

Ceramic Report Conservatorium Site, Sydney

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- Five items show evidence of there being children on site

1. **Context #740/948:** A clobbered mug with the remains of a black transfer printed scene featuring a group of children running, with added splashes of yellow, blue and red hand painted colour (1830+).

2. **Context #790/997:** An Alphabet plate, featuring remains of an alphabet embossed on the rim band - the letter 'A' remains (1830+).

3. **Context #792/1022:** An Alphabet plate, with embossed letter 'Z' remaining on the rim band (1830+).

4. **Context #955/1959:** A clobbered mug with the remains of a black transfer printed duck and ducklings on water, with a bank of weeds behind, and traces of added red and green hand painting also remaining (c1840s+).

5. **Context #974/2066:** A small blue transfer printed plate with the pattern *Countries of Europe* remaining. This plate is one of a series produced featuring scenes which supposedly typify various countries of Europe - this particular one is of *Great Britain And Ireland* and features sailing boats and steamships being loaded/unloaded, while another known scene is of *France Spain And Portugal* and features a bullfighting scene (c1845-1900).

- A large amount of salt-glazed stoneware bottles were recovered, many complete and with base marks

The majority of the stoneware are Stout bottles, with all impressed marked examples being of Scottish manufacture and all based in Glasgow. The most commonly represented is **H. KENNEDY / BARROWFIELD / POTTERY / GLASGOW** (1866-1929), followed by **PORT DUNDAS / GLASGOW / POTTERY COY** (c1850-1930), with a few examples each from **MURRAY & CO / GLASGOW** (1870-1898) and **GROSVENOR / GLASGOW** (c1869-1926). Stout appears to have been consumed on site in large quantities from the mid nineteenth century onwards.

All the marked Ginger Beer bottles (8) are, by contrast, of local manufacture, representing three Sydney potteries. Six are from the Thomas Field pottery - 1 with an 1850s-1860s impressed mark (**T. FIELD / POTTER / SYDNEY**) and 5 with a 1873-1887 impressed mark (**T. FIELD & SONS / SYDNEY / POTTERS**). One example each is from **E. FOWLER / SYDNEY** (1847-1854) and **CONLON & CO / BROUGHTON STREET / GLEBE** (1877).

The 3 large marked ink bottles are of UK manufacture: **DOULTON / LAMBETH** (c1858-1956), **JOSEPH BOURNE & SON / DENBY POTTERY / NEAR DERBY / PATENTEES** (1850+) and **GEORGE SKEY & CO / LIMITED / TAMWORTH** (1862-1900). A large number of ink bottles were recovered from the site, although only these three are marked. A wide range of sizes is evident - from the large storage size down to the small individual 'penny ink' size. The high representation indicates a literate occupancy on the site, and given the quantity it also seems to indicate more than a private usage - official use where consumption of

ink is high? The presence of many large storage bottles for immediate access to a ready supply of ink also suggests this, with the contents of the large bottles being decanted into the smaller ones for use.

The 3 marked Blacking bottle examples show a wide field of manufacture - **T. FIELD / SYDNEY** (1850s-1860s), **DOULTON / LAMBETH** (c1858-1956) and the **Star Pottery** (an impressed 5 pointed star mark: 1880-1907) - indicating that both local (Sydney) and imported (England and Scotland) bottles were used.

The fragments from 2 Gin bottles (#618 and 1256) are of Dutch manufacture, and they are usually impressed not with the pottery name but with the name of the distillery instead.

- **'SENIOR' Pot Lids: 1860-1901**

Two lids recovered - Context #684/608 and Context #850/1605.

Frank Senior arrived in Sydney from England in November 1856. His pharmacy was located in George Street, first at 262 (in 1859) and then at 264 (from the late 1860s). Frank was able to secure the patronage of Government House, and the Governor and visiting dignitaries made use of him. The Duke of Edinburgh, while here on a State visit, purchased medicines and dressings from Senior (while recovering from wounds from an attempt on his life by O'Farrell). Senior's advertisements were proudly headed - "By Appointment to H.R.H. the Duke of Edinburgh and his Excellency the Governor".

Frank died in 1895 and was succeeded by his son (Frank junior) who continued the business until 1901 when he sold it.

Although Senior had the patronage of Government house his preparations were not the only ones used on site, as evident by the following examples.

1. **Context #792/1023:** A black transfer printed ointment lid fragment for *JOSEPHSON'S AUSTRALIAN OINTMENT* (c1866-1900s). This popular ointment was patented to Josephson on 12 September 1866.
2. **Context #850/1638:** A blue transfer printed ointment pot sherd for *HENRY'S COLONIAL OINTMENT* (c1870s). This was a locally produced ointment that was a very popular and commonly used brand. It claimed to cure just about everything, including sore heads, blight and ulcerated legs.
3. **Context #901/1765:** A black transfer printed ointment lid fragment for the English imported *HOLLOWAY'S OINTMENT*. This particular item probably dates from his Strand address period (1839-c1864), and was also very popular and commonly used, claiming to be a cure-all for just about all ailments. Holloway's products are commonly found on Australian and New Zealand sites.
4. **Context #850/1613:** A multi coloured toothpaste pot lid for *CHERRY TOOTH PASTE*. (c1840s). This particular paste was prepared by John Gosnell & Co of London, who had secured the patronage of the Queen. A sherd from another lid was also recovered in Context 924, #1850.

- **Gilded Bone China**

Gilded bone china teaware sherds are commonly found on many Sydney sites and usually have no base marks to help date them. The variety which features thin gilded lines on the rim and body with a gilded three leafed flower/clover on the base was particularly popular. The flower is possibly meant to be a tealeaf, which would be an ideal motif for a decoration that appears on teaware items - cups, saucers, small plates.

The examples recovered from the Conservatorium yielded up three base marks - suggesting a ware of late nineteenth-century manufacture.

1. Context #830/1089: A saucer featuring the three leafed plant motif on interior base and an impressed base mark on the exterior - a monogram featuring the initials *CF*. This mark belongs to the potter Charles Ford of Hanley, Staffordshire, and dates between 1874-1904.

2. Context #850/1558: A saucer featuring the same plant motif and monogram initials as above, 1874-1904.

3. Context #850/1563: A saucer featuring a thin gilded line on both the rim edge and cavetto, but with no plant motif on interior base, has a brown transfer-printed base mark featuring a shield crest with *Porcelaine Opaque* and *Bridgwood & Son*. This belongs to the potter Sampson Bridgwood & Son of Longton, Staffordshire, and dates from 1885+.

- **The Cable pattern**

Like the gilded bone china which turns up on many Sydney sites in fairly large numbers and frustratingly with no base marks, so too does the purple transfer printed pattern *Cable*. This pattern appears to have been an extremely popular one (both the helix and rope varieties) and, as usual, the majority of sherds recovered here carry no base marks, save for five items which feature two different manufacturing marks.

The Cable pattern has normally been regarded as being of c1860s+ manufacture, so it is interesting to see if the base marked examples support this.

1. Context #684, E50 N67, cat. 658: A saucer featuring a transfer printed mark of a branch with *HAMMERSLEY* below. This item was made by Hammersley & Co of Longton, Staffordshire, and dates from 1887+.

2. The remaining four items feature the same base mark - a transfer printed garter mark with a crown above and *WM FAIRBAIRNS*. (Plate - **Context #684, E50 N67, cat. 653**; Plate - **Context #850/1320**; Comport - **Context #850/1603**; Plate - **Context #950/1918**). c1863-1891.

William Fairbairns was associated with three partnerships, all in Hanley, Staffordshire, dating from c1863-1891. First partnership - Thomas Cooper, 1863-1865. Fairbairns was one of the executors and trustees who continues on the firm when Cooper died. Second partnership - Ambrose Bevington, 1871-1891. Fairbairns was Bevington's partner at the time of their Dissolution of Partnership on December 31, 1891. At this time they were also involved with the Hanley Porcelain Company. Third partnership - Hanley Porcelain Co, 1891-1893. Fairbairns and Bevington only involved here until the dissolution of their partnership at the end of 1891.

NB: I found the above information on William Fairbairns on the Internet as Godden's *Encyclopedia of British Pottery and Porcelain Marks* (1989 reprint) had no information on him.

- **The Maltese Cross pattern**

A green transfer printed platter featuring the *Maltese Cross* pattern was recovered from the cistern. Although recovered in the form of 17 sherds, they all join together to form a complete platter, featuring a base mark stating the pattern name - *Maltese Cross*. Thirteen sherds from a plate in the same pattern were also recovered from the cistern.

The *Maltese Cross* pattern was also found at the site of First Government House, again in green transfer print. The earthenware plate sherds were recovered from a privy and attributed to the final years of First Government House, from 1827-1845. Given that the pattern is in underglaze green transfer print then it cannot date any earlier than 1830.

Is the platter and plate from the Conservatorium cistern part of the same set used at First Government House, which continued in use when Government House moved to the Domain?

Other ceramics recovered from the cistern suggest a date of 1830s+, with the majority dating from the 1830s and the remainder falling into the mid nineteenth century.

The Maltese Cross pattern is also found on plate sherds from **Context #738/920, Context #739/922, Context #790/996 and Context #824/1060**, again in green transfer print.

- **Rubbish Dump: Context 850**

i. The dump contained 141 Salt Glazed stoneware bottles, 100 of which are whole. Of this 141, approximately two-thirds are Stout bottles (105), with the remaining falling into the following categories: Blacking bottles (11), Ink bottles (11), Ginger Beer bottles (10), Gin bottle (1) and Unidentified (3).

Sixty-five bottles have impressed base marks: 60 Stout bottles are from Glasgow, Scotland; 3 Ginger Beer bottles are of local Sydney manufacture, and 2 Blacking bottles are from England. The remaining 76 bottles are unmarked and have been catalogued as UK/Aust. origin, with the exception of 1 Gin bottle which is likely to be Dutch.

The marked examples are as follows:

1. **H. KENNEDY / BARROWFIELD / POTTERY / GLASGOW.** 1866-1929.
- 43 Stout bottles.
2. **PORT DUNDAS / GLASGOW / POTTERY COY.** c1850-1932.
- 11 Stout bottles.
3. **GROSVENOR / GLASGOW.** c1869-1926.
- 3 Stout bottles.
4. **MURRAY & CO / GLASGOW.** 1870-1898.
- 3 Stout bottles.
5. **DOULTON / LAMBETH.** c1858-1959.
- 2 Blacking bottles.
6. **T. FIELD & SONS / SYDNEY / POTTERS.** 1873-1887.
- 2 Ginger Beer bottles.
7. **CONLON & CO / BROUGHTON STREET / GLEBE.** 1877.
- 1 Ginger Beer bottle.

All the marked Stout bottles (60) are of Scottish origin, with those produced by H. Kennedy by far the most dominant. Given that the marked examples are all from Scotland it is probable that the unmarked stout bottles (45) can also be assumed to be from there.

The marked stoneware suggests that the dump was in use from the 1860s+.

ii. A large proportion of moulded ironstone china table and tea wares, in a variety of identifiable patterns, is represented in the dump, with wheat and floral motifs dominating. Twelve identified patterns are represented on a variety of forms.

- *Ceres*. 1860s (wheat motif)
- *Bordered Hyacinth*. c1862-1891 (floral)
- *Nosegay*. 1862-1891 (floral)
- *Fern*. 1870s+ (floral)
- *Medallion Sprig*. 1867-1878 (floral)
- *Four-Square-Wheat*. 1846-1918 (wheat)
- *Wheat*. 1867-1874 (wheat)
- *Vintage Shape*. 1862-1891 (floral)
- *Forget-me-Not*. 1862-1891 (floral)
- *Garden Sprig*. c1890+ (floral)
- *Hyacinth*. 1875-1886 (floral)
- *Wheat in the meadow*. 1867-1878 (wheat and floral)

The strong representation of this ware in the dump reflects the high level of popularity this ware enjoyed from the 1860s through into the 1890s.

The similarity of the twelve pattern types may indicate replacement pieces to already existing sets. Often the moulding is fairly difficult to distinguish clearly so pieces could easily be incorporated into sets to replace breakages - they would be similar enough without the owner having to worry about an exact match.

iii. The above could also be true of the Linear Ware, in which there is also a high representation in the dump. As long as the colour of the pieces in a set were the same, such as red, then the actual number of lines/bands on each individual piece may have been of secondary importance - the overall 'look' would have given the impression of a set.

Linear ware is usually associated with an 1860+ date, and although the majority of items here are unmarked, three base marked examples were recovered, bearing a c. 1850 mark of an impressed rectangle containing *ENAMEL / PORCELAIN*. This mark was used by Charles Meigh and Charles Meigh & Son (cat. 1359, 1356, 1357).

iv The popularity of the Gilded bone china is also clearly evident in the dump - appearing exclusively on items associated with tea and breakfast sets: cups, saucers, egg cups and small plates. The bowl (cat. 1545) may have been a waste/dregs bowl rather than a serving item. Normally unmarked, and thought to date from the mid nineteenth century, two saucers were recovered bearing base marks and indicating a date possibly more of the late nineteenth century.

1. **cat. 1558:** Impressed monogram of the initials *C F*. 1874-1904 (Charles Ford, Hanley).

2. **cat. 1563:** Brown-transfer printed shield crest and *Porcelaine Opaque* and *Bridgwood & Son*. 1885+ (Sampson Bridgwood & Son, Longton).

v. Serving dishes in a variety of shapes and decorative types are also well represented in the dump, with about 40 items recovered. These included jugs, tureens, platters, bowls, fruit dish and a comport, in such decorative types as Blue Flow, Black, Purple, Brown and Blue Transfer Prints, Linear Ware, Hand Painted Whiteware and Ironstone China, Lustre, Hand Painted and Flow, White Glazed and Moulded Ironstone China, Whiteware, Moulded

Whiteware, White Glazed Ironstone China and Bone China and Gilded Ironstone China.

vi. The wide range of decorative types present in the dump, coupled with the dates of known transfer-printed patterns and base marks, suggests that the dump dates from the latter nineteenth century, with the various patterns and marks mostly dating from the 1860s+. The items recovered give an excellent indication of the range of ceramic wares available to the consumer at this time, and which were the most popular.

Decorative types recovered: Lead Glaze, Rockingham Glaze, Salt Glaze, Bristol Glaze, Majolica Glaze, Self Slipped, Glazed and Moulded Stoneware and Earthenware, Sponge Ware, Linear Ware, Annular, Blue Flow, Green T.P., Purple T.P., Black T.P., Brown T.P., Red T.P., Blue T.P., Sprigged, Hand Painted and Gilded Porcelain and Bone China, Hand Painted Earthenware, Ironstone China, Bone China and Porcelain, Multi Coloured T.P., Creamware, Whiteware, White Glazed Bone China and Ironstone China, Gilded Bone China and Ironstone China, Lustre, White Glazed and Moulded Bone China and Ironstone China, Moulded Whiteware, Glazed Earthenware, Clobbered, Peasant Ware, Celadon, Hand Painted Chinese Stoneware and Provincial Ware.

Named transfer-printed patterns recovered: *Rhine* (1860s+), *Maltese* (c1866-1884), *Rouen* (1867-1878), *Asiatic Pheasants* (1873 and 1851-1882: marks), *Clyde* (c1860+), *Chain* (1862-1880), *Vintage* (1862-1882), *Albion* (1858-1937), *Gem* (1851-1893), *Warwick Vase* (1850+), *Cable* (1860s+ and c1863-1891: mark), *Chantilly* (c1816-1884), *Willow III* (1810+), *Senior* pot lid (1860-1901) and *Henry's Colonial Ointment* (c1870s).

A hand painted Chinese bowl in the *Bamboo* pattern dates from c1870+.

Base mark dates, excluding the previously mentioned stoneware and moulded ironstone china, included:

Catalogue No.	Date of Base Mark
1264	c1830-1906
1223	c1850-1932
1444	1851-1882
1523 and 1524	1853-1871
1469	c1859-1890
1526	1862-1878
1514 and 1519-1521	1862-1891

Catalogue No.	Date of Base Mark
1455 and 1525	1867-1878
1447 and 1516-1518	1862-1891
1558	1874-1904
1563	1885+
1465	c1886-1892
1445 and 1446	c1890
1459 and 1503	c1890+

vii. Transfer printed wares, other than the usual blue, are well represented in the dump, especially the colour purple, and in particular the *Cable* pattern (1860s+).

viii. The lack of Pearlware in the dump suggests a late 1860s / early 1870s commencement date. Pearlware was popular between the 1780s-c. 1870s, and only 2 examples were recovered from the dump: a Blue T.P. Pearlware jar (#1332) and an *Asiatic Pheasants* pattern fruit dish (#1344) also in Blue T.P. Pearlware. This indicates that by the time the dump began use the popularity of Pearlware had waned considerably in the face of better manufacturing techniques and range of wares available.