

## **Section 8.1 Ceramics Report – Rowan Ward**

**Ceramics Report**  
**Parramatta Children's Court Site**  
**cnr George & O'Connell Streets, Parramatta**



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**for**  
**Casey & Lowe Pty Ltd**

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## Appendix 1: Lead-Glazed Type Series

## Ceramics Report for Parramatta Children's Court, Parramatta

### 1.0 Introduction

#### 1.1 Background<sup>1</sup>

The Parramatta Children's Court excavation was located on the corner of George and O'Connell streets, Parramatta. The vacant land was previously called the Attorney-General's Car Park Site and prior to that it had been part of the larger Parramatta Hospital Site. The area is now the development site for the Parramatta Children's Court for the Attorney-General's Department.

The site consisted of two allotments, numbered 102 and 103. A Conservation Zone was established across the centre of the site to allow for the *in situ* retention of state significant archaeological remains associated with two convict huts. Allotment 102 was subdivided in 1836 into two smaller lots, referred to as 102E and 102W. Allotments 102E, 102W and 103 all face onto George Street. Concrete footings and service trenches associated with a maternity hospital built in the 1950s had a large impact on each of the allotments.

By 1792 there were two convict huts located within the study area. These were not excavated as their remains are located within the aforementioned Conservation Zone.

**Lot 102:** In 1809 Anthony Landrin, a French prisoner-of-war, obtained a lease on the convict hut property located within the area. Landrin was a viculturist and a cooper and appears to have died by 1820. By 1824 the property was occupied by Samuel Larkin and underwent various improvements. Upon his death in 1835 two of Larkin's children, Edgar and Cordelia, subdivided the lot into two, with Edgar receiving the eastern side (**Lot 102E**) and Cordelia the west side (**102W**). Edgar Larkin sold his Lot in 1836 to Ousley Condell who then sold it in 1843 to Thomas Holt. The lot changed ownership a number of times, and was vacant during most of the period. One owner, Cyrus Edgar Fuller, built a brick house on the George Street frontage in c1882. This house appears to then operate as a boarding house across the years before regaining private occupation in c1910. In 1916 the Department of Public Works bought the land to allow for the expansion of the Parramatta Hospital and in the 1950s the maternity hospital was built.

Lot 102W is believed to have contained the original convict hut/cottage mentioned above because when Cordelia Larkin sold the property equity in 1837 a house and outbuildings were mentioned in documentation. In 1838 Cordelia sold her shares to Edye Manning who in turn sold to a syndicate. The syndicate constructed the Emu Brewery and by 1841 it was listed as operating on site. The brewery was unsuccessful and between 1851-1859 a wool washery operated here. After changing ownership a number of times it was eventually purchased by Sydney Ferries and amalgamated with Lot 103 to the west. The Emu Brewery itself appears to have been demolished sometime between 1859 and 1885, with no mention of it existing in the first *Sands* in Parramatta in 1885.

A brick house was also built on the Lot in the 1830s. It appears on an 1844 plan but not on an 1836 plan. New buildings on the northern boundary appear on an 1894 plan, believed to belong to the Cumberland Bacon Curing Company, as listed in *Sands* between 1891 and 1896. By 1905 extensions to tramway sheds occur here and in the 1950s the maternity hospital is built.

**Lot 103:** The Lot contained the second convict hut within the study area and this allotment was then leased in 1809 to John Blakefield, listed as a prisoner and baker at Parramatta. In 1823 the gaoler at Parramatta Gaol, William Beaumont, was granted the lease and by 1836 both Beaumont and Charles Blakefield (son of John) are annotated on a map of the area. A house in the area of the convict hut is shown on an 1844 plan but is gone by 1859. By 1870 the Lot belonged to Edward Mason, a stationer, and three houses on the George Street frontage were built. In 1883 the property was

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<sup>1</sup> Historical information regarding the site comes from Casey:2004

purchased by Charles Edward Jeannerett, which led in turn to the building of a tramway terminus on the northern boundary of the Lot. By 1901 Sydney Ferries owned the property, including steamboats and rolling stock for the tramways. The tram sheds were replaced by the maternity hospital in 1956.

## 1.2 Aims of Report

The excavation permit application for the site identified a series of Research Questions. Those considered to be the most suitable for the ceramics are as follows:

- The Emu Brewery was a significant early commercial enterprise in Parramatta. Does evidence of the brewery and/or its later use as a wool washery exist within the ceramic assemblage, specifically relating to its cellar?
- What evidence is there relating to the early convict and leaseholder phase of occupation on the site, concentrating in particular on the contents of an early brick storage cellar on Lot 102W.
- What information can the ceramics provide on consumer choices, market availability and living standards for the occupants of the houses on the George Street frontage? Are the ceramics from the well associated with any of these houses?
- Evidence of early ceramics in the form of Chinese porcelain, creamware and lead-glazed earthenwares.

## 1.3 Methodology

The methodology used to catalogue the ceramics was developed by Dr Mary Casey.<sup>2</sup> The catalogue sheets used an individual catalogue number for each artefact entry (ceramics using numbers 20,665-21,662); the context number where item found; the shape of the item (cup, plate, etc); the general function (food, alcohol, household, etc); the specific function (teaware, tableware, serving, etc); the fabric (stoneware, fine earthenware, etc); portion (whole, body, base, etc); decoration (Sponge, Salt Glaze, Blue Transfer Print, etc); pattern (“Asiatic Pheasants”, etc); country of manufacture; mark (ticked if basemark or inscription present); rim diameter (in millimetres); joins (context and catalogue number); item; fragments; weight; brief description (includes mark description and info on maker); from and to date; box (final location of item for storage).

The minimum item count (MIC) was ascertained both by the individual catalogue number and the item number. Where items were too small to ascertain much more than perhaps just the decoration, these were put together in the one entry and listed in the fragments column only, with nothing put under items and “miscellaneous body sherds” written in description. Items, which conjoined between contexts, were only entered once under the ‘item’ column to avoid doubling up on numbers, with the number of fragments entered in all cases.

Although a ceramic type series was not undertaken, the methodology used included a running pattern series that incorporated other sites excavated by Casey & Lowe Pty Ltd. When a pattern could not be identified by name a number was assigned to it and this was used every time it was found on either this or other sites, or until the pattern name was identified and then it was replaced on the database. (ie, Blue Transfer Print 39). This number appears on the catalogue sheets under ‘pattern’.

## 1.4 Authorship

The substance of this report was written by Rowan Ward.

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<sup>2</sup> Casey, Mary 2004 ‘Falling through the cracks: method and practice at the CSR site, Pyrmont’, *Australasian Historical Archaeology*, 21: 27-43.

## 2.0 Discussion / Overview

### 2.1 Discussion/ Overview

The amount of ceramic fragments recovered from across the site numbered 2040, reflecting a minimum item count total of 907 individual vessels. Lot 102 comprised 75.4% (684 MIC) of the total number of ceramics recovered on site, with Lot 103 featuring the remaining 24.6% (223 MIC). Within Lot 102, Lot 102W contained the overall majority of ceramics (65.0%), with Lot 102E only represented by 10.4% of the overall assemblage (**Table 2.1**).

Lot	MIC	%	No.Frags	%
102E	94	10.4	145	7.1
102W	590	65.0	1482	72.6
103	223	24.6	413	20.2
	<b>907</b>	<b>100.0</b>	<b>2040</b>	<b>99.90</b>

**Table 2.1:** Ceramics within allotments

This report will focus on the three main archaeological features found to contain the majority of the ceramics recovered on site<sup>3</sup>. Although ceramics were recovered in 86 contexts the majority of these were in limited numbers. Aside from the three features to be discussed in detail, the majority of contexts that featured ceramics in double digits were those associated with general surface collection/cleaning (contexts 3401, 3457, 3501, 3502, 3901).

The three features that contained over half the recovered ceramics (544 MIC) are as follows: a brick lined storage cellar (context 3957) in Lot 102W; the cut for the brewery cellar (context 3515) in Lot 102W, and a well (context 4101) in Lot 103. The storage cellar contained 237 MIC (fill contexts 3958, 3959, 3960, 3961 and 4050); the cut for the brewery cellar had 86 MIC within its demolition backfill (context 3514) and the well featured 221 MIC (fill contexts 4102, 4103, 4104, 4105, 4106, 4110, 4135). **Table 2.2.**

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<sup>3</sup> Information on all context numbers and archaeological features mentioned within this report was found in the excavation trench report – Miskella 2004, Vol 2, Section 7.

Context	MIC	No. Frags
7	4	4
9	4	5
2653	1	1
3401	20	24
3403	8	10
3404	4	9
3406	6	7
3407	2	2
3409	1	1
3412	1	1
3416	1	1
3424	0	2
3435	1	1
3456	7	9
3457	13	36
3460	1	1
3461	5	9
3462	2	3
3464	2	2
3465	3	3
3466	2	2
3501	20	28
3502	10	61
3509	6	9
3513	1	1
<b>3514</b>	<b>86</b>	<b>234</b>
3517	1	1
3519	2	4
3521	4	77
3522	3	8
3534	4	5
3536	6	9
3553	1	1
3557	4	5
3569	2	2
3575	2	10
3589	4	4
3590	17	37
3596	2	2
3619	2	2
3621	2	2
3643	4	7
3674	9	10
3684	9	21
3686	12	50
3688	11	64
3692	1	4
3710	4	8
3712	3	17
3803	4	4

3804	6	11
3805	5	7
3809	9	15
3856	2	2
3901	30	50
3902	2	2
3905	25	50
3922	2	4
3923	3	3
3938	1	1
<b>3958</b>	<b>70</b>	<b>138</b>
<b>3959</b>	<b>81</b>	<b>157</b>
<b>3960</b>	<b>45</b>	<b>134</b>
<b>3961</b>	<b>33</b>	<b>100</b>
3962	1	1
3965	4	4
3974	0	1
3977	5	6
3984	1	1
3992	14	89
3994	2	2
4006	1	1
4030	3	3
<b>4050</b>	<b>8</b>	<b>13</b>
4069	3	3
4071	2	2
4078	1	1
<b>4102</b>	<b>34</b>	<b>63</b>
<b>4103</b>	<b>9</b>	<b>12</b>
<b>4104</b>	<b>49</b>	<b>106</b>
<b>4105</b>	<b>12</b>	<b>15</b>
<b>4106</b>	<b>4</b>	<b>5</b>
<b>4110</b>	<b>90</b>	<b>160</b>
<b>4135</b>	<b>23</b>	<b>50</b>
4136	2	2
4702	1	6
	<b>907</b>	<b>2040</b>

## 2.2 Conjoins

A number of ceramic conjoins were found between various contexts and these are discussed more below when focussing on specific contexts, especially those relating to the three features mentioned above which contained the most ceramics.

The table below (Table 2.3) lists conjoins found across the entire site, showing 271 fragments representing 34 MIC in total.

Lot	Decoration	Vessel No.	Context	Cat #	Join	MIC	#Frag
102E	redtp	plate 1	3401	20674	3406/#20695	1	1
	redtp	plate 1	3406	20695	3401/#20674	0	1
102W	bl hp	plate 2	3959	21492	3961/#21534	0	5
	bl hp	plate 2	3961	21534	3959/#21492	1	1
	bl hp	pllt 2	3958	21457	3960/#21515	1	9
	bl hp	pllt 2	3960	21515	3958/#21457	0	2
	bl hp	pllt 3	3959	21494	3960/#21517	0	2
	bl hp	pllt 3	3960	21517	3959/#21494	1	3
	bl hp	pllt 4	3958	21459	3960/#21516	1	5
	bl hp	pllt 4	3960	21516	3958/#21459	0	2
	bl hp	rice bwl 1	3959	21506	3960/#21522	1	1
	bl hp	rice bwl 1	3960	21522	3959/#21506	0	6
	blk flow	ewer 1	3514	20836	3522/#20852	1	27
	blk flow	ewer 1	3522	20852	3514/#20836	0	1
	bltp pearl	sm plt 1	3686	20902	3688/#20911	1	3
	bltp pearl	sm plt 1	3688	20911	3686/#20902	0	5
	brntp	saucer 1	3959	21048	3960/#21076	1	1
	brntp	saucer 1	3960	21076	3959/#21048	0	1
	cream w	plate 3	3686	20901	3688/#20910; 3712/#20914	1	9
	cream w	plate 3	3688	20910	3686/#20901; 3712/#20914	0	10
	cream w	plate 3	3712	20914	3686/#20901; 3688/#20910	0	1
	hp pearl	unid 1	3958	20995	3959/#21036	0	1
	hp pearl	unid 1	3959	21036	3958/#20995	0	1
	lead gl	bowl 1	3958	21611	3959/#21620	0	1
	lead gl	bowl 1	3959	21620	3958/#21611	1	3
	lead gl	bowl 2	3686	21594	3688/#21595; 3712/#21598	1	22
	lead gl	bowl 2	3688	21595	3686/#21594; 3712/#21598	0	10
	lead gl	bowl 2	3712	21598	3686/#21594; 3688/#21595	0	2
	lead gl	crock/pot 1	3686	21593	3712/#21599	0	4
	lead gl	crock/pot 1	3712	21599	3686/#21593	1	5
	lead gl	crock/pot 2	3960	21636	3961/#21640	0	5
	lead gl	crock/pot 2	3961	21640	3960/#21636	1	8
	lead gl	jug 2	3958	21612	3959/#21619	0	1
	lead gl	jug 2	3959	21619	3958/#21612	1	1
	lead gl	pan A	3590	21576	3643/#21587	1	8
	lead gl	pan A	3643	21587	21576	0	2
	lead gl	pan B	3502	21568	3688/#21596; 23712/#1600	0	10
	lead gl	pan B	3688	21596	3502/#21568; 3712/#21600	1	4
	lead gl	pan B	3712	21600	3502/#21568; 3688/#21596	0	3
	lead gl	pan C	3960	21631	4050/#21646	0	7
	lead gl	pan C	4050	21646	3960/#21631	1	4
	lead gl	pan D	3922	21642	3974/#21641; 3994/#21645	0	2
lead gl	pan D	3974	21641	3992/#21642; 3994/#21645	0	1	
lead gl	pan D	3994	21645	3974/#21641; 3992/#21642	1	1	
lead gl	pan E	3959	21621	3961/#21639	0	5	
lead gl	pan E	3961	21639	3959/#21621	1	2	

	lead gl	tpot 1	3590	21582	3958/#21613	1	1
	lead gl	tpot 1	3958	21613	3590/#21582	0	1
	salt gl	blkbtl 2	3590	21362	3590/#21361	1	1
	salt gl	blkbtl 2	3590	21361	3590/#21362	0	1
	yellowtp	jug 1	3502	20771	3688/#20909	0	11
	yellowtp	jug 1	3688	20909	3502/#20771	1	1
103	bl flow	saucer 3	4104	21198	4135/#21309	0	1
	bl flow	saucer 3	4135	21309	4104/#21198	1	1
	bltp	bkfst cup 1	4102	21162	4110/#21288	1	1
	bltp	bkfst cup 1	4110	21288	4102/#21162	0	3
	bltp	dish 1	4104	21191	4110/#21273	0	5
	bltp	dish 1	4110	21273	4104/#21191	1	2
	bltp	pllt 1	4104	21192	4110/#21286	1	3
	bltp	pllt 1	4110	21286	4104/#21192	0	1
	bltp	saucer 2	4104	21200	4110/#21261	0	1
	bltp	saucer 2	4110	21261	4104/#21200	1	1
	bltp pearl	tureen 1	4104	21185	4110/#21251	1	1
	bltp pearl	tureen 1	4110	21251	4104/#21185	0	1
	gl mou	jug 3	4104	21212	4104/#21179	0	1
	gl mou	jug 3	4104	21179	4104/#21212	1	4
	hp	jug 4	4104	21176	4110/#21237	1	2
	hp	jug 4	4110	21237	4104/#21176	0	3
	lead gl	basin/bowl 1	4102	21649	4135/#21662	1	3
	lead gl	basin/bowl 1	4135	21662	4102/#21649	0	2
	mocha ww	bowl 3	4102	21160	4103/#21168	0	2
	mocha ww	bowl 3	4103	21168	4102/#21160	1	4
	salt gl	blkbtl 1	4104	21379	4110/#21393	0	1
	salt gl	blkbtl 1	4110	21393	4104/#21379	1	3
						<b>34</b>	<b>271</b>

Table 2.3: Conjoins.

**NB:** Blue = Brewery cellar conjoins; Green = Storage cellar conjoins; Red = Well conjoins; Purple = southern pits conjoins.

### 3.0 Analysis of Specific Contexts

#### 3.1 Lot 102W: Brewery Cellar and Storage cellar

As mentioned above fills excavated from the contexts associated with the brewery cellar and a storage cellar within Lot 102W contained a high number of ceramics. These are discussed below.

#### 3.2 Emu Brewery Cellar

As already mentioned, the brewery was not a successful enterprise, and it is thought to have been demolished sometime between 1859 and 1885. The middle section of the brewery was not excavated because it was within the Conservation Zone. The cellar was located at the southern end of the building and again could only be partially excavated because it continued into the Conservation Zone. It also extended further west, into Lot 103, however access was unavailable due to the site sheds located here. A cut for the brewery cellar, located south of the Conservation Zone, was backfilled with demolition material (context 3514) believed to be from brewery.

Within the demolition fill 234 ceramic fragments were recovered, comprising 86 MIC. Do the ceramics reflect the buildings use as a brewery, or perhaps its later incarnation as a wool washery? Do the ceramics also indicate a demolition time period prior to 1885, or are they from another source entirely?

Twenty-five decorative types were represented within the demolition fill (**Table 3.1**). This decorative range, coupled with the vessel shapes recovered (**Table 3.2**), is indicative of a more domestic deposit than one associated with a brewery.

Transfer prints are represented on 37 items (including flow wares and clobbered), with the next most dominant decoration being Salt Glaze stonewares (18 MIC). Eleven identified transfer-printed patterns and one Chinese export porcelain hand painted pattern were in evidence in the deposit, on 22 items. The identified transfer-printed patterns are as follows: “Albion” (1), “Asiatic Pheasants” (1), “Burmese” (1), “Chantilly” (1), “Chinese Marine Series” (1), “Formosa” (1), “Isola Bella” (1), “Rhine” (1), “Royal Rose” (1), “The Maroon Slave & Virginia” (1), and “Willow” (11). The blue hand painted Chinese porcelain pattern was the popular “Canton”. The majority of the identified patterns are commonly found in assemblages dating from the mid nineteenth century, such as “Albion”, “Asiatic Pheasants”, “Rhine” and “Isola Bella”. The ubiquitous “Willow” pattern is the most common occurring, featured on 11 items, whereas the remaining patterns are all represented by only one item each.

Decoration	Shape	Pattern Number	MIC 3514
bl flow	cup		2
	jug		1
	platter		1
	saucer	"Formosa"	1
	saucer	48	1
bl hp	plate	"Canton"	1
blk flow	ewer	"Royal Rose"	1
	platter	66	1
bltp	breakfast cup		1
	dish	"Albion"	1
	dish	W3	4
	plate	"Isola Bella"	1
	plate	308	1
	plate	W3	5
	platter	W3	1
	saucer		1
	saucer	"Chantilly"	1
	saucer	"Rhine"	1
	saucer	48	1

	small plate	"Asiatic Pheasants"	1
	tureen	W3	1
	unid		1
	unid	"Burmese"	1
	unid	"Chinese Marine Series"	1
bltp pearl	plate	307	1
bristol gl	bottle		1
	jar		1
brntp	small plate	"The Maroon Slave & Virginia"	1
clobb	cup		1
cream w	unid		1
gl mou	candle stick		1
	jug		1
	jug		1
glazed	candle stick		1
grntp	cup		1
hp	ewer		1
hp	tureen		1
lead gl	pan-1		1
	unid		1
mocha cream	unid	21	1
pearl	cup		1
	unid		1
ppl flow	plate	4	2
rock gl	teapot		1
salt gl	black bottle		9
	bottle		4
	ink bottle		4
	water filter		1
sponge	plate	38	1
	saucer	21	1
sprigg	small plate	9	1
wgl	cup		1
wgl	small plate		2
	unid		1
wgl gilt	cup		1
	small plate		1
ww	cup		1
	plate		1
	pot		1
	teapot		1
	unid		1
ww gild	unid		1
			<b>86</b>

**Table 3.1:** Decoration in Context 3514

The function and shape of the 86 ceramic items recovered within this demolition fill is very much domestic oriented (**Table 3.2**). Food is the most dominant function, with items associated with its consumption, serving, preparation and storage dominating. Fifty two food related items were identified, with the majority of these being teawares and tablewares (cups - 8, saucers - 7, teapots - 2 and plates - 19), not the sort of items one would expect associated with a brewery. Serving related items were also present in the form of platters (3), tureens (2), jugs (2) and a dish (1). The only evidence of alcohol in this fill is a single stoneware stout bottle. Although other bottles are present

within the assemblage, they are also seemingly unrelated to the brewery, indeed the most common bottle shape is that of a blacking bottle (9 MIC). Other items also more commonly found in relation to domestic rather than industrial assemblages include the ewers (2), candlesticks (2), ointment /cream pot lid (1), water filter (1) and ink bottles (4). The presence of a child's plate, in the brown transfer-printed pattern of "The Maroon Slave & Virginia" (#20,835), is also out of place in a brewery related deposit.

<b>General Function</b>	<b>Specific Function</b>	<b>Shape</b>	<b>MIC 3514</b>
alch	stout	bottle	1
bev	cont	water filter	1
	g beer	bottle	1
cleric	writing	ink bottle	4
food	cont	jar	1
	prep	dish	4
		jug	1
		pan-1	1
	serve	dish	1
		jug	2
		platter	3
		tureen	2
	<b>tblw</b>	<b>plate</b>	<b>13</b>
	tea	breakfast cup	1
<b>cup</b>		<b>8</b>	
<b>saucer</b>		<b>7</b>	
teapot		2	
tea/tblw	<b>small plate</b>	<b>6</b>	
h'hold	light	candle stick	2
	<b>maint</b>	<b>black bottle</b>	<b>9</b>
pers	hygiene	ewer	2
pharm	med/toilet	pot	1
unid	cont	bottle	3
	<b>unid</b>	<b>unid</b>	<b>10</b>
			<b>86</b>

**Table 3.2:** Function and Shape in Context 3514

### Basemarks

As already mentioned, the Emu Brewery was believed to have been demolished prior to 1885, therefore the artefacts recovered within the demolition fill would be expected to date no later than 1885. The decorative range and identified patterns present within the fill, as mentioned above, are not able by themselves to indicate anything more than a mid nineteenth-century date, however the six basemarks recovered could be of further assistance (**Table 3.3**).

The basemarked items are on a "Formosa" pattern saucer (#20,832), a "Willow" pattern dish (#20,831), two salt glazed blacking bottles (#21,346 and 21,352) and two salt glazed ink bottles (#21,355 and #21,356). Five of the basemarks indicate England as the country of manufacture, either by including location of pottery in the mark - Staffordshire, Lambeth, Langley Mill and Tamworth - or by manufacturer initials traceable to a particular maker - "W.R." belonging to William Ridgeway, Staffordshire. The possible exception to England being the country of origin is the stoneware blacking bottle fragment simply impressed with "(B)LA(CKING)" / "BOT(TLE)", indicating its contents not place of manufacture (#21,346).

Decoration	Shape	Pattern Number	Brief Description	From	To	MIC
bl flow	saucer	"Formosa"	TP Basemark: Trees & Pagoda cartouche with " FORMOSA"/"W.R." Below. Initials belong to William Ridgeway	1830	1834	1
bltp	dish	W3	TP basemark: a standing lion with "STONE CH[INA]"/"D..."STAFF[ORDSHIRE]" below. Maker unknown.	1840		1
salt gl	black bottle		Impressed mark on lower body- "[B]LA[CKING]"/"BOT[TLE]"	1830	1930	1
	black bottle		Impressed oval mark on lower body near base- "DOULTON & Co.	1858	1956	1
	ink bottle		Impressed oval mark on lower body near base- "LOVATT & LOVATT"/"NOTTS."/"LANGLEY MILL"	1895	1931	1
salt gl	ink bottle		Impressed oval mark on lower body near base- "GEORGE SKEY"/"WILNECOTE"/"TAMWORTH".	1862	1900	1

**Table 3.3:** Basemarks in Context 3514

This domination of imported ceramics was also reflected in the decorative types present in the demolition fill (**Table 3.1**), with most attributable to the United Kingdom. The exceptions were the Chinese porcelain “Canton” pattern plate (#21,420) and the two lead-glazed items of probable local manufacture (#21,571 and #21,572). The unmarked Bristol Glazed, Rockingham Glazed and Salt Glazed items were catalogued as being from the United Kingdom/Australia, as the definite country of providence was unknown.

As previously stated, the 86 MIC ceramics recovered were all very much domestic oriented, and not the sort expected to be associated with the demolition fill of a commercial enterprise. The presence of the marked stoneware ink bottle made by Lovatt and Lovatt of Nottingham (#21,355), casts further doubt on this fill being associated with the demolition of the brewery. The Emu Brewery, operating by January 1841, was demolished sometime between 1859 and 1885, well before the Lovatt and Lovatt pottery was established. The presence of the ink bottle with a mark dating between 1895-1931 points to the ceramics in this fill this being demolition fill coming from something other than the brewery.

The brewery was located behind a six-roomed brick house built on the George Street frontage sometime between 1836 and 1844. The house was demolished post 1905 (is on the 1905 survey plan and mentioned in the Rates Assessment books prior to 1905). Sometime after the house was demolished the area was cut down and most of the house footing remains removed, possibly as part of the redevelopment of the site as a maternity hospital. Given the close location of the house to the brewery cellar, the domestic type of ceramics recovered and the presence of the marked bottle dateable to post brewery demolition, it is probable that the ceramics in the demolition fill were associated with the nearby houses rather than the brewery demolition.

### Conjoins

Fragments from a “Royal Rose” pattern ewer (#20,836) were found to conjoin with a fragment in a posthole cut (context 3522, #20,852). **Table 2.3.** The posthole was thought to be one of a row of postholes running northeast-southwest and located to the east of the brewery cellar, in alignment with the south end back wall. The row of postholes was interpreted as possibly belonging to a fenceline.

### 3.3 Storage Cellar

Located in the area to the north of the Conservation Zone and east of the Emu Brewery was a large brick lined structure (context 3957). Originally thought to be a cesspit, upon excavation it was ascertained to be too large and in addition there was no humic layer present, typically found at the base of cesspits. It was then identified as a possible storage cellar. This rectangular structure

(2300x1750x970mm) lay below the concrete footings of the 1950s maternity hospital and was cut by a service trench to the west. The walls were made up of flat sandstock bricks, two courses wide, and having no brick base they sat on natural sand. The bricks were identified as being of a very early type and the storage cellar was therefore associated with the early convict (1790s/1880s) or leaseholder (post 1809) period of occupation.

Five different fills were noted within the storage cellar during excavation (contexts 3958, 3959, 4050, 3960 and 3961), and all five contained ceramics, totalling 237 MIC (542 frags).

Context 3958 was the uppermost fill, covering the surface of the structure and the top part to a depth of 470mm. It contained 70 MIC ceramics (138 frags). Context 3959 was deeper in the centre of the feature and thinner to the east, with a depth varying between 100-300mm. It contained 81 MIC ceramics (157 frags). Context 4050 was a deposit only clearly visible in the northern half of the backfill and contained mainly roofing tile. It contained only 8 MIC ceramics (13 frags). Context 3960 was 100-240mm deep and contained 45 MIC ceramics (134 fragments). Context 3961 was the fill at the base of the cellar and was 250mm deep. It also contained mostly roofing tile, with 33 MIC ceramics (100 frags).

### Conjoins

Although five different fills were identified within the storage cellar a number of ceramic conjoins were discovered. Thirteen items were found to conjoin between the fill deposits, indicating the storage cellar was either backfilled in one episode or the items came from the one source. Items from the two lowermost fills were found to conjoin with items from the uppermost (**Table 2.3**).

The lone exception to conjoins occurring solely within the storage cellar is a conjoin between contexts 3958 and 3590 (#21,613 and #21,582). A lead-glazed teapot lid was found to join from the surface and uppermost fill of the storage cellar (3958) with a surface rubble deposit most likely associated with the brewery demolition (3590). Given that this is the only conjoin outside of the storage cellar, and the fact that the joining context was from surface rubble and it joined an item found within the surface and topmost fill of the cellar, it is possible some contamination occurred in the top fill of the storage cellar.

The most dominant function of the ceramics recovered from the cellar was food related, indicating the preparation, serving, consumption and storage of food, represented by 88.6% of the assemblage (**Table 3.4**).

General Function	Specific Function	MIC Cellar	%
food	prep	15	6.3
	prep/store	5	2.1
	serve	27	11.4
	store	4	1.7
	<b>tblw</b>	<b>105</b>	<b>44.3</b>
	<b>tea</b>	<b>51</b>	<b>21.5</b>
	<b>tea/tblw</b>	<b>3</b>	<b>1.3</b>
h'hold	light	1	0.4
pers	hygiene	4	1.7
unid	unid	22	9.3
		<b>237</b>	<b>100</b>

**Table 3.4:** General and Specific Function in Cellar

The 5 MIC identifiable items to fall outside this category were related to lighting (candlestick) and hygiene (4 poe). The remaining 9.3% (22 MIC) were various unidentified items that were catalogued as miscellaneous due to small fragment size from unknown shapes.

The range and number of shapes represented in the cellar is seen in **Table 3.5**. Over half the food function was related to tableware and teaware items, 159 MIC (67.1%), with tableware alone comprising 44.3% (105 MIC) of the total.

General Function	Specific Function	Shape	MIC Cellar
food	prep	basin	1
		bowl	1
		colander/drainner	1
		crock/pot	1
		jug	1
		pan-l	6
		pot	4
	prep/store	crock/pot	2
		jug/pot	1
		pot	1
		pot/jar	1
	serve	bowl	6
		dish	2
		drainer	1
jug		4	
plate		2	
platter		7	
tureen		5	
store	ginger jar	3	
	jar	1	
tblw	bowl	8	
	plate	96	
	soup plate	1	
tea	cup	10	
	saucer	32	
	tea bowl	6	
	teapot	3	
tea/tblw		small plate	3
h'hold	light	candle stick	1
pers	hygiene	poe	4
unid	unid	handle	1
	unid	unid	21
			<b>237</b>

**Table 3.5:** Function and Shape in Cellar

Three shapes are represented in the tablewares - bowl (8 MIC), soup plate (1 MIC) and plate (96) - with plates being by far the most dominant, both within the confines of function and within the entire cellar assemblage as a whole. Four shapes are representative of teawares - teapot (3), tea bowl (6 MIC), cup (10 MIC) and saucer (32) - with twice as many saucers than cups. Three small plates were given the function of teaware/tableware because they could be from either setting.

The 96 plates feature a range of 12 decorative types (**Table 3.6**), with the two most popular being the blue handpainted Chinese porcelain, on 28 MIC, and plain creamware, on 38 MIC. These two decorative types made up 70% of the total plate decorations, with the third most popular, edgeware pearlware, represented by 13 MIC (13%).

Shape	Decoration	MIC Cellar	%
plate	<b>bl hp</b>	<b>28</b>	<b>29</b>
	bltp pearl	1	1
	<b>cream w</b>	<b>38</b>	<b>41</b>
	<b>edge w pearl</b>	<b>13</b>	<b>13</b>
	edge WW	1	1
	hp	1	1
	hp cream w	2	2
	hp gild	2	2
	hp pearl	1	1
	hp ww	1	1
	lead gl	1	1
	pearl	7	7
			<b>96</b>

**Table 3.6:** Decorations on Plates

Unlike the plates, the most popular of the ten decorative types represented on saucers was blue transfer-printed pearlware, featured on 11 MIC (**Table 3.7**). However, like the plates, blue handpainted Chinese porcelain was also popular, represented on eight of the saucers. Although only ten cups were recovered, four of these were also in blue transfer-printed pearlware.

Decoration	MIC Cellar Saucer	MIC Cellar Cups
<b>bl hp</b>	<b>8</b>	1
<b>bltp pearl</b>	<b>11</b>	<b>4</b>
brntp	2	
cream w	1	
grntp	1	
hp	3	2
hp gild	1	2
hp pearl	2	
lead gl	2	1
mocha cream	1	
	<b>32</b>	<b>10</b>

**Table 3.7:** Decoration of Teaware

Twenty decorative types were identified across the 237 MIC cellar assemblage (**Table 3.8**). The single unidentified item listed was an unidentified flat base sherd that was burnt beyond recognition (#20,996).

Decoration	MIC Store Cellar	%
annular cream	2	0.8
<b>bl hp Chinese</b>	<b>65</b>	<b>27.4</b>
<b>bltp pearl</b>	<b>20</b>	<b>8.4</b>
brntp	2	0.8
<b>creamware</b>	<b>53</b>	<b>22.4</b>
dual gl	1	0.4
edge w pearl	13	5.5
edge WW	1	0.4
grntp	1	0.4
hp	16	6.8

hp cream ware	2	0.8
hp gild Chinese	7	3.0
hp pearl	8	3.4
hp whiteware	1	0.4
<b>lead glaze</b>	<b>26</b>	<b>11.0</b>
mocha cream	2	0.8
moulded		
creamware	1	0.4
pearlware	12	5.1
selfslip	2	0.8
unidentified	1	0.4
whiteware	1	0.4
	<b>237</b>	<b>99.8</b>

**Table 3.8:** Decoration in Cellar

Just on half the assemblage, 118 MIC, was represented by just two decorative types, the most popular being blue handpainted Chinese porcelain on 65 MIC, closely followed by creamware, on 53 MIC. The third most common decorative type represented was lead glaze, on 26 MIC.

### Basemarks

The decorative range within the cellar appeared to be associated with an early phase of Lot usage, with handpainted Chinese porcelain and creamwares being especially dominant. None of the popular transfer-printed patterns associated with the later brewery cellar backfill for example were in evidence here, not even the ever popular ubiquitous “Willow” pattern. The decorative range represented consisted of pre mid nineteenth-century wares, and this was further confirmed by the discovery of an early basemark within the cellar backfill (**Table 3.9**).

Cat #	Decoration	Marks	Brief Description	From	To	MIC
21092	cream w	Impressed	Flat base; impressed mark- "TURNER"/"2" Mark belongs to John Turner, Lane End, Longton.	1770	1806	1

**Table 3.9:** Basemark in Cellar

The impressed “TURNER” basemark occurred on a plate located in the lowermost fill of the cellar, in context 3961 (#21,092). This basemark, dating between 1770-1806, was the earliest recovered on the entire site, and its discovery in the cellar certainly added further evidence to the fill being from an early occupation phase.

### Identified Patterns and the Chinese Influence

Three identified patterns were recovered from the cellar, appearing on 49 MIC (**Table 3.10**). The remaining 22 items in the table, featuring pattern numbers instead of names, were those assigned a number as part of a running series (see Methodology section). Because little more was known about these at time of writing, the identified patterns, which occurred on 69% of the items listed, were concentrated on.

Decoration	Pattern Number	From	To	MIC Cellar
annular cream	40	1780	1930	1
	41	1780	1930	1
bl hp	"Canton"	<b>1780</b>	<b>1850</b>	<b>36</b>
	"Nanking"	<b>1780</b>	<b>1850</b>	<b>11</b>
	21	1780		3
	24	1780		1
	27	1780		1
bltp pearl	"Tall Door"	<b>1810</b>	<b>1870</b>	<b>1</b>
	"Tall door"	<b>1810</b>	<b>1890</b>	<b>1</b>
	310	1800	1870	1
	311	1800	1870	1
	312	1800	1870	1
	313	1800	1870	1
	314	1800	1870	2
	315	1800	1870	3
316	1800	1870	1	
brntp	90	1830		1
hp gild	25	1780		1
	26	1780		1
mocha cream	10	1780	1930	1
	22	1780	1930	1
				<b>71</b>

**Table 3.10:** Identified Patterns

Of the 49 items with an identified pattern, the overwhelming majority featured the blue handpainted Chinese porcelain "Canton" pattern, on 36 MIC. The second most popular pattern was also blue handpainted Chinese porcelain, that being the "Nanking" pattern on 11 MIC.

The remaining identified pattern, on only 2 MIC, was the blue transfer-printed pattern "Tall Door". The "Tall Door" pattern was first made by Spode in c1810 and was soon copied by other potters<sup>4</sup>. Because neither of the two saucers recovered here featured a basemark the manufacturer was unknown (#21,004 and #21,049).

Within the six decorative types listed in Table 13 - annular, blue handpainted, blue transfer-printed pearlware, brown transfer print, handpainted & gilded, and mocha - it was the Chinese porcelain that dominated, in blue handpainted and handpainted & gilded (54 MIC). It was also interesting to note that all the blue transfer-printed pearlware items (12 MIC), were decorated in patterns very much influenced by the Chinese, be it floral (patterns 310, 311, 312, 315 and 316), or scenic (patterns 313, 314 and "Tall Door"). Even the lone brown transfer-printed saucer sherd (pattern 90) featured a Chinese style floral border.

This domination of Chinese influenced patterns, with not a hint of the more romantic designs that were to dominate the marketplace in later years, was another indication that the cellar fill was from an early occupation phase.

As mentioned previously, the Chinese pattern "Canton" was by far the most dominant pattern featured (36 MIC). With its distinctive ruffle edged border and central water scene featuring bridge, large buildings, boats and small buildings on rocky islands, this pattern proved especially popular on tableware and serving items. Within the cellar structure alone "Canton" occurred on 27 plates (**Table**

<sup>4</sup> Copeland 1990:89

3.11). It's appearance on items associated with food serving and consumption - dish, platters, saucers and plates - was also suggestive of matching sets rather than mere ad hoc, piecemeal settings. The "Canton" pattern has a date range of between c1790-1850s.<sup>5</sup>

Decoration	Pattern Number	Shape	MIC Cellar	
bltp pearl		cup	2	
		plate	1	
		saucer	2	
		unid	3	
	<b>"Tall door"</b>	<b>saucer</b>	<b>2</b>	
	310	saucer	1	
	311	bowl	1	
	312	saucer	1	
	313	saucer	1	
brntp		saucer	1	
	90	saucer	1	
	cream w		bowl	2
			plate	38
			platter	1
			poe	2
			saucer	1
			serve plate	2
		small plate	3	
		soup plate	1	
		tureen	2	
		unid	1	
edge WW		plate	1	
grntp		saucer	1	
hp		bowl	1	
		cup	2	
		dish	1	
		jug	1	
		plate	1	
		saucer	3	
		unid	7	
pearl		drainer	1	
		jug	1	
		plate	7	
		unid	3	
selfslip		basin	1	
		pan-1	1	
ww		unid	1	
lead glaze		<b>bowl</b>	<b>1</b>	
		<b>candle stick</b>	<b>1</b>	
		<b>colander/drainer</b>	<b>1</b>	
		<b>crock/pot</b>	<b>3</b>	
		<b>cup</b>	<b>1</b>	
		<b>jar</b>	<b>1</b>	
	<b>jug</b>	<b>1</b>		

<sup>5</sup> For discussion and dating of the "Canton" pattern see later section on Chinese ceramics.

		<b>jug/pot</b>	<b>1</b>
		<b>pan-1</b>	<b>5</b>
		<b>plate</b>	<b>1</b>
		<b>poe</b>	<b>1</b>
		<b>pot</b>	<b>5</b>
		<b>pot/jar</b>	<b>1</b>
		<b>saucer</b>	<b>2</b>
		<b>teapot</b>	<b>1</b>
dual gl		unid	1
hp cream w		plate	2
hp ww		plate	1
edge w pearl		plate	13
annular cream	40	bowl	1
	41	bowl	1
mocha cream	10	saucer	1
	22	jug	1
hp gild		cup	2
		plate	1
		saucer	1
		tureen	1
	25	plate	1
	26	tea bowl	1
hp pearl		jug	1
		plate	1
		poe	1
		saucer	2
		unid	3
bl hp		bowl	5
		ginger jar	2
		handle	1
		plate	1
		platter	1
		tea bowl	2
		unid	1
	<b>"Canton"</b>	<b>dish</b>	<b>1</b>
		<b>plate</b>	<b>27</b>
		<b>platter</b>	<b>4</b>
		saucer	4
	<b>"Nanking"</b>	<b>cup</b>	1
		<b>platter</b>	1
		<b>saucer</b>	4
		<b>tea bowl</b>	3
		<b>teapot</b>	2
	21	bowl	3
	24	tureen	1
	27	bowl	1
moulded creamware		tureen	1
unid		unid	1
			<b>237</b>

**Table 3.11:** Patterns and Shape

The “Nanking” pattern (11 MIC), is often thought to be more finely painted than the “Canton” pattern, and is usually found more on teawares than on tableware items. Within the cellar assemblage the items of “Nanking” pattern were in the majority on teawares - cup, teapots, tea bowl and saucers - with the single exception being a platter (#21,450). The perception that the pattern is

more finely painted may well be because it is generally found on more finely potted items associated with teaware, and not the often heavier and more durable tablewares. The pattern itself features a distinctive ‘spear and dumb-bell’ edged border, and a water scene dominated by a large building, fence and tree in the foreground. The “Nanking” pattern dates between c1790-1850s<sup>6</sup>.

The functions of food storage, serving and consumption were all well represented within the imported ceramics found in the cellar. It was only within the categories of lead-glazed and self-slipped wares that items associated with the actual preparation of food were found (**Table 3.11**). Twenty-six lead-glazed items were recovered and of these 15 were categorised with the function of food preparation and another two with preparation/storage. Items associated with the preparation of food included such shapes as pans, pots, crock pots and bowl. Ten items were represented by two shapes alone - five pots and five pans. Two self-slipped items, a basin (#21,630) and a pan (#21,637), were also catalogued as being part of the food preparation role.

With both the lead-glazed and self-slipped wares being of probable local manufacture, and fulfilling mainly utilitarian roles - food preparation and storage, lighting (candlestick) and hygiene (poe) - rather than the functions associated more with consumption and serving, it would seem that in general the majority of the finer imported wares, from the United Kingdom and China, were being used in situations where they were more likely to be seen - functional and yet also pleasant to look at - whereas the coarser, home grown wares were kept for more ‘behind the scene’ situations. Also, during the early phase of occupation, both convict and leaseholder, it may well have been seen as an unnecessary expense to buy finer imported wares for kitchen work when durable and cheaper local wares would suffice.

The 237 MIC ceramics recovered from the storage cellar were indicative of the range available to the consumer during the early convict hut/leaseholder phase of occupation of Lot 102W. Twenty-six decorative types were represented within the cellar fill, with all being simpler early types when compared with later ceramics showing even greater product range and availability.

Four decorative types dominated the range - blue handpainted Chinese porcelain, creamware, lead glaze and blue transfer-printed pearlware. These four types totalled 164 MIC, 69.1% of the total assemblage.

The most dominant function represented was food (88.6%), in the form of items related to its preparation, serving, consumption and storage. Food consumption was the most dominant, with tableware and teaware items associated with 159 MIC (67.1%). Tablewares were the most common occurring, with 105 MIC (44.3%), and within this field plates were the most dominant, on 96 MIC.

Blue handpainted Chinese porcelain and plain creamware were the two most dominant decorative types represented on the plates, on 70%. Chinese porcelain was on 28 MIC plates and creamware on 38 MIC. The third most common decorative motif on plates from the cellar was edgeware pearlware, on 13 MIC. Blue handpainted Chinese porcelain was also popular with saucers.

The Chinese porcelain blue handpainted “Canton” and “Nanking” patterns dominated the identified patterns found, on 36 MIC and 11 MIC respectively. “Canton” pattern made up 73.5% of the identified patterns, with “Nanking” represented by 22.4%. The “Canton” pattern appeared to indicate matching dinnerware - with items such as serving dishes and platters found along with saucers and plates. The “Nanking” pattern was mainly confined to teaware items - cup, teapots, tea bowl and saucers - with a lone platter being the exception. The domination of Chinese porcelain in the assemblage was on a par with deposits usually associated with early phases of European settlement recorded on other historical excavations<sup>7</sup>.

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<sup>6</sup> For discussion and dating of the “Nanking” pattern see later section on Chinese ceramics.

<sup>7</sup> Corcoran 1993

The Chinese influence was also noticeable on transfer-printed items, in both the blue transfer printed pearlwares and brown transfer print, which although not able to be identified by name, were all strongly effected by Chinese floral and scenic motifs. This again was another indication of the fill being early, with no evidence found of the popular romantic style transfer-printed patterns that would dominate later nineteenth-century assemblages.

The presence of shapes normally associated with early ceramic collections was also in evidence here. Tea bowls, which were replaced by cups as the nineteenth century progressed, were recovered here, in Chinese porcelain.

Perhaps the strongest indicator that this assemblage was associated with the convict hut/leaseholder occupation phase was the fairly large representation within the fill of lead-glazed and self-slipped wares. Twenty-six items of lead glaze were found, 15 MIC associated with food preparation and two identified with preparation/storage. Two self-slipped items, a basin and a pan, were found which were also associated with preparation. These two wares, of probable local manufacture, were the only ones that featured food preparation items, indicating, along with a lead-glazed poe, that utilitarian roles were mainly filled at this time by these coarser, seemingly more unrefined wares, with the finer imported wares kept for more public uses. As the nineteenth century progressed, and the range of ceramics in the marketplace increased in tandem with the increase in mass production, the dominance of imported wares from the United Kingdom, and associated cost effectiveness, meant that the cheaper coarse wares were no longer required and imports soon filled every requirement of the consumer.

### 3.4 LOT 103: Well

Few archaeological features were found in Lot 103, with only the area north of the previously mentioned Conservation Zone being excavated. A convict hut is believed to be within this Conservation Zone, as are the yards of some small houses present on the Lot by 1865. Three houses on the George Street frontage were also present but again were unexcavated due to inaccessibility to area because site sheds located here.

Although few features were found in the Lot, a total of 223 MIC ceramics were recovered, with 221 from one feature alone. The two exceptions (context 4136), came from monitoring the machine excavation of part of the Emu Brewery cellar which extended one metre onto the western edge of Lot 103 from Lot 102W. The two items recovered from here were a John Gosnell & Company, London, toothpaste pot lid, c1890-1900 (#21,326), and a stoneware crucible from the Morgan Crucible Company, Battersea, England, c1856-1956 (#21,327). The remaining 221 MIC ceramics (411 frags) were from a well located northwest of the Conservation Zone, in context 4101, the backfill of the well.

The well was cut deep into natural sand and had no *in situ* brick or stone lining. It was probable that these were removed for reuse elsewhere once the well was no longer in use. Seven different fills were noted at time of excavation (contexts 4102, 4103, 4105, 4106, 4104, 4110 and 4135). The fills in the upper half were all manually excavated, while the lower half, context 4135, was done by monitored machine excavation. The well had a depth of c4000mm, with only the southern half of the feature excavated. Ceramics were recovered from all seven fills.

#### Conjoins

Seven different fills were distinguished during excavation of the well, with 11 ceramics (46 frags) found to join across these contexts (**Table 2.3**).

The trench report (Vol 2, Section 7) mentioned that once the well had been filled with the various deposits the upper core of the feature was again removed and backfilled with more compact deposits. This was interpreted as happening prior to the construction of the tramways, post-1883, to perhaps

prepare the ground for construction.<sup>8</sup> The ceramics recovered from the well are therefore discussed here as being from the one assemblage, rather than seven individual depositional events occurring over time, because due to the later disturbance and backfill the integrity of the deposits was impacted upon.

The 11 conjoined ceramics were found in five of the seven contexts, with contexts 4105 and 4106 being the exceptions. These two contexts had the least amount of ceramics, with context 4105 having 12 items (15 frags), and context 4106 only having 4 items (5 frags). The two contexts containing the most ceramics, context 4104 and 4110, featured six items with conjoins occurring between the two. Context 4104 had 49 items (106 frags), and context 4110 had 90 items (106 frags). Conjoins also occurred between the uppermost fill (4102) and the two bottom most fills (4110 and 4135). A lead-glazed basin/bowl conjoined between 4102 and 4135 (#21,649 and #21,662), and a blue transfer-printed breakfast cup conjoined between 4102 and 4110 (#21,162 and #21,288). Instead of now being able to surmise, because of conjoins occurring between the top and bottom of the well fills, that the ceramics came from either one location and/or represented a single depositional event, the fact that the well deposits were further disturbed by a later partial removal and then further backfilling makes interpretation of the conjoins rather redundant.

The function of food is again the most dominant, represented by 152 ceramics, 68.8 percent of the assemblage (**Table 3.12**).

<b>General Function</b>	<b>Specific Function</b>	<b>MIC Well</b>	<b>%</b>
alcohol	gin	1	0.5
beverage	g beer	1	0.5
clerical	writing	1	0.5
<b>food</b>	prep	2	0.9
	prep/store	4	1.8
	serve	22	10.0
	store	3	1.4
	<b>tableware</b>	<b>67</b>	<b>30.3</b>
	<b>tea</b>	<b>50</b>	<b>22.6</b>
	tea/tblw	4	1.8
food/yard	prep/garden	2	0.9
h'hold	maintenance	10	4.5
yard	garden	4	1.8
unidentified	cont	20	9.0
	unid	30	13.6
		<b>221</b>	<b>99.1</b>

**Table 3.12:** General and Specific Function

The high number of items, 50 items (22.6%), categorised with an unidentified function, was once again due to the large number of unidentified body and base sherds recovered where vessel shape was unknown, as well as a high number of stoneware bottle body and base sherds where shape, and therefore function, was also unknown.

Within the general food function, tableware was the most dominant, representing 30.3% of the entire assemblage, with 67 items. Teaware followed closely behind at 22.6% (50), and together these two specific functions made up 52.9 percent of the total well contents. Serving items were also fairly highly represented, featured by 22 items (10%). Food preparation, storage, serving and consumption

<sup>8</sup> Miskella 2004:29, Vol 2, Section 7.

were all represented within the well. Plates were by far the most common shape represented, with 65 items, comprising 29.4 percent of the total ceramics (**Table 3.13**).

General Function	Specific Function	Shape	MIC Well	%
alcohol	gin	bottle	1	0.5
bev	g beer	bottle	1	0.5
cleric	writing	bottle	1	0.5
food	prep	basin/bowl	1	0.5
		pie dish	1	0.5
	prep/store <b>serve</b>	pot/jar	4	1.8
		<b>bowl</b>	1	0.5
		<b>dish</b>	5	2.3
		<b>jug</b>	5	2.3
		<b>platter</b>	<b>8</b>	<b>3.6</b>
		tureen	3	1.4
	store tableware	ginger jar	3	1.4
		bowl	2	0.9
		egg cup	1	0.5
		<b>plate</b>	<b>65</b>	<b>29.4</b>
	tea	<b>breakfast cup</b>	<b>8</b>	<b>3.6</b>
<b>cup</b>		<b>17</b>	<b>7.7</b>	
<b>saucer</b>		<b>24</b>	<b>10.9</b>	
tea/tblw	small plate	4	1.8	
food/yard	prep/garden	pot	2	0.9
h'hold	maintenance	<b>black bottle</b>	<b>10</b>	<b>4.5</b>
yard	garden	pot	4	1.8
unid	cont	bottle	17	7.7
		cont	3	1.4
	unid	unid	30	13.6
			<b>221</b>	<b>100.5</b>

**Table 3.13:** Shape

Saucers were the next most identified shape, on 24 items (10.9%). When the cups (17) and breakfast cups (8) were grouped together, on 25 items, they too were on a par with the number of saucers recovered.

Did any of the cups and saucers, with identified pattern names or pattern numbers, appear to be part of particular teaset? (**Table 3.14**) Three patterns appeared on different teaware shapes, suggesting possible sets. A blue transfer-printed “Fibre” pattern cup (#21,153) could be associated with four “Fibre” pattern saucers (#21,152, #21,217, #21,260 and #21,310). Perhaps also a brown transfer-printed “Fibre” pattern cup could be suggestive of a multi-coloured teaset (#21,244). Four items with the blue transfer-printed pattern “Park Scenery” were also found - 2 saucers (#21,155 and #21,262), a cup (#21,307) and a breakfast cup (#21,263). Two green sprigged items, pattern number ‘6’, were found - a breakfast cup (#21,243) and a cup (#21,177/21,211).

Although not found on different teaware shapes, two patterns did also occur featuring the same pattern on more than one item. The green transfer-printed pattern “Amoy” was featured on two breakfast cups (#21,199 and #21,247), and the blue transfer-printed pattern number ‘320’ also was found on two breakfast cups (#21,195 and #21,162/21,288).

Decoration	Pattern Number	Shape	From	To	MIC Well
grntp	"Amoy"	breakfast cup	1830	1854	2
bl flow	"Canton"	saucer	1830	1834	1
bltp	"Fibre"	cup	1830		1
		saucer	1830		4
brntp	"Fibre"	cup	1830		1
bl hp	"Nanking"	saucer	1780	1850	1
bltp	"Park Scenery"	breakfast cup	1834	1848	1
		cup	1834	1848	1
		saucer	1834	1848	2
	"Persia"	saucer	1829	1861	1
	"Royal Star Florentine"	saucer	1854		1
	"Verano"	saucer	1855		1
	320	breakfast cup	1840		2
	321	saucer	1830		1
	322	breakfast cup	1840		1
bltp pearl	324	saucer	1800	1870	1
sprigg	6	breakfast cup	1830	1920	1
		cup	1830	1920	2
bltp pearl	W3	saucer	1810	1870	1
					<b>26</b>

**Table 3.14:** Cup and Saucer Patterns

The number of items associated with the function of serving covered five different shapes - platter (8 MIC), dish (5 MIC), jug (5 MIC), tureen (3 MIC) and bowl (1 MIC) (**Table 3.13**). Did any of the serving shapes feature the same patterns on tableware items, suggesting matching dinnersets? (**Table 3.15**).

Decoraton	Pattern Number	Specific Function	Shape	MIC Well
bltp	"Albion"	tblw	plate	1
grntp	"Amoy"	tea	breakfast cup	2
bltp	"Burmese"	serve	dish	1
		tblw	plate	1
bl flow	"Canton"	tea	saucer	1
brntp	"Fibre"		cup	1
bltp			cup	1
			saucer	4
	"Irish Scenery"	tblw	plate	2
bltp pearl	"Mosque and Fishermen"	tblw	plate	1
bl hp	"Nanking"	tea	saucer	1
bltp	"Palestine"	tblw	plate	1
	"Park Scenery"	tea	breakfast cup	1
			cup	1
			saucer	2
	"Persia"		saucer	1
	"Royal Cottage"	tblw	plate	3
	"Royal Star Florentine"	tea	saucer	1
	"Two Temples II"	tblw	bowl	1
	"Verano"	tea	saucer	1
	"Villa"	tblw	plate	3

bltp pearl	"Wild Rose"		plate	1
mocha ww	23		bowl	1
bltp	<b>319</b>	serve	dish	<b>1</b>
			platter	<b>1</b>
			tureen	<b>1</b>
			tblw plate	<b>8</b>
320 <b>321</b>	tea	tblw	breakfast cup	2
			plate	<b>1</b>
			saucer	<b>1</b>
322 323	tblw		breakfast cup	1
plate			1	
bltp pearl	<b>324</b>	serve	platter	<b>1</b>
		tblw	plate	<b>1</b>
		tea	saucer	<b>1</b>
sprigg	6		breakfast cup	1
			cup	2
bltp	<b>W3</b>	serve	dish	<b>3</b>
			platter	<b>3</b>
bltp pearl	<b>W3</b>		platter	<b>2</b>
bltp	<b>W3</b>	tblw	plate	<b>15</b>
bltp pearl	<b>W3</b>	tea	plate	<b>8</b>
			saucer	<b>1</b>
			tblw small plate	<b>1</b>
bltp	<b>W3</b>		small plate	<b>3</b>
				<b>92</b>

**Table 3.15:** Possible dinnerset patterns

Eight of the identified patterns and pattern numbers featured on more than one item. This did not include those items attributed solely to the teaware function already discussed above in Table 3.14. These eight patterns occurred on a total of 62 MIC, and all were in either blue transfer print or blue transfer-printed pearlware.

Four of the patterns occurred on tableware and serving items. The "Burmese" pattern featured on a serving dish (#21,264) and a plate (#21,197); pattern number '319' was on a serving dish (#21,159), platter (#21,192/21,286), tureen (#21,287) and eight plates (#21,161, #21,193, #21,194, #21,220, #21,283, #21,284, #21,285 and #21,320), and pattern number '324' was on a platter (#21,325), plate (#21,322) and a saucer (#21,323), indicating that this table setting could be complimented by a matching teaset. It was however the ever-popular "Willow" pattern that occurred on the most number of items, 24 in blue transfer print and 12 in blue transfer-printed pearlware. These may have been from completely different sets or pieces may have been used concurrently. The plain blue transfer-printed "Willow" occurred on the following shapes - three serving dishes (#21,151, #21,190 and #21,191/21,273), three platters (#21,271, #21,272 and #21,317), three small plates (#21,189, #21,280 and #21,314) and 15 plates (#21,150, #21,171, #21,204, #21,205, #21,210, #21,218, #21,223, #21,274, #21,275, #21,279, #21,281, #21,282, #21,296, #21,305 and #21,316). The pearlware "Willow" featured on two platters (#21,147 and #21,270), a small plate (#21,188), eight plates (#21,148, #21,186, #21,187, #21,269, #21,276, #21,277, #21,278 and #21,315) and a saucer (#21,149).

Another pattern, number '321', although not present on serving related items, did show the availability of matching patterns in teawares and tablewares, being on a plate (#21,196) and a saucer (#21,163). The remaining three identified patterns all featured on more than one plate, suggestive of at least being part of matching tableware services. "Irish Scenery" occurred on two plates (#21,156 and #21,313), "Royal Cottage" was on three plates (#21,267, #21,268 and #21,312), and "Villa" also occurred on three plates (#21,265, #21,318 and #21,319).

Although, as previously noted, many of the stoneware bottle body and base sherds were classified as being of unidentified shape, ten blacking bottles were identified and grouped within the function of household maintenance. Four of these bottles were whole (three in context 4102 and one in context 4135). The only other identified stoneware bottle shapes were a gin bottle (#21,398), a ginger beer bottle (#21,404) and an ink bottle (#21,381). None of these stonewares suggest that the fill in the well was in any way related to the brewery, it was very much a domestic related deposit.

Apart from using the identified patterns as a means of ascertaining possible matching tableware and teaset services within the well fill (see Tables 17 and 18), were they also useful in providing indicators to dating the deposit, when the well was backfilled and no longer used as a water source?

**Table 3.16.**

Decoration	Pattern Number	From	To	MIC
bl flow	"Canton"	1830	1834	1
bl hp	"Nanking"	1780	1850	1
bltp	"Albion"	1858	1937	1
	"Burmese"	1834	1867	2
	"Fibre"	1830		5
	"Irish Scenery"	1822	1830	2
	"Palestine"	1838		1
	"Park Scenery"	1834	1848	4
	"Persia"	1829	1861	1
	"Royal Cottage"	1827	1928	3
	"Royal Star Florentine"	1854		1
	"Two Temples II"	1819		1
	"Verano"	1855		1
bltp	"Villa"	1834	1854	3
	W3	1810		25
bltp pearl	"Mosque and Fishermen"	1815	1830	1
	"Wild Rose"	1830	1870	1
	W3	1810	1870	12
brntp	"Fibre"	1830		1
grntp	"Amoy"	1830	1854	2

**Table 3.16:** Identified Patterns and Dates.

Eighteen individual patterns were identified within the well, with all but one being transfer-printed and imported from the United Kingdom. The single exception was a blue handpainted Chinese porcelain saucer in the "Nanking" pattern (#21,552).

Three of the identified patterns had basemarks remaining that gave definite makers identification and thus the date range of when those particular marks were used. The blue flow saucer in the "Canton" pattern (#21,198/21,309) featured the pattern name with the initials "W.R." below. These initials belonged to William Ridgeway and were used between 1830-1834 on basemarks. A blue transfer-printed plate in the "Palestine" pattern (#21,266), had the pattern name on a ribbon surrounded by an ornate floral and scroll cartouche. This mark was used by William Adams, c1838. The blue transfer-printed pearlware plate in the "Mosque and Fisherman" pattern (#21,324), featured an impressed mark of an anchor with "DAVENPORT" above. This particular mark was used between 1815-1830.

Although just on half the identified patterns were dated from the 1830s, three were dateable from the 1850s ("Verano", "Albion" and "Royal Star Florentine"), meaning the well did not cease being a water source until sometime after the mid nineteenth century. Although some basemarks, such as the

“Canton” pattern were basemarked using a mark that was only used for a short period of time (1830-1834), that did not mean that the item itself was not being used after that date. Most of the identified patterns had dates ranging well into the mid to late nineteenth-century meaning they could have been purchased within a wide number of years and then stayed in use for many more years to follow. At least two of the patterns had a date range that extended well into the twentieth century (“Albion” and “Royal Cottage”), and the “Willow” pattern can still of course be purchased today.

### Basemarks

Seven basemarks were recovered from the well, with all but two being just the partial remains and not the complete mark. **Table 3.17.**

Context	Cat #	Shape	Decoration	Brief Description	From	To	MIC Well
4102	21149	saucer	bltp pearl	TP basemark remains- a crown with "STAFFO(RDSHIRE)" below. Maker unknown.	1810	1870	1
4104	21189	small plate	bltp	TP basemark remains- "STAFFORDS[HIRE]" on a ribbon. Maker unknown.	1810		1
	21198/21309	saucer	bl flow	TP basemark square cartouche featuring "[C]ANTON" with "W.R" below. Initials belong to William Ridgeway.	1830	1834	1
4110	21266	plate	bltp	TP basemark- ornate scroll & floral cartouche with "[P]ALESTINE" on a ribbon. Mark of William Adams.	1838		1
4135	21280	small plate	bltp	TP basemark- remains of a crown. Maker unknown.	1810		1
	21314	small plate	bltp	TP Basemark- A Ribbon with "STAFFOR[DSHIRE]" on it. Maker unknown.	1810		1
	21324	plate	bltp pearl	Impressed basemark- an anchor with "DAVENPORT" above.	1815	1830	1

**Table 3.17:** Basemarks

The two complete basemarks were as follows: impressed “DAVENPORT” and anchor mark on the reverse of the “Mosque and Fishermen” pattern plate (#21,324), and the blue flow “CANTON” / “W.R.” mark on the reverse of the “Canton” pattern saucer (#21,198/21,309). The remaining five marks were all partial, with those featuring “STAFFORDSHIRE” in part on three (#21,149, #21,189 and #21,314), and all in “Willow” pattern. All that can be ascertained from these is that they came from the Staffordshire region with the actual potter(s) remaining unknown. The small plate with just the remains of a crown as basemark was even more unhelpful (#21,280).

The “Palestine” pattern mark, although not complete, could be identified as belonging to William Adams (#21,266). Only three of the seven basemarks could therefore be identified and dated to particular manufacturers. Two of the known makers marks ceased manufacture in the 1830s and the other begins manufacture from the late 1830s.

Twenty-six decorative types were represented in the well assemblage (**Table 3.18**). Blue transfer-printed wares were the most commonly represented, featured on 81 MIC (36.7%). Blue transfer-printed pearlware also featured on 27 items (12.2%), so with the two combined they made up almost half the assemblage, 108 items (48.1%).

Salt-glazed stonewares were the next most common ware, found on 35 items (15.8%). As previously mentioned, apart from the blacking bottles, gin bottle, ginger beer bottle and ink bottle, the majority were unidentified.

<b>Decoration</b>	<b>Well</b>	<b>%</b>
bl flow	3	1.4
bl hp	5	2.3
<b>bltp</b>	<b>81</b>	<b>36.7</b>
<b>bltp pearl</b>	<b>27</b>	<b>12.2</b>
brntp	1	0.5
clobb	2	0.9
cream w	6	2.7
edge w pearl	2	0.9
edge WW	1	0.5
gl mou	1	0.5
grntp	5	2.3
hp	3	1.4
hp pearl	1	0.5
hp ww	2	0.9
lead gl	5	2.3
mocha ww	1	0.5
pearl	2	0.9
ppl tp	3	1.4
<b>salt gl</b>	<b>35</b>	<b>15.8</b>
salt gl mou	1	0.5
selfslip	8	3.6
sprig	4	1.8
Plain white bc	6	2.7
ww	14	6.3
ww mou	1	0.5
yellow ware	1	0.5
	<b>221</b>	<b>100</b>

**Table 3.18:** Decorative Types in Well

The remaining 23 decorative types were present in small numbers but indicated a wide range was available to the consumer in the mid nineteenth century. Imported ceramics were the most dominant, with probable local lead glaze (5 MIC), self slipped (8 MIC), blue handpainted Chinese porcelain (5 MIC), and salt glazed stoneware from Holland (1 MIC) being the exceptions to a market dominated by the United Kingdom.

The 221 MIC ceramics recovered from the well were associated very strongly with domestic use. No evidence was present to suggest that this fill was in any way related to the Emu Brewery, which partially extended westwards into Lot 103 was leased by Patrick Hayes during the 1850s and 1860s.

This ceramic assemblage was one very much dominated by the general function of food, represented by 68.8 percent of the total collection, and its associated categories relating to preparation, serving, consumption (through teaware and tableware) and storage. Tableware (30.3%) and teaware (22.6%) items accounted for just over half the assemblage alone (52.9%). Plates accounted for over a quarter of the shapes present, on 65 MIC (29.4%).

Same patterns occurring on different vessel shapes suggested evidence of matching sets, both teaware (cups and saucers in the same pattern), and in tableware (serving items and plates in the same pattern). The same pattern occurring on more than one plate was also evidence of possible sets. The same pattern could also be purchased in different colours, indicated here by two “Fibre” pattern cups occurring in both blue and brown transfer prints. The range of patterns, eighteen identified within the fill, was also indicative of market choice and availability at the time.

Although the assemblage was very much dominated by just three decorative types, blue transfer print (36.7%), salt glazed (15.8%) and blue transfer-printed pearlware (12.2%), the range of decorations represented by the remaining 35.3% was indicative of the choices and options available to the consumer in the marketplace leading up to the time when the well was backfilled.

As mentioned above, the ceramics did not indicate an association with the brewery. The range was also not the type expected to be found in association with the early convict hut or leaseholder phase of occupation, compared with those recovered from the brick storage cellar discussed earlier.

The ceramics within the well were likely connected to five houses that were present on the Lot by c1865. Their backyards are believed to be within the Conservation Zone, and the well may have proved to be both a handy water source and then later rubbish dump for at least one of these houses. Two of the houses, probably the western most two, were demolished between 1882 and 1885, and perhaps the well backfill was associated with either one or both of these.

## 4.0 Conclusion to Specific Contexts

### 4.1 Conclusion

The most frequently represented fabric, across all three features discussed, was fine earthenware (**Table 4.1**). Within all three features fine earthenware represented over half the total fabric types listed. This dominance was also mirrored by the function of food within the three features, especially with its the consumption of food: tableware, teaware and serving items.

Fabric	MIC cellar	%	MIC Well	%	MIC 3514	%
bc	-	-	9	4.1	8	9.3
cew	14	5.9	13	5.9	1	1.2
<b>Chinese porc</b>	<b>77</b>	<b>32.5</b>	<b>6</b>	<b>2.7</b>	<b>1</b>	<b>1.2</b>
<b>few</b>	<b>134</b>	<b>56.5</b>	<b>147</b>	<b>66.5</b>	<b>47</b>	<b>54.7</b>
fstw	7	3.0	1	0.5	-	-
<b>stw</b>	-	-	<b>36</b>	<b>16.3</b>	<b>24</b>	<b>27.9</b>
Japanese porc	3	1.3	-	-	-	-
svfew	2	0.8	9	4.1	5	5.8
	<b>237</b>	<b>100</b>	<b>221</b>	<b>100.1</b>	<b>86</b>	<b>100.1</b>

**Table 4.1:** Fabric Comparisons

The fine earthenwares within the storage cellar featured such early decorative types as creamware, pearlware, edgware and blue transfer-printed pearlware. These early fine earthenwares were complimented by the high incidence of Chinese porcelain (32.5%), occurring here at a far greater incidence than in either the Well (2.7%) or the Brewery cellar backfill (9.3%). Bone china and stoneware were not represented at all within the storage cellar.

The later dated fills recovered from the well and the Emu Brewery cellar cut featured fine earthenwares with different decorative types to those found in the storage cellar. The very low incidence of Chinese porcelain within these two features (2.7% and 1.3% respectively) also reflected their later date. In both the well and brewery cut stoneware was the second most commonly occurring fabric after fine earthenware. In both the well (16.3%), and the brewery cut (27.9%), the stoneware was mainly associated with unidentified bottles.

Food was the dominant function across the three discussed features (**Table 4.2**). The early storage cellar fill contained just three identified functions - food (88.6%), personal (1.7%) and household (0.4%). The remaining 9.3% comprised unidentified body and flat base sherds.

<b>General Function</b>	<b>MIC 3514</b>	<b>%</b>	<b>MIC cellar</b>	<b>%</b>	<b>MIC Well</b>	<b>%</b>
alch	1	1.2	-	-	1	0.5
bev	2	2.3	-	-	1	0.5
cleric	4	4.7	-	--	1	0.5
<b>food</b>	<b>52</b>	<b>60.5</b>	<b>210</b>	<b>88.6</b>	<b>152</b>	<b>68.8</b>
food/yard	-	-	-		2	0.9
h'hold	11	12.8	1	0.4	10	4.5
pers	2	2.3	4	1.7	-	-
pharm	1	1.2	-	-	-	-
yard	-	-	--	-	4	1.8
unid	13	15.1	22	9.3	50	22.6
	<b>86</b>	<b>100.1</b>	<b>237</b>	<b>100</b>	<b>221</b>	<b>100.1</b>

**Table 4.2:** Functional Comparison

The well fill featured seven functions - food (68.8%), household (4.5%), yard (1.8%), food/yard (0.9%), alcohol (0.5%), beverage (0.5%) and cleric (0.5%). The remaining 22.6 percent (50 MIC) were, as mentioned in the section discussing the well, various body and base sherds which could not at the time of cataloguing be identified.

The food/yard option related to a slipped coarse earthenware body and base (#21.656), and a slipped coarse earthenware body sherd (#21,661), which were not definitely attributable to either function. The cleric, beverage and alcohol items were all salt glazed stoneware bottles - an ink bottle (#21,381), a ginger beer bottle (#21,404), and a gin bottle (#21,398). Salt glazed stonewares also accounted for the household items, with ten blacking bottles recovered, four whole and 6 MIC fragmented (#21,368, #21,369, #21,370, #21,379/21,393, #21,386, #21,387, #21,388, #21,389, #21,390 and #21,403).

Seven functions were also represented within the backfill of the brewery cellar backfill - food (60.5%), household (12.8%), cleric (4.7%), personal (2.3%), beverage (2.3%), pharmacy (1.2%) and alcohol (1.2%). Again, the remaining 15.1% (13 MIC) were various body and base sherds that were unidentified at time of cataloguing. In a fill thought to be related to the Emu Brewery, the presence of only one identified alcohol related item, a stoneware stout bottle (#21,357), was initially surprising. Analysis of the ceramics indicated that this demolition fill was instead very much a domestic rather than a commercial related deposit.

Although the range of general functions appeared more limited in the early storage cellar feature, with only three functions identified, when compared to both the later well and brewery deposits this was not really so. Although both the well and brewery each had seven functions identified within their fills the food function was still the most dominant, with the other six functions only represented in very small numbers. Within all three features the number of unidentified items was the second highest percentage and MIC.

Although the United Kingdom dominated the overall ceramic assemblages discussed (**Table 4.3**), the ceramics from the early storage cellar were very different from the later well and brewery fills.

The 237 MIC ceramics recovered from the storage cellar comprised 118 attributable to the United Kingdom, representing 49.8% of the total assemblage. Chinese porcelains however were also very well represented within this deposit, with 84 MIC ceramics representing 35.4% recovered. Chinese ceramics were represented here in far greater numbers than within the other two later features, where the ceramics from the United Kingdom were represented by far greater percentages within the assemblages. China and the United Kingdom together comprised 202 MIC ceramics, representing 85.2% of the total collection within the cellar.

Country	MIC Cellar	%	MIC Well	%	MIC 3514	%
<b>Aus</b>	<b>28</b>	<b>11.8</b>	<b>13</b>	<b>5.9</b>	<b>2</b>	<b>2.3</b>
<b>China</b>	<b>84</b>	<b>35.4</b>	6	2.7	1	1.2
Holland	-	-	1	0.5	-	-
Japan	3	1.3	-	-	-	-
<b>UK</b>	<b>118</b>	<b>49.8</b>	<b>164</b>	<b>74.2</b>	<b>60</b>	<b>69.8</b>
UK/Aus	-	-	36	16.3	20	23.3
UK/USA/Europe	-	-	-	-	2	2.3
UK/USA/France	4	1.7	1	0.5	1	1.2
	<b>237</b>	<b>100</b>	<b>221</b>	<b>100</b>	<b>86</b>	<b>100.1</b>

**Table 4.3:** Country of Manufacture

Another feature of this early cellar assemblage was the frequency of ceramics identified as being of probable local manufacture - lead-glazed and self-slipped earthenwares. These were represented by 28 MIC ceramics, comprising 11.8% of the total. Probable locally manufactured ceramics occurred in twice as many numbers here than in the well assemblage (13 MIC), and were only identified for two MIC ceramics in the brewery backfill. The remaining seven items in the cellar were from two sources - four items were annular and mocha creamwares that were made in the United Kingdom, the United States and France, and the remaining three items were Japanese porcelain cups and a saucer.

The later nineteenth-century deposits within both the well and brewery cellar were very much dominated by ceramics produced in the United Kingdom, reflecting the overall domination that the United Kingdom had on the ceramic industry worldwide by this time. Well over half the assemblages in both deposits were attributable to the United Kingdom, with the brewery comprised of 69.8% of its total, and the well featuring 74.2% of its total assemblage. Unlike the early storage cellar assemblage, Chinese ceramics were poorly represented in both later features, with only six MIC from the well (2.7%), and one MIC from the brewery (1.2%).

Stoneware was not recovered in the storage cellar fill, however in both the well and brewery it was represented by 16.3% (36 MIC) and 23.3% (20 MIC) respectively. Stoneware was produced in both the United Kingdom and Australia and with the majority in both deposits being unmarked definite manufacturing location remained unknown.

The well contained one item that was manufactured in a country not found in either the storage cellar or the brewery cellar cut, a stoneware gin bottle made in Holland (#21,398).

The brewery cellar contained two items that were not found in the storage cellar or the well. These were a spongeware plate (#20,800) and a spongeware saucer (#20,801). Sponge decorated wares were made in the United Kingdom, the United States and a number of European countries.<sup>9</sup>

A variety of decorative types were represented within the three deposits (**Table 4.4**). All three features exhibited a similar number of varieties - 25 from the brewery cellar, 20 from the storage cellar and 26 from the well. Although only 86 MIC ceramics were associated with the brewery cellar cut, the presence of 25 different decorative varieties within this deposit indicated that the range of wares available at the time of backfilling was extensive. Almost half the brewery ceramics, 41 MIC (47.6%), featured just two decorative types, blue transfer print on 23 MIC (26.7%) and salt glaze on 18 MIC (20.9%). The remaining 45 ceramics featured the other 23 decorative types, all in low numbers however they did still indicate that a wide choice of decorations were available.

<sup>9</sup> Slesin, Rozensztroch and Cliff 1997.

Decoration	MIC 3514	%	Storage Cellar	%	Well	%
annular cream			2	0.8		
bl flow	6	7.0			3	1.4
<b>bl hp</b>	1	1.2	<b>65</b>	<b>27.4</b>	5	2.3
blk flow	2	2.3				
<b>bltp</b>	<b>23</b>	<b>26.7</b>			<b>81</b>	<b>36.7</b>
<b>bltp pearl</b>	1	1.2	<b>20</b>	<b>8.4</b>	<b>27</b>	<b>12.2</b>
bristol gl	2	2.3				
brntp	1	1.2	2	0.8	1	0.5
clobb	1	1.2			2	0.9
<b>cream w</b>	1	1.2	<b>53</b>	<b>22.4</b>	6	2.7
cream w, hp			2	0.8		
moulded creamw			1	0.4		
dual gl			1	0.4		
<b>edge w pearl</b>			<b>13</b>	<b>5.5</b>	2	0.9
<b>edge WW</b>			<b>1</b>	<b>0.4</b>	1	0.5
gl mou	3	3.5			1	0.5
glazed	1	1.2				
grntp	1	1.2	1	0.4	5	2.3
<b>hp</b>	2	2.3	<b>16</b>	<b>6.8</b>	3	1.4
hp gild			7	3.0		
hp pearl			8	3.4	1	0.5
hp ww			1	0.4	2	0.9
<b>lead gl</b>	2	2.3	<b>26</b>	<b>11.0</b>	5	2.3
mocha cream	1	1.2	2	0.8		
mocha ww					1	0.5
<b>pearl</b>	2	2.3	<b>12</b>	<b>5.1</b>	2	0.9
ppl tp					3	1.4
ppl flow	2	2.3				
rock gl	1	1.2				
<b>salt gl</b>	<b>18</b>	<b>20.9</b>			<b>35</b>	<b>15.8</b>
salt gl mou					1	0.5
selfslip			2	0.8	8	3.6
sponge	2	2.3				
sprig	1	1.2			4	1.8
Plain white bc	4	4.7			6	2.7
Plain white gilt bc	2	2.3				
ww	5	5.8	1	0.4	14	6.3
ww gild	1	1.2				
ww mou					1	0.5
yellow ware					1	0.5
unid			1	0.4		
	<b>86</b>	<b>100.2</b>	<b>237</b>	<b>99.8</b>	<b>221</b>	<b>100.5</b>

**Table 4.4:** Comparative Decorative Types in Features

The ceramics from the well fill, like those from the brewery cut, were dominated by the two decorative types of blue transfer print and salt glaze. Blue transfer print featured on 81 MIC (36.7%), with salt glaze on 35 MIC (15.8%). These two types totalled 116 MIC, representing 52.5 percent of the assemblage. Unlike the brewery cellar ceramics, the well also featured a fairly high number of blue transfer-printed pearlware, on 27 MIC ceramics (12.2%). When the blue transfer print and blue transfer-printed pearlware were grouped together they represented 108 MIC items and 48.9 percent of the total well assemblage. The remaining 23 decorative types on 78 MIC ceramics were, like those in the brewery, represented in low numbers. Both the brewery and well assemblages showed that blue transfer-printed wares remained the most popular decorative type even when there was a greater range of options available in the marketplace as the nineteenth century progressed.

The storage cellar, by contrast, had a very different decorative profile, one that reflected its association with the early occupation phase of the site. The cellar contained the most ceramics recovered, 237 MIC, and these were represented by 20 decorative varieties. Although the number of decorative types was on a par with those associated with the well and brewery cut they were of a completely different nature.

The two most dominant decorative types recovered from the storage cellar were blue handpainted Chinese porcelain, on 65 MIC ceramics (27.4%), and creamware on 53 MIC (22.4%). These two wares made up 49.8% of the cellar assemblage (118 MIC). The well, in contrast, contained only five MIC blue handpainted Chinese porcelains (2.3%), and six MIC creamwares (2.7%). The brewery cut featured one blue handpainted Chinese porcelain item (1.2%), and one creamware item (1.2%).

Lead-glazed wares were the third most common type found in the storage cellar, on 26 MIC (11%). Like the Chinese porcelain and creamware mentioned above, the lead-glazed wares were present in only very small quantities in both the well and brewery cut fills. Lead glaze was identified on five MIC ceramics in the well (2.3%), and on just two items in the brewery cut (2.3%). This reduction in lead-glazed wares reflected the ever increasing dominance, in most ceramic fields, of the United Kingdom, replacing both the Chinese porcelain and locally made lead-glazed wares almost completely by the time the well and brewery cellar cut were backfilled in the later nineteenth century.

Specific Function	Decoration	Fabric	MIC 3514	%	MIC Cellar	%	MIC Well	%
tea	bl flow	few	4	22.2			2	4.1
	<b>bl hp</b>	<b>chinese porc</b>			<b>16</b>	<b>32.0</b>	1	2.0
	<b>bltp pearl</b>	<b>few</b>			<b>15</b>	<b>30.0</b>	4	8.2
	<b>bltp</b>		<b>4</b>	<b>22.2</b>			<b>17</b>	<b>34.7</b>
	<b>bltp</b>	<b>svfew</b>	<b>1</b>	<b>5.6</b>			<b>3</b>	<b>6.1</b>
	brntp	few			2	4.0	1	2.0
	cream w				1	2.0		
	clobb	bc	1	5.6			1	2.0
	clobb	few					1	2.0
	<b>hp</b>	<b>chinese porc</b>			<b>2</b>	<b>4.0</b>	1	2.0
	hp	jap porc			3	6.0		
	<b>hp gild</b>	<b>chinese porc</b>			<b>4</b>	<b>8.0</b>		
	hp pearl	few			2	4.0	1	2.0
	grntp	svfew	1	5.6			2	4.1
	<b>lead gl</b>	<b>few</b>			<b>4</b>	<b>8.0</b>		
	mocha cream				1	2.0		
	pearl		1	5.6			2	4.1
	ppl tp						1	2.0
	<b>rock gl</b>		<b>1</b>	<b>5.6</b>				
	sponge		1	5.6				
sprigg						3	6.1	
wgl	bc	1	5.6			4	8.2	
wgl gilt		1	5.6					
<b>ww</b>	<b>few</b>	<b>2</b>	<b>11.1</b>			3	6.1	
ww	svfew					1	2.0	
ww mou						1	2.0	
			<b>18</b>	<b>100</b>	<b>50</b>	<b>100</b>	<b>49</b>	<b>100</b>

**Table 4.5:** Comparison of the Decorative Range on Teaware

Other early ceramic decorative types recovered from the storage cellar in noticeable numbers were blue transfer-printed pearlware (20 MIC), handpainted (16 MIC), edgeware (14 MIC), and pearlware (12 MIC). With the exception of the blue transfer-printed pearlware, these decorative types were again only seen in very small numbers within the later well and brewery cellar backfills. The well did contain a noticeable number of blue transfer-printed pearlware (27 MIC), although not as much as the plain blue transfer print (81 MIC).

Teaware-related ceramics from the brewery cellar cut, the storage cellar and the well were found to represent around 20 percent in all three assemblages. The decorative variety represented by these teawares is seen in **Table 4.5**

Ten decorative types were represented on the 18 MIC teaware related items within the brewery cellar cut (context 3514). Of these, 50% was represented by just two decorative types - blue transfer print on five MIC (27.8%) and blue flow on 4 MIC (22.2%). The remaining eight decorative types were on nine items, with all but one on a single item each. Whiteware featured on two. The rockingham glazed item was ten fragments from the one teapot.

The well had sixteen decorative types featured on the 49 MIC teawares. It had the largest variety of decoration of the three features discussed, although the popularity of blue transfer print, including blue transfer-printed pearlware, made up 49% of the total (28 MIC). Blue transfer print was on 20 MIC (40.8%), with blue transfer-printed pearlware on eight MIC (8.2%). The other 14 decorative varieties were spread across the remaining 21 MIC. The decorative range on teawares from the storage cellar reflected its association with the early occupation phase of the site, being very different from those in the later well and brewery cellar cut fills.

The teaware function was dominated by Chinese porcelain, with three out of the ten decorative types recovered from the cellar being on Chinese porcelain - blue handpainted, handpainted (in colours other than just blue), and handpainted and gilded. Twenty-two items were made of Chinese porcelain, representing 44% of the total teaware. Blue handpainted was the most dominant of the porcelains, on 16 MIC, representing 72% of the total teaware Chinese porcelain.

The second most common teaware decorative type in the cellar was the blue transfer-printed pearlware, on 15 MIC (30%). These two main decorative teaware types, the blue transfer-printed pearlware and the Chinese porcelain, represent 74 percent of the total teawares (37 MIC), with the remaining six decorative types making up the remaining 26 percent (13 MIC). The four lead-glazed items listed as teawares were a teapot spout (#21,610), a teapot lid (#21,613), a saucer (#21,614) and a cup (#21,632), all in fine, not coarse earthenware.

## 5.0 Chinese Ceramics

### 5.1 Introduction

The total number of ceramics recovered from across the site numbered 907 MIC (2040 fragments). Ceramics of Chinese manufacture were represented by 134 MIC (298 fragments), representing 14.7 percent of the total ceramic assemblage. The overwhelming majority of these Chinese ceramics were recovered from Lot 102W (**Table 5.1**).

Lot	MIC	%	No Frags
102E	6	4.5	11
<b>102W</b>	<b>122</b>	<b>91.0</b>	<b>276</b>
103	6	4.5	11
	<b>134</b>	<b>100</b>	<b>298</b>

**Table 5.1:** Total Chinese Ceramics

Chinese porcelain has always been admired and the examples found here were of the utilitarian type, affordable and easily replaceable. None was the expensive highest quality porcelain destined for the wealthy end of the market and made by special order - all was of the mass produced variety.

Four decorative types were identified within the Chinese ceramics: underglaze blue handpainted on 109 MIC (81.2%), monochrome glaze on 1 MIC (0.7%), overglaze handpainted on 17 MIC (12.7%) and overglaze handpainted and gilded on 7 MIC (5.1%). **Table 5.2.**

Decoration	Pattern Number	MIC	%
bl hp		27	20.1
	"Canton"	56	41.8
	"Nanking"	21	15.7
	21	3	2.2
	24	1	0.7
glazed hp hp gild		1	0.7
		17	12.7
		5	3.7
	25	1	0.7
	26	1	0.7
		134	99.7

**Table 5.2:** Chinese Decorative Types

## 5.2 "Nanking" and "Canton" Patterns

Underglaze blue handpainted was by far the most dominant decoration represented on the Chinese ceramics (81.2%), with the popular "Canton" and "Nanking" patterns alone identified on 77 MIC (57.5%). Chinese export porcelain was decorated with popularly recognised motifs easily identifiable to the European consumer and which reinforced their idealised concepts of an exotic country they were unlikely to ever visit themselves, consisting of formulaic landscapes filled with water, islands, pavilions, trees, mountains, boats and bridges. The popular "Canton" and "Nanking" patterns reflected this romanticised viewpoint.

The "Canton" and "Nanking" patterns also indicates the type of 'mass production' that occurred in Chinese export porcelain when the same pattern was required on hundreds, if not thousands, of individual pieces. Large numbers of workers were involved in the production of these porcelains, with a single piece passing through numerous hands, each specialising in a particular element or pattern. "Canton" and "Nanking" were mass-produced, relatively inexpensive, standard patterns made for the export market.

The various sources consulted during research on the Chinese ceramics gave differing dates and comments on the commonly found "Canton" and "Nanking" patterns. Samples of these are as follows. Mackintosh states that "Nanking" first appeared around 1760 and that the "Canton" pattern was a later development.<sup>10</sup> Goteborg also states that the "Nanking" is earlier than "Canton", with "Nanking" dating between 1780-1820 and "Canton" between.<sup>11</sup> Goteborg also states "Nanking" is of higher quality than "Canton". Miller and Hunter state that the "Canton" pattern is commonly dated from 1785, when Americans first began trading with China.<sup>12</sup> They also pose the question of whether the pattern is in fact a copy of a Staffordshire pattern - a copy of an English pattern that was a copy of an original Chinese porcelain? Mudge also states that "Nanking" was an older pattern than

<sup>10</sup> 1994:192-193

<sup>11</sup> 2000 website

<sup>12</sup> 2001:158

the “Canton” and that it was of a better quality.<sup>13</sup> Schiffer claims that “Canton” dates from the first quarter of the nineteenth century and on up to the present day, and that the border variations are indicators of date - the ruffled edge border is an early type with a later type featuring a straight-line border.<sup>14</sup> Schiffer also states that the “Nanking” pattern is more refined and carefully painted than the “Canton” pattern, with the landscape scene being more complex.<sup>15</sup> Corcoran also believes that the “Canton” border style variations are useful dating indicators, with ruffle early and straight-line later, and that the “Nanking” pattern is the finer, more precisely painted ware. Unlike Schiffer however, Corcoran dates “Canton” from 1790 and not c1820.<sup>16</sup> Allen also believed that “Nanking” was the earlier of the two patterns, and that it is a finer bodied, better decorated pattern than the later “Canton”. Allen also stated that dating the “Canton” pattern is a matter of debate but believed that most was made between 1810-1840.<sup>17</sup> Staniforth and Nash date both “Canton” and “Nanking” patterns being exported from China between c1760 and 1850.<sup>18</sup> Frank dates “Canton” between 1790-1840 and “Nanking” between 1790-1850, and also states that it is usually of a finer quality than “Canton”.<sup>19</sup> Wilson has illustrations of both a “Canton” pattern plate and a “Nanking” pattern saucer-dish and like Frank, dates them between 1790-1840 and 1790-1850 respectively.<sup>20</sup>

Although some of the above authors believed that “Nanking” was earlier than “Canton” because it was on finer fabric and more carefully painted, and most of the authors do comment that “Nanking” was the better painted pattern, it appears that this perceived better quality is directly related to the function of the shapes it is found on, as previously mentioned in the section discussing the storage cellar in Lot 102W, rather than it being earlier than “Canton” or more carefully painted and skilfully applied.

Shape	Canton	Nanking
bowl		2
cup		1
dish	2	1
plate	40	2
platter	6	1
saucer	6	8
tea bowl	1	4
teapot		2
tureen	1	
	<b>56</b>	<b>21</b>

**Table 5.3:** Pattern and Shape

Of the 21 MIC “Nanking” pattern items identified (**Table 5.3**), 15 of these were teawares - teapots, tea bowls, saucers, cup - and all with finely potted fabric suited to the shapes represented. The shapes in themselves would be most suited to a finer style of pattern, with heavier styles such as the “Canton” pattern being less well in proportion with the shape of these finer wares. With 49 MIC “Canton” pattern items identified as being table or serving associated wares, out of a total 56 MIC (**Table 5.3**), and its appearance on only seven teaware related items, this appears to be the case. “Canton” was suited to the heavier bodied more durable items needed to withstand constant use, more so than teawares.

<sup>13</sup> 2000:198

<sup>14</sup> 1975:20-25

<sup>15</sup> 1975:32

<sup>16</sup> 1993:45-47

<sup>17</sup> 1996:67

<sup>18</sup> 1998:4

<sup>19</sup> 1969:85

<sup>20</sup> 1999:335-336

Both the “Nanking” and “Canton” patterns appear to be contemporaneous with each other- they were found together in most contexts containing Chinese ceramics.

If Schiffer and Corcoran are correct in using the border as a date indicator for the “Canton” pattern, then all “Canton” recovered from site is early as all the items with the border remaining feature the ruffle edge, with no straight-line edging found. Given that 64.3% of the total “Canton” pattern found and 52.4% of the total “Nanking” pattern found were all from the storage cellar related to the early leaseholder phases of site occupation, and no straight-line was recovered here, this dating indicator may be correct, however analysis of sites where straight-line borders do occur needs to be undertaken to confirm this.

Schiffer also talks about early “Canton” pattern shapes having ‘strawberry finials and cross handles’, however because none of the recovered “Canton” pattern shapes were lids, teapots or jugs, this possible dating tool was untested.<sup>21</sup> A “Nanking” pattern teapot (#21,449), from the early storage cellar fill, does however have cross handles (Photo 4-10).

As far as dating the “Nanking” and “Canton” patterns in the ceramic assemblage, the author tends to agree most with Frank and Wilson, although also makes “Nanking” dateable to c1850 rather than 1840. By 1792 there were two convict huts located within the site study area, and although these were not excavated as their remains are within the Conservation Zone of the site, they are evidence that the site was occupied by Europeans from this time. Features, such as the storage cellar fill, contained ceramic assemblages attributable to the earlier phases of site occupation, and showed that both Chinese and English ceramics were readily available in the marketplace at this time.

Nash states that the documentary record points to Chinese export porcelain arriving as part of cargo on seven ships into Sydney between 1792 and 1810, and adds that at least 40 merchant ships from Indian ports also arrived during this time, all no doubt also containing Chinese ceramics.<sup>22</sup> The lack of archival material relevant to tracing the importation of Chinese ceramics during the first years of colonial settlement makes thing difficult when trying to pin down the beginning of importation. Newspapers, with their accompanying advertisements and shipping news, did not begin circulation until well after colonial settlement.

The price of imported Chinese ceramics fluctuated considerably and decreased as more shipments became available. For example, sales of Chinese cups and saucers in 1809 were priced at 2 shillings 6 pence, one-tenth the price paid for the ceramics salvaged from the wreck of the *Sydney Cove* in 1798.<sup>23</sup>

By the mid nineteenth-century ceramics from the United Kingdom had swamped the marketplace, giving the consumer a huge range of decorative types to choose from and with very competitive prices. The Chinese export porcelains, popular for their useful shapes, affordable prices, exotic but easily replaceable patterns, and durability of fabric were no longer alone in their class. Ceramics made in the United Kingdom also now fitted all these popular criteria as well as providing even more choices in patterns, colours and fabrics. The decline in popularity of Chinese ceramics was reflected in the well and brewery cellar fills discussed earlier, where ceramics from the United Kingdom dominated and Chinese ceramics were present in only very low numbers indeed.

### 5.3 Kitchen Ch’ing

The term ‘kitchen ch’ing’ was coined to describe common nineteenth-century Chinese household ceramics, decorated in underglaze blue on both porcelain and stoneware items, commonly bowls and

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<sup>21</sup> 1975:24

<sup>22</sup> 2001:153

<sup>23</sup> 2001:154

dishes.<sup>24</sup> These items were for daily use and have been found throughout Southeast Asia and on many Australian, New Zealand and American archaeological sites connected to nineteenth-century Chinese occupation.

Kitchen ch'ing items were however not restricted to only sites of ethnic Chinese occupation. These sturdy utilitarian wares were also popular within European households and, although not made strictly for the export market, these simple domestic items found a niche within the European marketplace. Seven such items were recovered from the site, all bowl or bowl/dish in shape, and all were from Lot 102W. All but one of the items was recovered from the early storage cellar, the exception (#21,432), coming from the demolition rubble fill in a pit (context 3686).

Three bowls were recovered featuring the 'Sino-Sanskrit' motif.<sup>25</sup> During cataloguing this particular motif was assigned the pattern number '21' to ensure compatibility with previously catalogued Casey & Lowe sites where this design had been found<sup>26</sup>. The three bowls (#21,499, #21,507 and #21,522/21,506), all featured either two or three tiers of what Willetts described as a 'deteriorated Sanskrit character' covering the exterior body.<sup>27</sup> A porcelain bowl (#21,499) features three tiers of this Sanskrit style character on its exterior body and a large central unknown character on the interior base. This central design is neither the 'om' (sacred syllable), 'tao' (prayer), or 'shou' (long life) motif mentioned by Willetts, and its identification remains unknown at time of writing.<sup>28</sup> The two stoneware bowls which also feature the Sanskrit type tiers on exterior body (#21,507 and #21,522/21,506), also exhibit a feature often found on stoneware 'kitchen ch'ing' bowls and dishes, that being where the centre of the base has a single underglaze blue ring surrounded by a 'biscuited band'.<sup>29</sup>

The four remaining 'kitchen ch'ing' bowls all featured this unglazed biscuit band. All are a thick stoneware fabric with miscellaneous blue underglaze remaining on the exterior body (#21,432, #21,463, #21,464 and #21,465). The four items were all catalogued as bowls although #21,432, #21,464 and #21,465 are similar in shape to what Willetts called 'dish'.<sup>30</sup> These large shallow bowls/dishes would have made ideal serving vessels on European tables, as well as perhaps serving in kitchen or ornamental roles.

With all seven 'kitchen ch'ing' items recovered from features in Lot 102W identified as being associated with the earliest phases of convict and leaseholder occupation, in particular the storage cellar which yielded six of the seven items, it would appear that their popularity and usefulness waned once ceramics from the United Kingdom became widely accessible within the marketplace, especially from the mid nineteenth century onward.

#### 5.4 Armorial Porcelain

During the eighteenth century colourful armorial porcelain became popular for wealthy western families. These items would include the family crest or coat-of-arms, either as a completely new design, including the border, or else it would be incorporated into an already existing pattern and feature on either the border or as part of the main scene. Mudge illustrates a cup and saucer which features an oval armorial crest with two nuptial birds in the centre, and dates them both as c1790.<sup>31</sup>

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<sup>24</sup> Willetts 1981

<sup>25</sup> Willetts 1981:6

<sup>26</sup> Conservatorium of Music site

<sup>27</sup> 1981:6

<sup>28</sup> Willetts 1981:6

<sup>29</sup> Willetts 1981:81-85

<sup>30</sup> 1981:82

<sup>31</sup> 2000:222

By the nineteenth century the ornate armorials had shrunk to the crest alone, perhaps as a cost saving device, and a generic crest featuring the two nuptial birds became common as an anonymous armorial motif available to all.<sup>32</sup> This design may have been seen by some as a way of imitating the wealthy and by others as simply an attractive design offering a change from the usual underglaze blue and white porcelains.

Two examples of this nineteenth century style of common armorial porcelain were recovered in the ceramic assemblage, and both were found in the storage cellar fill in Lot 102W. The best example occurs on a plate base sherd (#21,527), and features in overglaze blue, red and pale yellow hand painting with gilded details the two nuptial birds framed by a foliated scroll and floral chain border. The second item featuring the nuptial bird motif is an unidentified body sherd (#21,501), with remains of a bird surrounded by blue foliated scroll and yellow and red floral chain border on the exterior.

Another item from the storage cellar fill, of a possible armorial type, is a cup in overglaze orange hand painting and gilding (#21,473). This cup features the remains of a finely painted monogram on the exterior body, framed with a worn floral swag. The remaining monogram initial appeared to be a 'W'.

### 5.5 Monochrome Glaze

Only one example of this decorative type was recovered on site. A porcelain bowl with a glossy dark blue glaze covering the exterior rim, body and foot of base (#21,500). It too was found in the storage cellar fill.

### 5.6 Domestic Chinese v Export

No ethnic Chinese were recorded as being present on the site during its entire period of occupation and the ceramic assemblage also reflected this. Although Chinese ceramics were recovered, in particular in Lot 102W, they represented just 14.7% of the total ceramics found across the entire site. Even within Lot 102W they represented just 20.6% of the ceramic assemblage from this area.

The Chinese ceramics recovered were dominated by blue underglaze porcelains, in patterns such as "Nanking" and "Canton", which were especially made for the overseas Western market and not for domestic Chinese consumption. The shapes recovered also reflect this, with European tableware items very much in evidence - "Canton" pattern plates with marleys; "Canton" pattern oval platters (#21,457, #21,459 and #21,544); a large oval serving dish, again in the "Canton" pattern (#21,542), and a tureen (#21,475).

Although 'kitchen ch'ing' items were recovered, items made for domestic use rather than export ware, these were all found in association with export porcelain tablewares, and in particular within the storage cellar which contained "Nanking" and "Canton" patterns in quantity, especially the "Canton" pattern which occurred on 27 MIC plates. The presence within the storage cellar of other ceramics made in the United Kingdom, such as the 38 MIC creamware plates, also indicated European not Chinese taste.

Like the 'kitchen ch'ing', ginger jars were also not necessarily indicative of Chinese occupation (#21,554). The preserved ginger could be just as attractive to European palates and the jars themselves would have been useful storage vessels and capable of much reuse. Ceramics usually found on sites with known Chinese occupation were completely absent from the archaeological record here - no rice bowls, no celadon and no brown glazed stoneware storage jars or soy sauce bottles.<sup>33</sup>

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<sup>32</sup> Mudge 2000:222

<sup>33</sup> Silknet House, Samson's Cottage and Cumberland/Gloucester Street

## 6.0 Creamware

### 6.1 Creamware

Cream coloured earthenware, or creamware as it became popularly known, was perfected by Wedgwood in 1761. When a dinner service of creamware was purchased by Queen Charlotte in 1762 its popularity among the buying public was sealed and it was found in most households throughout England and its colonies. Miller states that England's conquest of the world ceramic market was initiated by the development of creamware.<sup>34</sup>

Brooks dates creamware between c1760-c1830.<sup>35</sup> The ware consisted of a translucent lead glaze covering a cream-coloured fine earthenware fabric. Pooled glaze, such as on foot rims, often occurs in shades of yellow or greenish-yellow. The earlier creamware tended to be a deeper yellow than later vessels. Miller states that by 1830 a lighter coloured creamware had evolved and it continued production right throughout the nineteenth century.<sup>36</sup> This lessening of the cream colour varied between manufacturers and was thus inconsistent across the ware.<sup>37</sup> Identifying later creamware can be fairly subjective once the cream colour lessened over the years, and definition can very much depend on the individual cataloguer.

Like the Chinese ceramics discussed above, the creamware recovered from site was mainly found in Lot 102W (**Table 6.1**). With a total of 111 MIC creamwares found across the entire site, 95 of these, 85.6 percent, came from Lot 102W.

Lot	MIC Creamware	%
102E	10	9.0
<b>102W</b>	<b>95</b>	<b>85.6</b>
103	6	5.4
	<b>111</b>	<b>100</b>

**Table 6.1:** Total Creamware

Miller states that creamware recovered in archaeological assemblages dating from the 1820s onwards is usually associated with plates, bowls and chamber pots.<sup>38</sup> Plates were by far the most dominant form represented within this site creamware assemblage (**Table 6.2**). Items associated with the consumption of food dominated this field - teaware, serving and, in particular, tableware. A total of 88 items were associated with food, with the remaining 23 items being unidentified (19) or toiletry (4 poe). The unidentified items consisted of body or base sherds of unknown item shape.

Shape	MIC Creamware	%
bowl	3	2.7
cup	3	2.7
jug	2	1.8
<b>plate</b>	<b>63</b>	<b>56.8</b>
platter	3	2.7
poe	4	3.6
saucer	6	5.4
small plate	5	4.5
soup plate	1	0.9
tureen	2	1.8
unid	19	17.1
	<b>111</b>	<b>100</b>

**Table 6.2:** Creamware Shapes

<sup>34</sup> 1980:2

<sup>35</sup> 2005:72

<sup>36</sup> 1991:5

<sup>37</sup> 2005:29

<sup>38</sup> 1980:27

The creamware recovered from Lot 102W, featuring 85.6 percent of the total creamware found on site, was dominated by the function of food-related items - its serving and consumption (**Table 6.3**).

<b>Shape</b>	<b>MIC L102W Creamware</b>	<b>%</b>
bowl	3	3.2
cup	3	3.2
jug	2	2.1
<b>plate</b>	<b>59</b>	<b>62.1</b>
platter	3	3.2
poe	3	3.2
saucer	3	3.2
small plate	4	4.2
soup plate	1	1.1
tureen	2	2.1
unid	12	12.6
	<b>95</b>	<b>100.2</b>

**Table 6.3:** Creamware in Lot 102W

Plates were the most dominant, on 59 MIC (62.1%), with other tableware items also represented (bowls, small plates and soup plate). Tablewares made up 67 MIC shapes, 70.6 percent. Serving items (jugs, platter and tureens), comprised seven MIC items, 7.4%. Teawares were represented by three cups and three saucers (6.4%), however the small plates included in the tableware count could also be included in this field. The remaining identified field was the three poe (3.2%). The items associated with dinnerware - tableware and serving - dominated the represented shapes, on 74 MIC (78%).

Over half the creamware recovered from Lot 102W (55.8%), was located within the brick lined storage cellar discussed previously (**Table 6.4**). The remaining 42 items (44.2%), were found in small numbers across various contexts within the Lot, however none were in such concentrated numbers like that of the cellar.

<b>Shape</b>	<b>MIC cellar Creamware</b>	<b>%</b>
bowl	2	3.8
<b>plate</b>	<b>40</b>	<b>75.5</b>
platter	1	1.9
poe	2	3.8
saucer	1	1.9
small plate	3	5.7
soup plate	1	1.9
tureen	2	3.8
unid	1	1.9
	<b>53</b>	<b>100.2</b>

**Table 6.4:** Creamware Shapes in Cellar

Tableware was again the most dominant function represented, with the 40 plates being by far the most common shape recovered, representing 75.5 percent of the total. A single saucer was the only teaware item identified, however the three small plates could also perhaps be included in this field, as well as within that of tableware.

Creamware appears to have been a popular undecorated ware very much suited for the table setting prior to this storage cellar being backfilled. All of the creamware is in the strong cream colour easily

recognisable as being the type datable between c1760-1830.<sup>39</sup> A single basemark was recovered on a creamware plate within the cellar (**Table 6.5**). This impressed mark reflected the early nature of both the creamware and the backfill of the cellar as a whole.

Cat #	Decoration	Marks	Brief Description	From	To	MIC
21092	cream w	Impressed	Flat base; impressed mark- "TURNER"/"2" Mark belongs to John Turner, Lane End, Longton.	1770	1806	1

**Table 6.5:** Creamware Basemark within Cellar

Plain creamware was the cheapest type of ware available on the market.<sup>40</sup> Its popularity as tableware waned from c1830 onwards as other decorative types became available and it moved into the more utilitarian roles of kitchenware (bowls) and hygiene (poe).

A few decorated creamwares were found on site, however these only numbered 13 in total. The decorations themselves were simple - annular (2 bowls and 1 jug), mocha (2 saucers, 1 jug, 1 tureen and 2 unidentified items), and hand painted (2 plates, 1 bowl and 1 unidentified item). These simply decorated creamwares would also have been at the cheap end of the market.

## 7.0 Lead-glazed Ceramics

### 7.1 Introduction

Lead-glazed earthenwares are usually associated with sites dating from the earliest colonial days of European settlement within Australia. From first settlement pottery for everyday use was needed and this need was reflected in the early establishment of local brick-making manufactories at Sydney's Brickfields that included pottery production as well.

Brick making was a very important component to the successful establishment of the European colony in New South Wales because without their successful and ongoing local production settlement would have been severely handicapped.

By 1791-92 Lieutenant King noted that a pottery had been established and was producing unglazed wares, due to the lack of local iron ores. This absence of ore to produce glazes, coupled with the overwhelming demand for bricks within the colony to provide much needed shelter for the inhabitants meant that the focus was, quite rightly, on brick making rather than pottery production - adequate shelter was more important than pottery items. By the beginning of the nineteenth century, once the colony had established a slightly firmer foothold and was feeling more permanent than

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<sup>39</sup> 2005:72

<sup>40</sup> 1980:3

transitory in nature, several potteries had established themselves within the immediate vicinity of Brickfield Hill.<sup>41</sup>

The importation of glazes or oxides no doubt provided a boost to the local pottery industry and by the early 1800s Samuel Skinner was making glazed domestic pottery. Skinner is an important figure within the history of local pottery manufacture in the colony because he was the first to be acknowledged as a successful maker of domestic pottery and established his pottery under the patronage of Governor King. Pottery production remained fairly spasmodic during the early years however by 1824 there were 14 potters listed as operating in Sydney, although potters could also be brick makers.<sup>42</sup> Jonathon Leak and John Moreton established successful potteries in the 1820s, and between the 1830s and 1850s other potters also successfully found a market for their wares, including Thomas Field and Enoch Fowler.<sup>43</sup>

Potteries around Brickfield Hill were ideally located not only because of their easy access to suitable clays but also because transport to outer lying settlements, such as Parramatta, was close at hand via the proximity of the main road west. No written historical documentation or archaeological investigation has suggested that any potteries existed at Parramatta, however brick making and roofing tile production was undertaken in the area - in what is now Parramatta Park and in North Parramatta.

## 7.2 Lead-glazed Wares on Site

Lead glaze always occurs on earthenware fabric. Although the items are more often than not associated with utilitarian usage whereby the vessels are large and sturdy for practicality sake, and the fabric was necessarily far thicker in section than that of imported European or Chinese ceramics, the texture of the fabric cannot be assumed to be coarse - thickness does not equal coarseness. Coarseness is here defined as an earthenware fabric containing inclusions noticeable in section. The 71 MIC lead-glazed wares recovered from this site provided an example of this, with 36 items catalogued as coarse earthenware (cew) and 35 items identified as being fine earthenware (few). These fine earthenwares were not 'fine' in the conventional sense of thinness of fabric, but were defined by the refined texture of the fabric itself, regardless of the thickness.

Two examples of this thick but fine earthenware fabric were a candlestick that had a fine textured white fabric with a thickness varying between 10 to 15mm (#21,625), and a poe of fine textured cream fabric with a thickness of 7mm (#21,611/21,620). For illustrations of the shapes discussed and the typology of the lead-glazed items recovered on site see Appendix 1, this report.

Lot	MIC L-G	%
102E	4	6
<b>102W</b>	<b>62</b>	<b>87</b>
103	5	7
	<b>71</b>	<b>100</b>

**Table 7.1:** Total Lead Glazed within Lots

Lead-glazed wares were recovered from across the site, reflecting its known documented history dating from early European convict occupation. The overwhelming majority of these wares were found in Lot 102W (**Table 7.1**). Profile drawings of the most suitable lead-glaze vessels are found in Appendix 1, this report.

<sup>41</sup> Casey 1999:5

<sup>42</sup> Casey 1999:7-8

<sup>43</sup> Ford 1998:68,72,99,116

A total of 71 MIC lead-glazed items were found on site, 62 of these from Lot 102W (87%). The items from Lot 102W are concentrated on in the following discussion. The lead-glazed wares recovered from Lot 102W fell within four general functions. These were 'food' (44 MIC), 'household' (1 MIC), 'personal' (5 MIC) and 'unidentified' (12 MIC) (**Table 7.2**).

General Function	Specific Function	Shape/Type	MIC L-G Lot 102W	%
food	prep	basin/bowl	1	1.6
		bowl	3	4.8
		colander/drain	1	1.6
		crook/pot	2	3.2
		<b>pan-1</b>	<b>16</b>	<b>25.8</b>
		<b>pot</b>	<b>3</b>	<b>4.8</b>
	prep/cont prep/store	<b>pot</b>	<b>1</b>	<b>1.6</b>
		crook/pot	2	3.2
		jug/pot	1	1.6
		<b>pot</b>	<b>5</b>	<b>8.1</b>
	prep/tblw	pot/jar	1	1.6
		bowl	2	3.2
		jug	1	1.6
		jar	1	1.6
saucer		2	3.2	
h'hold pers	teapot	2	3.2	
	light	candle stick	1	1.6
	hygiene	poe	4	6.5
wash basin		1	1.6	
unid	unid	unid	12	19.4
			<b>62</b>	<b>99.8</b>

**Table 7.2:** Function and Shape of Lead-glazed Wares in Lot 102W

The 44 MIC food related items comprised 70.7% of the total lead-glazed wares within Lot 102W and just over half of these, 26 MIC were identified with food preparation alone. When these are added to items identified as preparation/container (1 MIC), preparation/storage (10 MIC) and preparation/tableware (1 MIC) then the number of items associated with food preparation increased to 38 MIC (61.1%). The most dominant shape associated with the specific function of food preparation was that of 'pan-1', represented by 16 MIC (25.8%). Within the total number of lead-glazed items found within Lot 102W (62 MIC) it was the pan shape that was by far the most dominant. The next most common identified shape was that of 'pot' (9 MIC). The unidentified items (12 MIC) were made up of body or base fragments from items of undetermined shape and represented 19.4% of the lead-glazed ware.

The dominant 'pan-1' shape was characterised according to the definition by Casey.<sup>44</sup> These pans comprised of truncated cone shapes featuring either everted or rolled rim edges with diameters ranging between 270 to 340mm. The base diameters were between 135 and 190mm and the angle of the sloping body varied between 126 degrees and 140 degrees. The height of these wide mouthed pans, where measurable, was between 76 to 106mm. The function of these shallow pans was identified with food preparation because of their similarity to dairy-related items such as milk pans, milk coolers, milk dishes and cheese pans.<sup>45</sup> Their shape would also have been useful in other kitchen-related fields such as mixing ingredients or for leaving yeasty bread mixtures to rise and expand. It is unlikely that

<sup>44</sup> 1999:20

<sup>45</sup> Casey 1999:20

they would have been used to cook in because of their large size and shallowness and also because none of the examples found showed any signs of burning. Both the glaze and slip on these items were also in good condition, showing no sign of the deterioration that would be expected to occur if in regular contact with heat.

The pans were glazed on the interior and slipped on the exterior, with all examples featuring glazes in good condition showing very little in the way of use marks or general wear-and-tear. The likelihood that these pans were used more for functions that required little human action - such as constant stirring or cooking/baking - would make them ideal for dairy-related roles such as those mentioned above.

The nine 'pots' were all categorised under the general food-related function, with either preparation, preparation/storage or preparation/container attributed as their specific function within this food category. The pots were here defined as large containers with base diameters of between 100 to 197mm and with a body angle of between 105 to 119 degrees. Only one of the pots had a remnant rim (#21580), of 350mm, and this also featured a flange-like handle below the exterior rim edge to allow for easy grip when lifting. This particular example would fall into the 'pot-2' category as defined by Casey.<sup>46</sup>

The remaining pots were all body/base fragments and had been given the loose definition of 'pot' to indicate they were likely food storage containers of some sort. The majority were glazed on the interior with a slipped exterior, similar to the pans, although two examples did feature both interior and exterior glazing (#21591 and #21,629). The glazing indicated that the pots needed to be non-porous to be functional.

An item of unusual shape and grey glaze was recovered from context 3992, the fill from a pit in Lot 102W thought to be related to convict hut or other contemporary buildings.<sup>47</sup> This bowl (#21,644), with a short-footed base of just 38mm in diameter and a body angle of 115 degrees, had a crazed glossy grey glaze covering its interior and exterior which was very different in appearance to all the other lead-glazed wares. Coupled with this distinctive glaze was its unusual shape. Discussion with the Excavation Director, Dr Mary Casey, raised the possibility that the item was perhaps an attempt by an early local potter to imitate contemporary Chinese ceramics, perhaps a tea bowl. Further research by Mary in January 2006 identified some comparative examples which compared well with this deeper type of foot. While this is the first known attempt of copying Chinese pottery in the early locally-made ceramics it was of course a common tradition in British pottery – to copy Oriental pottery, notably Chinese blue and white porcelain.

Forty-four of the 62 MIC lead-glazed items recovered from Lot 102W were found in two features, the storage cellar and an area of small pits located to the east of the Emu Brewery cellar and south of the Conservation Zone. The 44 items comprised 70.9 percent of the total lead-glazed ware found within Lot 102W, with 26 MIC from the storage cellar and 17 MIC from the pits (**Table 7.3**). In both features it was again the 'pan-1' that was the dominant shape, five from the cellar and six from the pits.

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<sup>46</sup> 2002b:104

<sup>47</sup> Miskella 2004



**Figure 1:** Photo of base of lead-lazed earthenware thought to be imitating Chinese export porcelain tea bowls. The two tea bowls on the right are from the London Archaeological Archive and Resource Centre. No similar vessels have been found among Casey & Lowe's other sites.

General Function	Specific Function	Shape	MIC L-G Cellar	%	MIC L-G Pits	%	
food	prep	bowl	1	3.8	1	5.9	
		<b>colander/drainier</b>	<b>1</b>	<b>3.8</b>			
		pan-1	5	19.2	6	35.3	
		pot	3	11.5			
		crock/pot			1	5.9	
	prep/cont prep/store	pot				1	5.9
		crock/pot	2	7.7			
		jug/pot	1	3.8			
		pot	1	3.8	4	23.5	
		pot/jar	1	3.8		0.0	
	prep/tblw serve store <b>tea</b>	bowl	1	3.8			0.0
		jug	1	3.8			0.0
		jar	1	3.8			0.0
<b>saucer</b>		<b>2</b>	<b>7.7</b>			0.0	
<b>teapot</b>		<b>1</b>	<b>3.8</b>	1	5.9		
h'hold pers	<b>light</b>	<b>candle stick</b>	<b>1</b>	<b>3.8</b>		<b>0.0</b>	
	<b>hygiene</b>	<b>poe</b>	<b>4</b>	<b>15.4</b>		<b>0.0</b>	
		<b>wash basin</b>				<b>1</b>	<b>5.9</b>
unid	unid	unid			2	11.8	
			<b>26</b>	<b>99.5</b>	<b>17</b>	<b>100.1</b>	

**Table 7.3:** Lead-glazed Items in 102W Storage Cellar and Pits

The cellar assemblage was dominated by three general functions - food (21 MIC), household (1 MIC) and personal (4 MIC), with the food function representing 80.7% of the total. Within the food preparation field the colander/drainier was an interesting find (#21,616). This item had a coarse earthenware fabric and featured a brown-glazed interior and an orange-slipped exterior. Only two fragments, part of the body and base, were recovered. The base was of a raised ring type and was covered with round pierced holes of between 4 to 5mm in diameter. It is most likely that this was a drainier of some sort rather than a colander, due to the lack of holes on the remnant body. Colanders have holes covering both the body and base to allow for better straining. Perhaps this item was used in the dairying process as some form of drainier or separator?

Two saucers were also found within the cellar assemblage, on fine earthenware both in texture and thickness. One saucer featured a pale khaki green glaze on its interior and exterior rim and body, with a cream fabric and a rim diameter of 150mm (#21,614). The other saucer was also in cream fabric but was covered on its interior and exterior body and base by a pale yellow glaze. It also had a single foot rim (#21,633).

The other lead-glazed item associated with teaware was a fragment of a teapot lid (#21,613). Like the above two saucers, this lid also featured a fine earthenware fabric both in thickness and texture. The cream fabric was covered with a pale orange slip on the interior of the lid and a pale yellow glaze covered the exterior lid and finial. Embossed beading and radiating lines covered the top of the round finial and some green glaze was evident on the shoulder of the lid.

The lone lead-glazed item associated with the function of household, specifically that of lighting, was a saucer candlestick (#21,615). Both the 'saucer' and the 'stick' were incomplete. The white fine textured but thick fabric was covered on the interior saucer and exterior stick with a pale mustard yellow glaze. The exterior flat base and hollow interior stick, where the candle would be held, were covered with a worn pale orange slip. The saucer allowed for easy carrying and provided a stable base. It should be noted that this form of candlestick has no other known parallels from research into United Kingdom and United States reports. A similar candlestick was recovered from the Sydney DMR site.<sup>48</sup>

Within the storage cellar fill four lead-glazed poes were also recovered (#21,626, #21,647, #21,636/21,640 and #21,611/21,620). These four poes had rim diameters ranging between 185 to 204mm, base diameters of 116 to 125mm, heights of 116 to 146mm, and body angles of between 113 to 120 degrees. None featured the flat rim band that is perhaps most frequently associated with the poe, such as the creamware poe fragment also from this cellar fill which did have such a flat rim band (#21,053). Three of the four poes had extant rims, with two plain rounded (#21,611/21,620 and #21,636/21,640), and one slightly everted (#21,647). This lack of the conventional flat rim band may well be indicative of not only that these wares were early, but also that perhaps they were easier for the potter to produce on the potter's wheel. Only one of the poes had its handle intact (#21,647), with another having evidence of where the handle terminals had once been (#21,636/21,640). The large variety of poe shapes and different rim finishes is excellently illustrated in Hume (2003:138).

The lead-glazed items recovered from the area of small pits located to the east of the Emu Brewery cellar numbered 17 MIC in total (**Table 7.3**). Like the items from the storage cellar, the main functions represented here were also food (14 MIC) and personal (1 MIC). The remaining two items were unidentified due to the lack of any definite identified shape being known. The function of food was again the most dominant (82.4%), with the 'pan-1' and 'pot' being the dominant shapes.

The item of perhaps most interest from these pits was that related to the function of personal - hygiene. A washbasin was recovered with conjoins across three of the pits (3686/#21,594, 3688/#21,595 and 3712/#21,598), and was very distinctive amongst the 71MIC lead-glazed wares recovered from across the entire site.

The washbasin was made of a thick white fine earthenware fabric, with a pale yellow glazed interior and exterior. The rim diameter measured 270mm, the base diameter 110mm, the height 148mm, and had a body angle of 128 degrees. What made the basin so different from the other lead-glazed items were the distinctive glazed decorative bands on its exterior body. Two wide brown bands and one green glazed band encircled the exterior body, with the bands themselves made up of either four or five finely incised lines. This form of additional decoration suggested that this item was more than just a simple utilitarian piece, but was one that was also meant to be seen (much like the decorative top to the teapot lid finial mentioned earlier).

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<sup>48</sup> Casey:1999

The utilitarian nature of most lead-glazed wares, being functional and practical, with a glaze to make sure the item was impervious to liquid and not to fulfil any real decorative role, was the norm for this collection. These items, used in kitchen preparation and storage, possible dairying roles, and in the form of poe's, were all functions that required useful items not necessarily meant to be seen outside of their functional roles. Food would be transferred to serving and tableware items and poes were kept hidden under beds or in cupboards when not in use.

When first cataloguing this item within its three different contexts, the author had identified it as a bowl, however upon later viewing the item when compared with all the other lead-glazed types, seeing the item assembled into a near complete piece, and upon later cataloguing wares with the same decoration on another Parramatta site which featured a poe and three large water jugs suggestive of toiletry sets, the re-identification of the item as a washbasin occurred.<sup>49</sup> The excellent condition of the glaze, both interior and exterior, also suggested that this was perhaps not submitted to the same type of heavy usage as other items. The presence of glaze on both the interior and exterior, and not just having a slipped exterior like the majority of the other wares recovered, was also suggestive of it being both a functional and decorative piece.

### 7.3 Self-Slipped

Apart from some self-slipped plant pots recovered from the site, a few self-slipped vessels with a function different from garden were recovered. Three of these non-garden items were sufficient in size to be included within the typology of the lead-glazed items, and were assumed to also be locally made.

These three items (#21,560, #21,630 and #21,637) were all catalogued within the food - preparation category, mainly because of their shapes - bowl, dish and pan. The fact that these items would have been porous suggests that they perhaps may have been used to only hold dry ingredients or had another vessel placed within them that held the liquid. Casey suggested that if glazed items, such as the lead-glazed wares, were unavailable then customers would make do with slipped vessels.<sup>50</sup>

Two of the items were recovered from the early storage cellar. A large flat dish (#21,630) of coarse slipped very pale orange earthenware was found. This dish was very large, with a base diameter of 346mm and a body angle of 123 degrees. Could it have been used in the dairying process? The other item from the cellar was a 'pan-1' (#21,637), made of coarse slipped cream-coloured earthenware. This had a base diameter of 167mm and a body angle of 135 degrees. Again, could this have been used in the dairying process? Further research needs to be undertaken regarding these unusual self-slipped wares as more extant examples hopefully come to light during further excavations and comparisons with other sites. Their porosity due to a total lack of glazing makes them unlikely liquid receptacles in their own right, however they may have been adequate containers for dry foods.

The third item was recovered from within the fill of a brick drain located in Lot 102E. It also appeared that the drain extended into Lot 102W and was associated with the Emu brewery.<sup>51</sup> This bowl (#21,560) was made of fine thick very pale orange slipped earthenware with a rim diameter of 255mm.

### 7.4 Conclusion

The locally made lead-glazed and self-slipped earthenwares discussed above were produced to fulfil a mainly utilitarian need within the early local marketplace. As the nineteenth century progressed

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<sup>49</sup> The author catalogued the ceramics from an excavation on the corner of Marsden and Macquarie Streets, Parramatta, directed by Edward Higginbotham and Associates.

<sup>50</sup> 1999:23

<sup>51</sup> Miskella:2004

and imported ceramics from the United Kingdom came to dominate all fields of ceramics this need for cheap locally-made wares ceased. Imported wares, in a wide range of decorative styles and which catered to all price ranges, filled all the consumers requirements.

During the earlier years of settlement the finer imported wares from both China and the United Kingdom were mainly purchased as tableware and teaware items, with the simple locally made wares ideally suited for uses mainly concerned with utilitarian roles. These local wares were not produced in competition with the finer imported wares but rather stood in their own unique field. Three exceptions to this may however be seen with the following items. The fine earthenware teapot lid finial recovered in context 3958 (#21,613), was made of a fine cream fabric and covered on the exterior with a pale yellow glaze, with traces of green also visible on the shoulder of the lid. The fineness of the fabric, coupled with its pale yellow glaze and moulded decoration on the finial, separated it from the other more utilitarian lead-glazed wares. The pale yellow glaze and fine fabric was perhaps an attempt by local potters to copy the imported creamwares.<sup>52</sup>

The washbasin with its distinctive green and brown banding was an interesting addition to the type series (#21,594, #21,595 and #21,598). Like the above teapot lid, this too was perhaps an attempt to copy imported creamware, this time with a type of annular decoration. The fabric was finely potted thick white earthenware, covered on the interior and exterior with pale yellow glaze. The exterior body also then featured bands of finely incised lines covered with green and brown glaze, similar in appearance to annular ware.<sup>53</sup>

Another possible example of imitating imported wares with lead-glazed items was the unusual grey glazed short-footed bowl found in context 3992 (#21,644). This item was very different from all the other lead-glazed items recovered on the site, and no similar parallel is known to exist within other Australian historical assemblages. As mentioned earlier, perhaps this was an attempt to imitate Chinese ceramics, with the grey glaze being similar in appearance to that found on some Chinese ginger jars. The shape was also unique amongst the lead-glazed wares.

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<sup>52</sup> Casey:1999

<sup>53</sup> Casey:1999

## 8.0 Bibliography

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