became a familiar product, in widespread everyday use, little was recorded about its manufacture, and identification and dating

of the products of different factories now preserved in museum and other collections has been difficult, but clearer information is gradually becoming available from carefully planned archaeological excavations. In particular, major excavations have been carried out over a period of years on the sites of two important London stoneware potteries in advance of new building schemes, by which the surviving archaeological evidence would have been destroyed, and, together with extensive historical research which has also been undertaken, are shedding much new light on the historical and technical development and products of the English stoneware manufacture. Similar work is also being done in Germany and other European countries and in the United States. So far only preliminary reports on the London excavations have been published, and fuller information must be awaited. Meanwhile there have been some points which may be of interest to Australian students of stoneware, including imports from England.

Both of these London potteries were set up close to the River Thames above the historical City of London, and both were established in the second half of the 17th century. Suitable clay for making stoneware had to be brought in by coastal shipping for distances of more than 150 miles, (from Dorsetshire), but for a long time brushwood, rather than the coal which could also have been obtained, was used for satisfactory firing. Remains of buildings and kilns were found, together with very large quantities of pottery waste; however, since the sites have long continued in use, the waste sherds were usually associated with particular phases of building or rebuilding and do not provide a continuous record. The first site was that of the Fulham Pottery, actually that established by John Dwight when in 1672 he obtained a patent or monopoly from King Charles II for making in England both Chinese porcelain and stoneware, which he called "Cologne ware". Remarkably, by far the largest part of the deposits found in this excavation was of this early work. Previously very little of Dwight's work has been known. It appears that, though he copied contemporary German work very closely and successfully, (including putting on some of the early bottles the bearded or "Bellarmine" faces which had become traditional on German bottles but whose significance is still uncertain), Dwight was able, as a trained chemist, to devise his own methods and equipment with the help of the London potters he employed and did not introduce German workers. He succeeded in establishing a large stoneware manufacture; at the same time it appears that, while some of his "porcelain" was admired by contemporary scientists, it was not successful; no one in Europe at that time knew the Chinese secret of using kaolin. Following this successful beginning of the making of stoneware in England and Dwight's death in 1703, the pottery at Fulham was carried on as a stoneware pottery by his family for more than 150 years, and stoneware continued to be made until the end of the 1920s. Indeed the Pottery continues to be operated on the original site, and the red-coloured "natural pottery" at present being made has been marketed in Melbourne, as well as in London, New York, and elsewhere.

The second excavation was on the site of the Vauxhall Pottery, on the opposite or south bank of the Thames, but much nearer to Westminster and London. This was probably established towards the end of the 17th century to make the white and painted tin-glazed "delftware" which was made extensively in London, but stoneware was also being made early in the 18th century. An interesting succession of kiln foundations has been found, continuing up to the mid-19th century. In the 1830s this had the largest output of about of about a dozen stoneware potteries in the London area, but it was soon to be overtaken by the newer firm of Doulton and Watts, (now Doulton and Company or Royal Doulton). John Doulton, who as a young man helped to establish this in 1815, initially at a pottery in Vauxhall Walk and afterwards at Lambeth close by, had been

an apprentice at the Fulham Pottery. Interestingly, the two excavations, continuing simultaneously, increasingly showed links in the mid-Victorian products of the Fulham Pottery and Vauxhall Pottery and the customers for whom they were made, and eventually documentary evidence was unexpectedly found by chance in a distant Record Office which confirmed that the Vauxhall Pottery finally closed in 1865 and the business and staff were transferred to Fulham.

Together the excavations, with the material already in collections, are giving a much clearer view of the development of English stoneware from the 17th to the 20th century. It is seen that throughout the 18th century the principal forms, as in John Dwight's time, continued to be the rounded bottles, jugs, drinking tankards and jars which he had made. However, there was some evolution of the forms, which was probably functional, as well as a matter of fashion, and fairly general in the work of all the potteries; apart from the London area, these were initially in Nottingham and Bristol and in the Staffordshire Potteries area, but by the end of the century there was increasingly production in the Staffordshire Potteries area, but by the end of the century there was increasing production in Derbyshire, close to the coalfields, which at the present time is still the principal continuing centre, and there was a gradual changeover from wood to coal-firing and new types of kilns. During the 18th century bottle necks became shorter, spouts on jugs more frequent, rounded jars gave place to upright types and drinking tankards lost the previous elaborate cordons. Some vessels were interestingly decorated in forms which became traditional, notably with hunting scenes, and some were inscribed with personal names and sometimes dates; many were made for the landlords of alehouses. In the second half of the century printed lettering began to be used on stoneware, and by the 1790s the first examples were found at Fulham of commercial businesses, in this case "oil and colour men", having their names impressed, probably in order to encourage the bottle's return by the customer. Another interesting feature is that under an Act of Parliament which was brought into force in 1700 vessels for retail sale of ale were required to be impressed as a warrant of capacity with the Royal cipher "W.R. and a Crown", (for the then reigning King William III), and except during the succeeding reign of Queen Anne, (1702-14), when "A.R." was used, the "W.R." marking continued in use for more than a century until, coincidentally with the introduction of the new "Imperial" weights and measures, the requirement was repealed in 1824-25 in the reign of King George IV. The marking was sim similarly used on pewter vessels, and was apparently enforced also in the American colonies prior to independence, so that it would be interesting to know if it has appeared in Australia or elsewhere.

From about the beginning of the 19th century it is found from records and in the excavations that there is an increasing range of stoneware products and the industry began to develop more widely. More specialised products included distinctive forms of bottles for ale and porter, (a kind of stout), and spruce beer, and for mineral water, ink, and liquid blacking, (used for polishing fire grates), and chemical apparatus and industrial equipment began to be developed. After the Napoleonic Wars there was also a rapid increase in the export from Germany to England and other countries in stone bottles of the popular waters from the volcanic springs at Selters in Hesse. An important innovation in England about the end of the 1820s was the use in the saltglazed stoneware of a new kind of greenish/brownish interior glazing material, (probably containing some lead), which made the bottles more attractive for long-term storage of alcoholic spirits, including shipment overseas. From this time large bottles up to six gallons capacity are found with the impressed names and addresses of leading London distillers as well as wine and spirit merchants and publicans, and to judge from the material found in the excavations

at Fulham they must have accounted for a considerable part of the total production. Many of them must have found their way overseas. One, made for the firm of Tanqueray of London, (now Tanqueray, Gordon & Co.), has been dredged from the harbour at Kingston, Jamaica; fragments of many bottles made for this company were found in the Fulham excavations. A German report has written of the finding of German and English bottles in remote areas of West Africa, where some of them had apparently been adopted as tribal totems. From the 1830s and 1840s the potteries began increasingly to put proprietory pottery marks on the products, so facilitating modern identification of the individual manufacturers. At the same period some more decorative products began to be made much more extensively, notably jugs with the traditional hunting and "Toby Philpot" designs and decorative designs of flasks made from moulds. Of the latter, flasks in the shapes of pistols and clocks were made at Fulham, and the "Reform" flasks made by the Derbyshire firm of Joseph Bourne and also by Doulton at Lambeth, with figures associated with the movement for the passing of the parliamentary Reform Act of 1832, are particularly well known.

The real explosion of English stoneware manufacture appears to have come during the 1840s, not least in the rapid adoption of the use of saltglazed stoneware drainpipes in the interests of public health and the widespread development of items of sanitary stoneware, including water filters. Britain was clearly in the forefront of this development, with Henry Doulton, son of John Doulton, as the most enterprising figure. Another development which had far-reaching effects was the invention in 1835 at the Temple Gate Pottery at Bristol of a new process of using a liquid leadless glaze which was resistant to acids and gave a much improved finish and appearance on both the exterior and interior, and indeed remains as the basis of present-day stoneware. Initially this invention was a proprietary secret and the ware was known as "Bristol Ware", but the glazes could be purchased by other potteries and other similar glazes were in due course developed. By the 1860s the Bristol glazing was beginning rapidly to supplant the traditional saltglazing - the excavations have shown that it was being quite extensively used at the Vauxhall Pottery before it was closed in 1865, but at Fulham it was not introduced until that year, under a new proprietor. It also appears from the Fulham excavations that the rounde form of bottle which had been made since the time of John Dwight quickly gave place during the 1850s to the now familiar upright "demijohn" type. About this time screw stoppers were being developed, initially probably for acid containers, and a good deal of attention was being given to devising satisfactory methods of fixing lids to jars so as to keep them airtight. Due to changes at this period in the regulation of the alcoholic content of beverages there appears in Britain to have been a very large increase in the manufacture and sale of ginger beer and similar beverages, reflected in the appearance, at least at Fulham, of larger quantities of the bottles in deposits of the 1860s. The "stone ginger" bottle successfully resisted the increasing cheapness and popularity of glass bottles well into the 20th century, since the beverage itself appeared unattractive in a glass bottle.

The final significant deposits of waste stoneware at Fulham appear to date from about the end of the 1870s and the early 1890s. Evidence was found of the manufacture of, among many other specialised items, the parts for the water filters sold by the well-known firm of George Cheavin at Boston, Lincolnshire, to which they were probably despatched by coastal barge rather than the more expensive railway. The firm had built up a large export trade, and medals were won at, among others, the International Exhibitions at Sydney in 1879; Melbourne in 1880 and 1888; and Adelaide and Perth in 1881. In 1891 this business was amalgamated with that of the Fulham Pottery and transferred

to Fulham, and assembled there until 1969. A further development which appears to have taken place at Fulham towards the end of the 1880s, and possibly at rival potteries at about the same time, was introduction of transfer-printing for the lettering on stoneware vessels, and sometimes for attractive pictorial designs, and this is thought to have rapidly superseded the earlier impressed lettering. Although Bristol-glazed ware seems likely to have formed much the larger part of the production by the 1890s some saltglazing was still done, and it is understood that one of the kilns was still used for saltglazing after the First World War.

An interesting feature of the excavations both at Fulham and at the Vauxhall Pottery has been the study and analysis of the sherds with fragmented inscriptions of the names and addresses of the customers for whom the products were made. Due to the fortuitous incidence of burial of material on the two sites and its recovery, there is, of course, no continuous or comprehensive picture, and by far the greater part of the evidence relates to the second half of the 19th century. However, it shows consistently that, as might be expected, the customers were predominantly in London itself and nearly all the others within range of easy transport by sea or land. For the latter decades of the 19th century the Fulham evidence shows a tendency to a wider geographical spread, but it is uncertain how far this may reflect increasing competition rather than improvement of transport facilities. Earlier, much of England could have been more readily and cheaply supplied, (if at all), from the potteries elsewhere, or even from the Continent, than from London. Apart from the interest of the geographical aspects, however, there is also the important consideration that, on the basis of the archaeological context and with the aid of runs of Post Office and other directories which go back to the 18th Century, the probable date of deposit, and indeed in some cases the probable date of actual manufacture, can sometimes be determined quite closely.

Compared with about 200 individual customers of the two potteries over the years who have been identified in England, one in the Isle of Jersey), there were no more than four overseas, and interestingly all were in Australia, (including one in Hobart, Tasmania). At Vauxhall a terminal deposit related to the end of the Pottery's activity, (1865), contained about a dozen examples of inscriptions from bottles made for the firm of "J O Ladd, Adelaide". This firm is still remembered in the city, and it has been found that ginger beer was first made in 1862, but the year in which the business was started is not yet known. The reason for so many apparent failures in fulfilment of a single order is not clear, but the firing of stoneware was always a difficult and uncertain process; evidence of similar probable misfortune was also noted on occasion at Fulham. The other Vauxhall Australian customer was represented only by a sherd with the lettering "...Hobart Town..." from a disturbed deposit of about the mid-19th century; the name was officially changed to Hobart in 1881. At Fulham a further sherd with the name "...Ladd..." came from a kiln foundation of the late 1870s, suggesting the likelihood that the firm placed one or more further orders at Fulham after Vauxhall had closed down. In the unstratified surface deposits, probably from the early 1890s when rebuilding work was in progress, there were many Bristol-glazed sherds with transfer printing of about this date, and these included fragmentary inscriptions able to be reconstructed only as "Syph.....ompany Ld. Trade Mark Sydney", (with a drawing of a syphon), and ".....& B..... Perth". The former has been identified by Linda Young with the Syphon Aerated Water Company, which began business in 1887 in George Street, Camperdown, NSW, was moved in 1896 to Elizabeth Street, and went into liquidation in 1921. It advertised in the Sands Directory under their general heading of "Mineral Water amd Aerated Water Bottlers" and was established by a R H Herlofsen, who seems to have come to Sydney in 1886. The

business at Perth has not yet been identified, and the possibility cannot be excluded that Perth in Scotland was the place concerned; however, the participation of Western Australia in the saga of Fulham Pottery has been assured by the recent repatriation to Fulham by a Fulham lady who visited her son in Perth of a Fulham stoneware patent non-drip polish or ink bottle made under a patent secured by the Pottery's proprietor in 1889; he had rescued the bottle from the claws of his bulldozer on a site in the city.

The price of English stoneware changed little through more than two centuries. In 1694 John Dwight's small half pint and pint jugs cost twopence each, and in 1795 the standard price respectively was 1s. 4d. and 1s. 9d. per dozen. In 1873 the price of Doultons and James Stiff, both of Lambeth, for half pint ginger beer bottles was 13s. 6d. per gross, or just over one penny each. It is surprising that such cheap, but relatively heavy and bulky, articles were able to be shipped economically from England to Australia in the later 19th century, particularly when they might have been made locally, but it is a reminder that through the ages long distance transport by water has always been relatively cheap. Of course, the larger stoneware bottles were more expensive. The price in 1873 of the large demijohns in which spirits were shipped was at the rate of ninepence per gallon of capacity, and the cost of wickering all over at fourpence to sixpence per bottle as a safeguard against breakage had to be added; thus in those halcyon days the bottle could have been more costly to manufacture than the contents, and it is not surprising to find that the capacity often seems to be somewhat over-generous. As to Australian imports generally in this context, Linda Young's researches produced from the *Australian Cordial-Maker and Brewer* about 1900 a multitude of advertisements for requisites imported from the United Kingdom, including corks, bottles, syphons, tin foil, essences, isinglass, malt, and so on.

The Fulham excavations produced evidence of the 20th century rebuilding work on the site but very little 20th century stoneware. However, it is known that the most common products until production finally ceased after a run of more than 250 years were the ginger beer and mineral water bottles and also moulded stone hot water bottles in a variety of shapes. The inscription on the latter often included the date "1671", which was believed to have been that of John Dwight's original patent granted by King Charles II, (actually a year later), and this has sometimes been misunderstood as the year of manufacture; one such interested enquiry was received from South Africa. During the First World War the hot water bottles were made in large quantities for the hospitals, and the other main production recalled was of rum jars for the Forces. In 1981 Mr Landry T Slade reported from the American University of Beirut, Lebanon, that during explorations he had made in connection with studies of the Gallipoli operations in 1915 he had found sherds from stoneware bottles marked as made at the Fulham Pottery, and also by Doultons of Lambeth, at Anzac Cove, the scene of the Australian and New Zealand landings. The bottles would probably have been brought ashore as water carriers.

With regard to the pottery marks on the stoneware, the name of the pottery or proprietor and the place of business are usually included, but the styles and forms of marking changed frequently, though different styles may well have been used simultaneously. The Doulton markings are usually very clear and have been studied and discussed in various publications. At Fulham stamps with "Fulham Pottery", and "Fulham Stone Pottery" were used between the 1830s and about 1860-65; and "Fulham Pottery" and "The Pottery, Fulham" from the 1890s; however, in 1862-63 the business was "Mackintosh & Clements", (this mark has been found), and in 1863-64 "Clements & Co.", and from about 1865 to about 1890 the name of the new proprietor, C I C Bailey, was used in various forms

which included "Bailey & Co., Fulham" and "Bailey & Co., London". At the Vauxhall Pottery the proprietor from 1835 to 1865 was Alfred Singer, who also used his own name in various different marks. His predecessor from 1808 to 1835 was John Wisker

LITERATURE

The Fulham Pottery, A preliminary account. By V R Christophers and others, (Fulham & Hammersmith Historical Society) (1977). (Out of print.)

John Dwight's Fulham Pottery 1672-1978, A Collection of Documentary Sources, by Dennis Haselgrove and John Murray. (*Journal of Ceramic History No.11*) (1979). (*Stoke-on-Trent City Museums, Stoke-on-Trent, England*).

Vauxhall Pottery Excavations 1977-81, by Roy Edwards. (*The London Archaeologist*, Vol.4 Nos. 5 and 6) (1981-82) (c/- 8 Woodview Crescent, Hildenborough, Tonbridge, Kent, England). (Also available as reprint from Cuming Museum, Walworth Road, London SE 17.)

Fulham Pottery Excavations, by Chris Green. (Report forthcoming in *Post-Medieval Archaeology*) (c/- Department of Archaeology, The University, Liver Liverpool, England.)

List of Illustrations

COVER: Silver mounted emu egg teapot by Evan Jones of Sydney, on display at the new Mint Museum. It was probably made about 1886, for newspapers report Jones displaying a tea service with a similar description in London and Adelaide around that year. (Photo courtesy of Trustees of the Museum of Applied Applied Arts and Sciences.)

INSIDE FRONT COVER: Sideboard in silky oak with leadlight glass doors and copper and brass mounts, made in Queensland c.1920 by Lewis Harvey (b.1870) and John Merten (1861-1932), and displayed in the new Mint Museum. (Photo courtesy of the Trustees of the Museum of Applied Arts and Sciences.)

INSIDE BACK COVER: Watercolour, "Wisteria" (*Wisteria megasperma*) by Marion Ellis Rowan (1847-1922), displayed at the new Mint Museum. (Photo courtesy of *Trustees of the Museum of Applied Arts and Sciences.*)

BACK COVER: Earthenware vase with applied floral decoration, perhaps to be associated with Bendigo "Barbotine" Ware.

--ooOoo--

Leslie Wilkinson: Architect

Caroline Simpson

A centenary exhibition in honour of Leslie Wilkinson, (1882-1973), founder of Australia's first school of architecture, was held at The National Trust's S H Ervin Museum and Art Gallery, Observatory Hill, Sydney, from October 1 to November 7, 1982.

On view are drawings and paintings, including early sketches of southern Europe and England; photographs, plans, and measured drawings of the many houses, churches, public buildings, universities, and town plans associated with his long career as an architect in NSW. These pictures are on loan from the unique collection held by his family.

Leslie Wilkinson arrived in Sydney with his family from England in 1918 to take up the first chair of Architecture at Sydney University, an appointment he held until 1947, and subsequently launched Australia's first school of architecture. Professor Wilkinson was struck by the similarity of the NSW climate to that of southern Europe which directed him to the architecture from Tuscany and Provence with the house embracing the site with protective courtyards and pergolas, balconies, pastel walls, colourful doors and shutters, and ordered gardens. In town planning he supported the terrace house as a more economic use of land, landscaped with natural trees.

Along with W Hardy Wilson and Walter Burley Griffin he strove to enliven contemporary domestic architecture in an isolated country with parochial attitudes. His voice was heard loudly in protest during the 1930s against the demolition of Burdekin House and the Barracks in Macquarie Street and Elizabeth Bay House, which he owned with others for a time in an effort to save it, and in 1961 for Subiaco at Rydalmere - when our early architecture was threatened and destroyed.

As Dean of the Faculty he planned and directed courses of studies which set the standard of professional training in Australia. As a teacher with dynamic personality and forthright opinions, he aroused enthusiasm towards creative work among his students and his influence continues to-day in our domestic architecture.

He is honoured by the Wilkinson award given annually for a house of outstanding merit by the NSW Chapter of the Royal Australian Institute of Architects. He became the holder of Registration No.1 on the roll of Architects of NSW and was proud to be known as the Grand Autocrat of Architecture - which he knew to be the principal art.

In conjunction with the exhibition the book *Leslie Wilkinson: A Practical Idealist* will be launched. The authors are David Wilkinson, Peter Johnson, and George Molnar, with a foreword by Lloyd Rees. This important record of Wilkinson's work in the history of Australian architecture has been produced by private subscriptions and is generously illustrated from the Wilkinson collection and with contemporary photographs by Max Dupain

The book is published by Valadon Press, (28 Holdsworth Street, Woollahra, 2025. Telephone 02 326 1667. Editor Suzanne Falkiner). It is available at the Gallery and book sellers for a recommended retail price of $39.00.

Bendigo Barbotine?

Brian Easterbrook

Several accounts of the Bendigo Pottery refer to the production of barbotine. Collectors have been puzzled about what kind of ware was meant, as "barbotine" has, like many other ceramics terms, been used rather loosely in the past. A clue to the possible identification of this ware is provided in Jewett's *Ceramic Art of Great Britain*, where it is stated of Thomas Forrester & Sons, of Longton, that they produced "various articles of cabinet ware in vases, jardinieres, etc., made with Barbotin flowerwork on tortoiseshell and marble grounds." This refers to the latter part of the 19th century.

Tortoiseshell usually means a glaze of mottled brown and green on an earthenware body. Vessels with a glaze of softly mottled brown and green and lavishly adorned with applied sprays of rose leaves and flowers turn up occasionally in Tasmania, and also in Melbourne, and the writer has collected more than a dozen of them in recent years. All of them have numbers crudely painted underneath in large figures, and the numbers are all single-digit or two-digit. None bears any potter's identification, although one vase of a pair has, in addition to its number, a raised mark which probably represents an anchor.

Similar numbers are sometimes found on jugs, mugs, and plates which look much like the work of the Bendigo Pottery. The same softly mottled brown and green glaze is also found on cheese covers, among other things, which are usually considered to be Bendigo work. This glaze, when compared with English examples, frequently has too soft or low a contrast between the colours to be called tortoiseshell, but that is probably what it was intended to be.

Many English wares from the 19th century have pattern numbers written or painted on the back, without any brand or mark of the manufacturer. However, English pattern numbers, because of the magnitude of the operations of the potteries, quickly got into three-digit and four-digit numbers. In the writer's experience, two-digit pattern numbers on undoubted English work are uncommon, and single-digit numbers quite rare. It would seem unlikely that so many English low pattern numbers would be turning up in Tasmania. On the other hand, the smaller scale of operations at Bendigo might well have resulted in many low pattern numbers being found, especially if different series of numbers were used on different types of wares, which may have been the case.

In Paul Scholes' book *Bendigo Pottery*, there is a wages list from the 1890s. This includes an entry "Bedson, S.....Flowers Maker & Co". At 50/- per week he was one of the top paid employees and his work must have been regarded as highly skilled. Since it is believed that the porcelain flowers used on some baskets and special vases from Bendigo were imported from Germany, it seems that Bedson must have been making earthenware flowers such as those found on the vessels described above.

All this is circumstantial evidence only, but it does add up to a strong possibility that these flower decorated vessels are examples of Bendigo Barbotine ware. The vase illustrated is typical, although they vary greatly in size and shape, and the writer has collected one item with a glaze showing more strongly contrasted colours.

Aesthetically they are not particularly pleasing. When found now, the flowers are usually damaged, sometimes extensively. Earthenware is not really suitable for this sort of delicate work and the thin petals of the flowers must have fractured easily. Also the flowers are for the most part much too large for the vessel they have been applied to, resulting in an over lavish, almost vulgar, appearance.

However, they are interesting, if they really are from Bendigo Pottery, as early examples of attempts to produce highly decorated pottery in Australia. One could wish that the potters had used gum blossom or waratah instead of roses. But the Bendigo potters had shrewdly assessed their market, and knew what sold readily. It was to be several decades later before Australian potters could find a ready market for wares decorated with Australian flora.

Editor's note: Sydney's Power House Museum was recently given a floral ceramic funerary wreath with a mixture of European and Australian flowers executed in 1897 at Fowler's Pottery at Camperdown, Sydney.

A Case For Polyurethane

Juliet Cook

During the last two or three years, I have read many articles which point out, among other things, the sacrilege of finishing antique furniture with polyurethane. However, I must argue that in special locations, this is the only practical finish to use, and I am speaking of the country kitchen.

I have been purchasing Australian Colonial furniture in poor condition, and repairing and restoring it myself, with pleasing results, over the last twelve years, and have proved that when things are for country kitchen use, there is nothing to take the place of a polyurethane finish.

In my kitchen, I have a large cedar table with turned legs and a drawer divided into two compartments, taking the full length of one side. Two pine dressers, a set of four Melbourne Chair Company chairs with decorated back splats, and a low cedar stool with hand grip, complete the furnishing. The larger of the two dressers was thickly coated with dark brown varnish, and after initial restoration, I gave it a hand rubbed linseed oil finish. Although out of the way of splashes from the sink, I still must be careful with it, and make sure that no damp tea towels or china are placed on it. The smaller one stands alongside the sink, and holds everyday china. This was thick with green and cream paint when I acquired it, and in a very dilapidated state of repair. After a lot of work, I decided to finish it with three coats of matt polyurethane, which would make it resemble a scrubbed dresser, and at the same time seal the timber, and make it easy to maintain. My table was completed in 1970 with three coats of satin polyurethane, and although it is wiped down a dozen or more times a day, has never shown any sign of needing to be re-done. However, I have found the ideal combination to be two coats of matt, followed by a

final coat of satin, and I used this finish on the chairs, and also on a 1920s eight piece dining room suite in silky oak, for my son and his wife who have a young family, and would find maintaining wax finished furniture in general use, not only a worry, but time consuming as well. People who have admired this suite have not realised it is finished with polyurethane.

Polyurethane finishes in the country kitchen, seal the furniture from the damaging effects of liquid, ash from a wood-burning stove, and steam. I feel that the experts' cries of horror, at the mere idea of giving antique furniture a plastic finish, stems from the trend to always use the high gloss mirror finish.

Furniture I have restored for other rooms in the house is all finished with six coats of beeswax, hand rubbed, and I wouldn't consider using polyurethane for any other than the instances stated here.

Editor's Note:
No-one denies that polyurethane is a very practical finish. Nevertheless a piece of furniture with the original finish is preferable to one which has been re-finished. A good original finish should not be removed. If a piece needs to be re-finished, do it properly. The experts' cries of horror are not so much at the idea of giving antique furniture a plastic finish, but at the visual effect of the result. The tragedy is that you cannot ever put back the original finish.

Recent Acquisitions At The Tasmanian Museum

Peter Mercer

In April 1979, a member of the staff of the Tasmanian Museum and Art Gallery was making a routine check on the contents of the many antique shops of Hobart's Battery Point. Near the entrance to the workshop behind one of these shops, he was fortunate enough, merely by chance, to discover four wooden panels with stylised art nouveau European floral designs carved on them. Closer inspection revealed that the wood was Tasmanian Blackwood and that the carving was hand-done.

His close scrutiny was further rewarded when on the back of one of the panels he discovered the identity of the carver written in pencil. It read "Mrs T S Todd, Cascade, Hobart, Tasmania" and lower down "Mrs Todd, Cascade Brewery, Hobart". More valuable information was on a worn label which read "Fine Arts Court, Australian Exhibition of Women's Work, Melbourne 1907". In blue crayon over the label was "2nd" denoting that Mrs Todd had won second prize for her work.

The panels were duly purchased for the Museum's collection and during the first part of 1980 they were borrowed for the "Art Nouveau in Australia" exhibition which toured Victoria, New South Wales, and Queensland.

Recently Misses M J & L B Ransom of Longford, Tasmania, who are grandchildren of Sarah Squire Todd, presented the Museum with four more examples of her

wood carving and some examples of her needlework done later in life.

Three of the wood carvings are in blackwood and comprise and overmantel and two side sections for a fireplace. These pieces have never been used. Again their design is art nouveau, more in the English style than the mainland European. On these panels Sarah Todd carved Australian flora - gum nuts and gum leaves of a flowering gum with branches intertwined. Her work in this instance is natural and free from the stylisation usually associated with art nouveau designs and yet symmetrical in every detail. Although ideas for much of her work would have come from the designs featured in the arts and crafts journals of the day, such as *The Studio* and the *Art Worker's Quarterly*, these blackwood pieces are probably designs of her own inspiration in keeping with the desire in the arts and crafts movement early in this century to use identifiable Australian motifs. The overmantel and side sections were made about 1910.

The fourth example of Sarah Todd's carving, made also about 1910, is a small cedar picture frame decorated with a carved gum bough.

The items of needlework by Sarah Squire Todd presented by the Misses Ransom are an embroidered panel in a polescreen executed in the stylised William Morris tradition, (c.1930), and a simple linen cover with tapestry (c.1940). Also amongst the acquisitions is a hooked rag floor rug which is one of several worked by her during the latter part of her long life. She was born in 1861 and died in 1959.

Editor's Note:
Peter Mercer is preparing a longer article on Sarah Squire Todd and would like to hear from anyone who has information about her or works by her.

A Well-Travelled Egg

Dick Phillips

A special sale held by Leonard Joel of Melbourne on May 20th 1982 contained several interesting pieces of Australiana. The two catalogued as "Important", (auctioneer parlance for "expensive"), were of particular note, both being mounted emu eggs by Adelaide silversmith Henry Steiner. As they had been in the public eye to some extent previously they bear a closer look, and were illustrated on the catalogue cover.

Lot 502 was listed as an "IMPORTANT AUSTRALIAN SILVER MOUNTED EMU EGG BY STEINER", the egg taking the form of an upright opening perfume bottle container on a fern tree mount, with an aborigine, emu and kangaroo on the base, a kangaroo finial, the whole on an ebonised plinth which held a plaque recording its presentation to the Rev. Birks, Adelaide 1883. The catalogue noted that this piece was illustrated in *Australian Gold and Silver Smiths* by Albrecht. Two similar Steiner eggs were described by Hawkins in *Australian*

Silver 1800-1900, items 79 and 80. One wonders whether the auctioneer, in referring to the illustration, hoped that prospective bidders would ignore the caption to it. Words such as "....fails to impress....over ornamented... often used mould....Only sentiment will make us keep such a piece..." show that it failed to impress Mr Albrecht. In the event it did impress someone, as it sold near the high end of the estimate at $4,500.

Lot 503 was also an "IMPORTANT AUSTRALIAN SILVER MOUNTED EMU EGG BY STEINER", albeit a well travelled one. It had been described previously as "....the simulated rocky base extensively flat chased with foliage on matted ground upon which are fixed two emus, two parrots, and two goannas; the cast column is in the form of three emu's legs, the open body is extensively decorated with various cast fern leaves and is lined with two thirds of an emu egg. The cover is also decorated with leaves, six birds and a kangaroo finial (egg liner missing)." This description was used by Theodore Bruce and Co. of Adelaide for lot 490 of their sale on June 18th 1980, when the cup was also "IMPORTANT", and when it bore a small soldered plaque inscribed "To George Spinks, 1889". On that occasion it was bought by Barrie Heaven, a Melbourne dealer, for about $1700. At that stage several of the cockatoos decorating the cover needed veterinary attention, having lost their heads and other parts, there being other minor damage as well.

Next the cup appeared, presumably restored, and with a relined cover, in the stock of Frobisher Galleries of Melbourne. There it was part of a display of Australian silver of which "All the pieces were tracked down and bought in Britain in the past six months..." (*The Age*, 2 December 1980). By then it carried a price tag of $2500, and was illustrated as part of an article on the display. A jet set egg indeed. On its most recent outing - at Joel's - this travelling egg sold near the top of its estimate at $2100.

Another interesting piece in that sale was lot 504, an "AUSTRALIAN SILVER TWO HANDLED PRESENTATION CUP - the body Embossed with Merino Ram, Scrolls and Foliage, Scroll shaped Side Handles, shaped stepped Column embossed with Merino Heads, the base with Rocky Outcrops and Sheep - Inscribed:- The Ballarat Stock Agent Cup for best Merino Ram, Won by the honourable John Cumming of Terinallum, September 1876." This imposing sounding piece fetched $2700.

Other lots included 477 "LARGE AUSTRALIAN SILVER PLATED SALVER, fancy Etched Body, shaped Beaded and Flower Adorned Rimmed Side Handles. By Walsh Brothers. Circa 1870," which was passed in. Lot 67 was an "18 ct. gold brooch with 3 Australian Natural Gold Nuggets" at $300 and 69, an "Australian gold Brooch set with Malachite made by Wendt of Adelaide, which sold for $220.

--ooOoo--

Our Authors

Margaret Betteridge has been on the staff of the Museum of Applied Arts and Sciences for eight years. She has a degree from the University of NSW and a Post-Graduate Diploma in Museum Studies from the University of Leicester. She has produced a book, *Australian Flora in Art* (1979), and the catalogue, *Royal Doulton Exhibition* (1979). She has been Curator of the Mint and Hyde Park Barracks Museum, Macquarie Street, Sydney.

Denis Haselgrove is one of a group studying the finds from archaeological excavations of the last decade at the Fulham Pottery in London. Address: 10 Church Gate, London, SW6 3LD, England.

Caroline Simpson, co-ordinator of the Leslie Wilkinson exhibition is well-known for her activities for the National Trust of Australia (NSW).

Brian Easterbrook is a retired industrial librarian living in Exeter, Tasmania, interested in collecting and studying Australian ceramics. Address: Box 12, Exeter, Tasmania, 7251.

Juliet Cook is a private collector from the Central West of New South Wales who has been collecting Australiana for twelve years and recently began to write about the subject.

Peter Mercer is Curator of History at the Tasmanian Museum and a frequent contributor to this Newsletter and to other historical and antiques magazines. His special interest is in social history. Address: Tasmanian Museum and Art Gallery, Box 1164M, Hobart, Tasmania, 7001.

Dick Phillips is a private collector and well-known to readers of the *Newsletter* for his contributions on South Australian silver and pottery. He lives in Mt Gambier, South Australia.

THE AUSTRALIANA SOCIETY

P.O. BOX A378 SYDNEY SOUTH 2000

MEMBERSHIP APPLICATION FORM

(block letters please)

SURNAME .....(Dr, Mr, Mrs, Miss).....

OTHER NAMES .....

POSTAL ADDRESS .....

.....POSTCODE .....

TELEPHONE: PRIVATE .....BUSINESS .....

SPECIAL INTERESTS .....

.....

TO THE SOCIETY

I hereby apply for election as a member of The Australiana Society, and if elected agree to abide by the Constitution and Rules of the Society.

Date .....Signature of Candidate .....

ANNUAL SUBSCRIPTION IS: Household $15 Institution/Overseas $20

Individual $10 Life $250

19824

Please enclose a stamped, self-addressed envelope if you require a receipt

(Information given on this form will be treated as confidential

Office use only.