

PRINTED CERAMICS IN AUSTRALIA

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could decorate simply by quickly washing over with colour; or at a higher level, by filling in the printed outlines.

The Staffordshire factories led the way throughout the 19th, and well into the 20th century, when new methods of transfer printing were developed, and Japanese wares made their presence felt. In Copperplate printing, the initial costs were in the engraving of plates; but this was soon in specialised hands, and during the 19th century designs were sold to several factories simultaneously. This could be considered copying - although there was seldom anything underhand about it. A factory simply acquired a popular design from the supplier of that design. (This is what happened in Australia early in the 20th century.)

Immense quantities of Staffordshire pottery were exported during the 19th century. It could be found on dinner tables and wash stands in America, Canada, Australia, and almost anywhere the British had settled or had colonies. The American market was a large one, and some English potters catered exclusively for it, while others turned out "American Views" printed in blue on white earthenware bodies. In the 1820s, 30s, and into the 1840s, Staffordshire potters such as Clews, Wood, Ridgway, Stubbs, and more supplied hundreds of these views, both picturesque and patriotic, for American buyers. Later generations of Americans are still buying what they can of these old pieces - but at much higher prices. There is no evidence that anything on this scale was done with the Australian buyer in mind. The Australian market was small, compared with that of the United States, so most of the 19th century wares seen here nowadays are vaguely Italian-Swiss scenes, florals, or pseudo-Oriental - such as the ubiquitous "Willow" pattern. All these were well received by the Australian public. It must be remembered that the

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Printing on ceramics - almost peculiarly English, and to become the backbone of the Staffordshire Potteries' export business - had its beginnings in Liverpool, England, in 1752.⁽¹⁾ How to print a picture engraved on copper, on the uneven surface of china or pottery had remained a puzzle; until the Liverpool printer John Sadler noticed some children sticking waste prints on broken bits of pottery, and using these as playthings. After a stated "upwards of seven years"⁽²⁾ of experiments the art or technique of transfer printing on ceramics was perfected by the firm of Sadler and Green. Tiles had been successfully printed in 1756, but the firm had not patented their process - no doubt considering it unlikely that the secret would be quickly discovered. However, research has shown that a few small prints were used on porcelain by the Worcester factory about a year before this, and also by the Battersea (London) enamel works. From this it is obvious that others had been experimenting along the same lines, and attaining marketable results about the same time.

The usual process was that stiff mineral colour was used to fill the design on the heated copperplate; iron rollers pressed fine paper on to the surface of this; the paper was removed, then "worked" on to the ceramic surface of this; the paper was removed, then "worked" on to the ceramic surface to be printed. The coloured design was thus "transferred" to the ceramic, which was then fired to render it permanent. This is reducing the process to its simplest terms: it takes no account of quality and suitability of materials, nor of the skill and care needed to turn out good work. But skills once developed were never lost, and what was at first a new form of decoration, complete in itself, was soon to have added enamel decoration, and then to be used as an adjunct for mass produced wares which an unskilled painter (usually a girl)

Staffordshire potter gave the market anywhere "what the customer wanted" - and did so with a good, competent product, at a competitive price. The Australian taste was conditioned to a great extent by Victorian emphasis on the "artistic, charming, chaste and genteel" - one or all of these terms being frequently encountered in advertising of the period; especially where women would be the likely buyers. Bush views and kangaroos didn't quite enter into these categories, and the present day interest-cum-fascination with Australiana was not shared by the 19th century housewife.

An exception to the bush and kangaroo theme lies in tablewares of the 1870 s made by the Cobridge firm of Brownfield. Presumably whole services were made, but the rarity of the few existing plates, prompts the thought that Brownfield may not have made many at all. The design is transfer printed with some colour washes, and does feature kangaroos in a bushland setting. Other designs by Brownfield indicate that there was no great attempt to cater for the Australian market with typically Australian designs.

Reference has been made to blue-printed American views, and there is one example which, although belonging to a very predominantly American group, is nonetheless an Australian view. These plates carry no maker's name; the floral borders are all the same, and the view is named on the verso. Over a dozen are now known with American views; one of Quebec; one of Buenos Aires, and one (so far) is entitled "Hobart Town".⁽³⁾ Consensus of opinion dates the series as c.1830 or the 1830s, and the Tasmanian view is closely based on a lithograph by George William Evans, who visited Van Diemen's Land (Tasmania), and whose work was published in England. So, rather than being gratified at the inclusion of an Australian view, it is more likely that the maker cast around for whatever was readily available in the way of drawings he could copy or adapt for printing on his plates

- while still favouring the American market.

When selecting ceramics for her bedroom or dining room, the Australian housewife liked something fashionable - and what better than the latest English designs? - just like the ones they had "at home". She might fancy a material design, and buy a dinner service with "Waterloo Views" in brown or green, as was advertised in Sydney in 1849.⁽⁴⁾ So, quite apart from the availability of technique or otherwise, there was no incentive for Australian potters to go into the transfer printing business. (In any case, the requisite "white ware" was not being made in Australia - i.e. there was nothing suitable for transfer printing.)

Should anyone think that we were slow indeed in this country, it must be stated that the same position applied in the United States, where about 1840, the "one American effort to supply the demand (for printed tablewares) ... has a romantic imaginery scene"⁽⁵⁾. It will be noted that the American maker did not print an American view - that was left to Staffordshire. The same applied in Australia, where the Clyde Pottery and the Annfield Pottery (both Scottish), also had a market. The former issued a design called "Sydney"; but nothing is known of any specially Australian design from Annfield, which closed in the early 1880 s.

One hears of printed wares being produced in New South Wales and Victoria in the 1850 s and even earlier - but such wares are difficult to authenticate. Pieces put forward are usually later, and the backstamps of Australian retailers were placed there by the obligingly businesslike English makers - when sufficient quantity was ordered.

To commercially and successfully market any goods, one must be able to meet the opposition on its own ground. When applied to transfer printing on ceramics, this means that a pottery must either set up a printing department with all the necessary equipment, or send out its wares "in the white", to some other party fitted to do the work. (Sadler and Green or Liverpool made a business of doing just this during the 18th century.) In this way, whatever printed wares were produced in 19th century Australia, it can safely be accepted that such were of an experimental nature, short runs, or of a specialised class - in effect, not sufficient to have had much bearing on the open market. (This will be demonstrated when a look is taken at the Lithgow Pottery in N.S.W.)

What did have a vogue in Australia - but mainly in what were then called "gentlemen's households" - was the printing of personal initials or crests on earthenware or china dinner services. Nearly all English factories had stock patterns which had convenient spaces on centres and borders of plates, covers of vegetable dishes, and so on, and it was a simple matter to add the required initials "to order". This provided the client with a partly exclusive service for his pleasure at the dinner table. An interesting instance of this is to be found in the Spode china tea and table service of basic stock pattern, but with the added badge and motto of Dudley Fereday, Esq., Sheriff of Van Diemen's Land.⁽⁶⁾ The border is of green seaweed-like foliage, the additional printing is in black, and the wares are dated about 1824/5. Willingness to add the clients' initials to table services was still being advertised in Melbourne in 1880.⁽⁷⁾ An advertisement appeared in London in 1902,⁽⁸⁾ when a dinner service of 108 pieces could be monogrammed for the additional cost of £3,18.0 - which included the cost of the copperplate. As country freight was quoted as an extra, the firm would no doubt have been happy to send

orders to Australia. Examples with monograms do appear on the present day market for old wares. They are of social and historic interest, but they are not Australian made - even though some are unmarked. The nearest approach to "badging" as the trade called it, came in the 20th century in Australia, when it was more a commercial activity. (Something will be said about this later.)

English wares were printed for special occasions in Australia's history. The Australian retailer would need to have assurance of a large demand, and this would have been the case when blue-printed mugs were made for the International Exhibition held in Sydney in 1879. The Exhibition Building was shown on the mug, and hundreds, if not thousands, would have been sent to Sydney. No Australian potter could have matched this, and again an English potter was ready to fill the order. The Museum of Applied Arts and Sciences, Sydney, has one of these 1879 small mugs - it is a rarity.⁽⁹⁾

Children were not forgotten, and just occasionally one sees an "Alphabet Plate" made by an English potter and neatly adapted for the Australian child. One design, registered in London in 1885, has the alphabet as usual, some floral embellishment, but with the difference that in the centre are two Sydney views, printed in light sepia and quickly washed over with a little colour. It would have presented no problem to place whatever transfer was required on plates like this, and not interfere with the rest of the standard design. Nothing like this is known to have been made in Australia at that time - or in fact, even later.

All the foregoing would seem to indicate that we in Australia could do better by ordering from overseas for our transfer-printed requirements during the 19th

century.

The Lithgow Valley Colliery Company's pottery at Lithgow, N.S.W., well-known for its glazed wares, is not documented as having produced printed articles; yet it does seem that something was done on a small scale, and perhaps more may have been contemplated.

There exists a fragment of a liner - part of what was originally a soap-dish, cover, and liner, which in turn was part of a toilet set. Made in whiteish earthenware body, the border of the fragment is transfer-printed in blue with a small geometric pattern composed of solid, grouped triangles. A simple design, and not remarkable for crispness or clarity - but it is printed. The tradition that it was once part of a complete toilet service made at the Lithgow Pottery, is as well-founded as is reasonable to expect. There is no documentation. The date is thought to be late in the working life of the pottery section - that is, about 1894/5; although it might be later. It seems that some printed toilet sets were made as "specials" for district residents. The factory certainly made toilet sets, but there is no known reference to these being transfer-printed. So the fragment presently remains as non-conclusive evidence as to any further attempts at commercial printing at Lithgow. However, one has the impression that experimental work was done. A few light coloured tiles held at Eskbank House in Lithgow, have some straight strips of "border pattern" irregularly printed across them, in blue. They look like "trials" or "spoils", and could relate to the short Brownfield Period, about 1905/6, when the Lithgow pottery section was restarted under E.A. Brownfield, of the Cobridge, Staffordshire, family of potters already mentioned.

One tile is also printed in a blackish colour with the Kangaroo Trade Mark used by the Company's pottery from C.1884 - and this is an oddity. A metal stamp used for impressing this mark into unfired clay would be hardly suitable for printing on a smooth fired surface - although someone may have inked it and tried it out. What may have happened is that the block used for printing the Trade Mark on stationery, or a catalogue, being the property of the Company, was returned to it; and that this block made for printing on paper, has been experimentally used to make a paper "pull" for transferring on to a ceramic tile. The usual depth of cutting would not have been sufficient for ceramic work, so the tile carrying a kangaroo mark cannot be afforded a satisfactory explanation. Unless the Company had thought of using a printed Trade Mark, instead of the familiar impressed one? But why print a mark, when it could be impressed while the wares were being made - as it was on the not-many white/cream articles produced. And whatever it was that was made use of, to print on this one odd tile, it hasn't come to light yet. The "border pattern" attempts in blue, deserve somewhat more serious thought. The only conclusion is that the Lithgow Pottery had in its possession a copperplate to do these. But, if so, again there is no trace of this. And what of other printing equipment - of which there is no record.

There could be two solutions. The odd tiles are foreign to the factory - but this is not convincing. The suggested summary is that the Lithgow Pottery did transfer-print a limited group of wares, with what appears to have been, and logically was, the copperplate process. That such decoration was confined to "border patterns" of simple design is also suggested. The plates for printing these could have been imported from a stock range of plain, narrow patterns. Narrow is more likely, as

the wider the border design, the more trouble experienced in fitting it around a circumference - say of a dinner plate. Copperplates were usually engraved with straight strips of pattern from which paper "pulls" were taken, then the repeats joined together. The more expensive way was to have specially engraved, shaped segments done to order.

The first case for printing at Lithgow is based upon artifacts - such as they are - with no documentation. In the two next cases, the reverse applies: documentation of a sort, with no artifacts.

The theory that the Pottery may have toyed with the idea of extending their transfer-printing, is suggested, but certainly not substantiated, by an entry in the Company Minutes⁽¹⁰⁾. This occurs under the date 8 November, 1884, and is a reference to samples of pottery - cup, saucer and plate - for the Australasian Steam Navigation Company's Sydney manager, Mr. Trouton. The Minute adds that Mr. Brough, the Pottery's manager, is to report. As there is no reference to a "report" in the Minutes up to May, 1885, it can only be assumed that Mr. Brough's report was verbal and negative. What did the A.S.N. Company want of the Lithgow Pottery? - if it were tablewares for ships' passengers, then surely white-body wares would be required. Furthermore, it was already usual for overseas shipping companies to have their names on shipboard crockery. For example, the Staffordshire pottery firm of Alcock made floral-printed tablewares, and printed an English shipping company's name on the undersides. Other companies had their name, badge and so on, printed on the upper surface of matching wares. One wonders if the A.S.N. Company had approached the Lithgow proprietors with something like this in mind. (The printing of names of shipping groups, hotels, restaurants, etc., on hard wearing white wares became a successful branch of business in

Australia; but "badging", as it was known in the trade, was a long way off in 1884.)

The above is conjectural: it but attempts to analyse the entry in the Lithgow Company's Minutes, which otherwise have no ready explanation. In any case, nothing is recorded as having stemmed from it. It may only serve to demonstrate that the Lithgow Pottery did not undertake transfer-printing in the ordinary course of business.

A reference has been made to tiles held at Eskbank House in Lithgow, but the matter is unresolved. While there are plenty of contemporary mentions of roof, garden, drain, oven, and other similar types of tile being made in Australia in the 19th century, there is little which can be pinpointed where printed tiles are concerned. However, there is one clear statement contained in the catalogue of the Victorian Court at the Colonial and Indian Exhibition held in London in 1886. "Art Tiles for decorative purposes, ... printed and hand-printed,..." were shown by the Victorian Brick and Ornamental Tile Co. Ltd., of Melbourne. At present nothing can be added to this. Also it must be borne in mind that exhibition wares did not necessarily herald the commencement of a continuing manufacture.

Another form of printing, with which all bottle collectors are familiar, is that of placing a coloured name, trade mark or symbol on stoneware jars and bottles. This was by means of a rubber stamp fixed to a wooden handle. The stamp was charged with colour and pressed firmly against the glazed face of the bottle or jar. The transferred impression was then fired - just heat enough to fix the stamped or printed addition. This was a cheap method, used for wares sold at the lowest possible price.

Though none are known to exist, the writer considers that the Lithgow Pottery used this method in the early 1890 s; and that jars for preserves - or more likely that firm's famous marmalade - were printed in this fashion for Lackersteen of Sydney. Again we must look closely at the Minutes. The amounts paid to Sydney makers for various stamps vary so much as to suggest some were of brass (to impress a name), while at the same time rubber stamps are also indicated.⁽¹¹⁾ Until a jar marked with the Lithgow name and that of Lackersteen is turned up this theory is unproven.

The Fowler Pottery, then at Camperdown, Sydney, produced a variety of stamp-printed bottles - many of the ginger beer type - although Messrs. R. Fowler Ltd., informed that they had "no evidence of any ware carrying transfers or printed matter being produced before 1900".⁽¹²⁾ Much the same applied to Mashman Bros., of Chatswood, near Sydney, who advertised in 1899⁽¹³⁾ that they would "brand" their stoneware ginger beer bottles with the customer's name if desired - they do not say "stamp". The writer has not seen a ginger beer bottle stamped for a customer by Mashman Bros., although there are fairly commonly noted examples which have the cordial maker's name impressed, in conjunction with that of Mashmans' own name also impressed. These are more likely to be post-1900 than earlier. (Mashman Bros. seemed to be content to turn out good bodies and glazes, without entering into the transfer-printing branch of the trade.)

Bakewell Bros., of Erskineville, Sydney, developed the pottery department of their business from about 1890/1, and did employ rubber stamps for some of their stoneware bottles. One type has the Starkey name and rebus printed in black, although a second Starkey name, as well as Bakewell's own mark, is impressed. This bottle would date

• from about 1900 or soon after. The two forms of marking bottles were dictated by economics. The potter could impress his own name during the initial manufacturing process. When a customer's order was received, the requisite number of bottles could then have the coloured stamp used on the fired, glazed faces. Price, and consequently speed, had to be the prime consideration, as there was no shortage of English and Scottish bottles available to the cordial makers in Australia.

The Bendigo Pottery in Victoria also used rubber stamps on bottles, and some were quite fancy designs. These date from the late 19th century, well into the twentieth; and Bendigo ginger beer bottles were sent far and wide. One clear and boldly designed stamp was used for the "O.K. Brewery" ginger beer makers at Medindie, South Australia. This was in black, as most stamps were - although more rarely blue was used by some potteries. Colour may well have affected the cost at the time, and it certainly does so nowadays when collectors purchase old bottles. The writer has been told of (but not sighted), bottles marked by "R. Fowler/Sydney" for "Red Hand" ginger beer, which are stated to have red added to the more commonly found all-black stamping. Present day values vary enormously. (14)

The rubber stamp technique was also used for the odd domestic piece, and the writer has a plain, very efficient stoneware jug with "Cockatoo" printed in black across the front. This piece may be connected with the Melbourne-based Cockatoo Preserves Ltd., although the word appears in the form of the Registered Trade Mark of an Adelaide company of millers - in which case, the jug could date about 1907. A Melbourne pottery may have been responsible, although this jug has a "Glasgow look" about it - notwithstanding the lack of mark. It could be an

imported article, and the "Cockatoo" an Australian addition. It is an advertising item either given to customers, or at small cost as a promotional piece. ("Give aways" are not new in commercial history in Australia.) The jug is interesting in this respect, and also for the most economical method employed in promoting the product. Certainly as long as she used this jug the housewife would be a captive audience for the advertising it carried.

(Fig. 7)

Also needed in the kitchen were canisters, and these were made in a pale greyish stoneware body in sets of six graduated sizes. The names "Tea", "Sugar", and so on were printed on the fronts by a stamp technique similar to that used for the "Cockatoo" jugs. The voluminous 1911 catalogue of Lassetter's store in Sydney, referred to such canisters among their "Sydney" wares. Lassetters, who styled themselves "The Leading Universal Providers" and "Greater Cheapside", did not promote Sydney-made goods by naming the makers of these, but they did retail Australian earthenwares of the utility type. The canisters were almost certainly those made by the Fowler Pottery. It is rare now to find a complete set, but ones and twos do appear in old wares shops. Fowler also made squat, tub-like containers with covers, and these had "BUTTER" stamped on the fronts.

The canisters described seem to have been in production until about 1920 - maybe a little longer - but a check of trousseaux after this date indicates that the housewives had a new type of canister - not uncommonly of printed "tin" ("Tin" is a misnomer, as, like many household utensils so termed, the main fabric was iron, with a tin coating.) During the mid 1930s R. Fowler Ltd., as the firm then was, made blue and white canisters, still with grocery names in black. These too, seldom come to light in complete sets.

Another use of a stamp can be instanced - this time for purely decorative purposes. A large buff-coloured plate, moulded with "Give us this Day our Daily Bread", and surrounding fern leaves, has the leaves and border picked out in blue. But the decorator hasn't stopped at this point. The centre of the plate has a scroll motif, and an oval of stars following one upon the other; and these are not painted. The conclusion is that a semi-skilled worker has been able to follow the moulded pattern with his brush, but being untrained in free-hand painting has then resorted to rubber stamps for the rest of the decorative treatment. The stamp has had blue colouring applied to it and pressed on to the surface of the earthenware plate. In trying to do the job as quickly as possible fair success has been obtained - the stars are pretty much in line, although uneven pressure on the stamp has resulted in a couple of telescoping or missing points. It would be rash to attribute this plate to a particular maker. It is feasible that it is of Victorian origin, and dates anything from 1880 to the early 1890 s. "Give us this Day..." plates were made at several potteries, but this is the only one known to the writer where this technique has been employed.⁽¹⁵⁾ The discussed plate is a good instance of making the best possible use of whatever materials were on hand, and using basic skills pertained. It meant that a printed plate of sorts could be made with the minimum of equipment, and although not a thing of beauty, it was something to sell.

The Staffordshire potters had long supplied the Australian market, and as the population grew so did the ability to absorb more goods. It was probably thought that the time had come when the Australian market was ready for a mass produced design made expressly for that

market. In 1892 the Doulton Pottery registered the transfer-printed pattern "Wattle". This was to have a long and successful run, and examples are to be found in several states of Australia. "Wattle" appeared on table and toilet wares, in sepia or blue - green may have been done, but it is not noted to date among the English pieces. (Some sepia wares had some added colour - but these are rarely found). The design, although named "Wattle", actually combined this flower and native fuchsia, and was well adapted for larger items, while at the same time it was divisible for use on smaller ceramic pieces. (This design was later produced in Australia, and will be dealt with further on in this story.) "Manly Beach" came in four monotones, and was "ornamented with Australian Wild Flowers in Doulton Ware (and was) The most beautiful dinner set ever made" - so said one Sydney retailer.⁽¹⁶⁾ Other potters joined in, and it is not uncommon to find odd pieces from services transfer-printed with Australian flowers of one sort or another. The difference is that some were copies in this country, and others were not.

(Fig. 1 Fig. 2)

In 1900 the Doulton Pottery registered another transfer design; "Rose & Waratah", which combined the English rose, Australian native rose, and rather gentle-looking waratah. This does not immediately strike the viewer as being particularly Australian, and it was probably not intended to do so. There is no evidence that this design was copied in Australia, but the locally made one which does come closest featured native rose alone. Apparently no Australian maker of transfer-printed wares favoured waratahs.

The Doulton printed designs referred to above carry English Registration numbers as distinct from Australian, and it seems that the first Staffordshire pottery firm to be granted an Australian Registration after this became a

Commonwealth concern in 1906 was Messrs. Ridgways, Bedford Works, Stoke-on-Trent. Their application granted in 1908 ⁽¹⁷⁾ was for the exclusive use of the name "Lichfield" as a design name. (All registrations in this story refer to the printed design - not the shape of an article.) The "Lichfield" design was thoroughly English, and judging by the manner in which examples are spread around the Eastern States, it must have been the bestseller of the early 20th century in this country. The selling/buying of a popular pattern has already been referred to, and in this fashion, "Lichfield" was made by at least four Staffordshire pottery companies, and almost inevitably it was reproduced in Sydney. This pattern could have been marketed in England and/or Australia earlier - but the first documented reference known to the writer, is in 1907⁽¹⁸⁾ although it is not stated whether the advertised "Lichfield" (sic) dinner wares are of local manufacture or English. The design consisted of English flowers arranged in sprays; harmonising, but differing, in size. It will be seen that this would mostly obviate the need for arbitrarily cutting up the transfer paper - and by and large it did. The writer is indebted to an English friend who quickly identified the flowers of this popular seller in Australia as Queen's Lace, Primula, Cowslip, etc., which altogether made up a pleasant enough innocuous design. We in Australia liked it and bought it in quantity.

(Fig. 3 Fig. 4)

Having now introduced what might be termed the two comparison designs - "Wattle" and "Lichfield" - we return to "Native Rose," produced by Bakewell Bros., of Erskineville, New South Wales. As no earlier date has been documented (nor does it seem likely to be), it may be said that this firm was the first to commercially produce and market transfer-printed table and toilet wares in New South Wales. This was not later than 1905; and in 1906 a range of tea, dinner and toilet wares was advertised - but with no reference to these being printed. ⁽¹⁹⁾

"Native Rose" was in production in 1905, and the design was composed of leafy stems of this flower - to date noted only in green. The colour is light, and the design with its closely grouped foliage does not stand out to the same extent as other Bakewell patterns. That the work is lithographic - rather than copperplate - appears to be so, and this raises a question. An English supplier of transfers would hardly have the utterly Australian "Native Rose" as a stock pattern, and as it has not been noted on English-manufactured wares it is supposed that Bakewell Bros. had this early design supplied to order. Whatever the procedures, these first printed pieces are important, in that they were an attempt to turn out locally an article to compete with Staffordshire wares of similar class. To phrase it colloquially, it was an uphill job. Indeed, it was considered that the Australian Natives' Association (A.N.A.) Exhibition held in Sydney in 1905/6 would "doubtless do much to remove the umbrage too commonly entertained against all articles of local manufacture".⁽²⁰⁾ The articles produced by Bakewell Brothers were among the exhibits.

Now some words about the lithographic process of transfer-printing on ceramics. This technique was developed to become one of the biggest things in commercial pottery and china manufacture. (It would not be just to say mass production - this was established long before "lithos" became available on a commercial scale.)

According to Charles F. Binns⁽²¹⁾ the idea of lithography originated in France, but eventually English potters were able to obtain prints and develop the method for themselves. When he wrote in 1897, Binns said that "Of late years a great development has taken place in the art of lithography on pottery", and he was of the opinion that the process was likely to become "even more popular".

He was right - by the early 1900 s it was the most widely used method of decorating Staffordshire pottery and china, and transfer-making was the work of specialised firms. Binns' closing remark was that the details of the process were "guarded somewhat jealously by manufacturers".

Binns no doubt was thinking in terms of a commercially applicable process when he wrote, because there had been earlier attempts in Staffordshire which must have failed to meet with success. This was during 1840, when The Staffordshire Gazette ⁽²²⁾ reported "experiments that are now being made by a gentleman from London". Had these experiments in lithographic printing on ceramics been successful, the copperplate engravers would have lost their employment, and disquiet was expressed on this score. That there was some cause for concern, was correct- but it was well into the future.

The required design was drawn on prepared stone, and a lithographic printing machine printed this on to tissue paper which had a backing of heavier paper. To make up for what had at first been rather light colours, extra powdered pigment was now added, and the finished transfer was almost ready for use. This method did not use a copperplate - and the "lithos " were portable. The potteries received the ready-made, colour-bearing papers, removed the backing, and applied the printed tissue face down on the sized surface of the ware to be printed. The colour having "taken", the tissue was wetted and carefully removed - leaving the design on the glazed white surface. The ware was ready to fire. (Again this is reduced to the simplest terms; but the working process outlined would apply in England and Australia.)

Understandably, lithos (lithographically-printed transfer papers) had to be cut up and placed in position,

as a single sheet might have any number of separate motifs printed on it. Often too, as in the case of anything ready-made, the size was not right, and bits had to be snipped off at odd angles to ensure that the picture fitted the space reserved for it. A convex surface compounded the difficulty, which was sometimes resolved by snipping out a mitre - or worse, by pleating the flat paper transfer. When joins were inexpert and/or hurried, and when flecks of colour were dabbed where a white space was intended, all these flaws were fired on to the ware for all time.

It is almost certain that the few Australian Potteries which did transfer work in the early 20th century, used lithos - and these would have been imported. It is possible that lithos could, or may have been produced locally, but there is evidence to the contrary. There would be little point in outlaying time and money trying to make something which could be obtained better and cheaper from an outside supplier. (What has just been written could be equally applied to the making of transfer-printed table wares themselves - and such finally became evident as a hard fact of business.)

The "Wattle" design produced by Doulton from C.1892 would almost certainly have been a copperplate. When it was done in Australia by Bakewell Bros., it is safe to say that their version was done by means of lithographic transfer. There are many differences in line and stipple effects, and the overall result is not comparable with the finer shading, yet greater clarity, of the Doulton wares. Even so, the two versions have a superficial likeness, and as the known Bakewell pieces of the design are unmarked, the undiscerning purchaser may well have taken them to be the same thing. Bakewell "Wattle" wares, printed in sepia or green, seem to date about 1913/4, and so far only table wares are noted. Bakewell Bros., did not

pirate this design. As the present firm of Royal Doulton Tableware Ltd. informed: when a design was purchased the acquiring company took over full copyright. (23)

In the case of "Lichfield", although several makers of wares bearing this design used differing transfers, they all appear to be lithographic work. English wares can usually be expected to have a maker's mark, plus the name of the design. Some of this design (only known in brown) with Bakewell's name on the undersides, are acceptable as being of Sydney manufacture, but others are open to question. Most readers will have heard of English furniture, clocks, and so on of the late 19th and early 20th centuries which, although imported to Australia, nevertheless carry the Australian retailer's name. Bakewell Bros. were importing "china" by 1918, and the question that poses itself is whether completed wares were imported, but carrying Bakewell's own name. A mark used by Bakewell Bros. appears to be based on that of the lesser-known Staffordshire firm of Bishop and Stonier, who made "Lichfield" under their own name. The nature of the actual transfers used could be the clue to this. A design carrying the name "Poppy" also carries a Bakewell mark. The same design also carries the mark of Burgess & Leigh, Middleport Pottery, Burslem; and in this case the English wares may be placed earlier than the local.

Another design was "Excelsior" - again typically English - and made with Bakewell's name and the name of the design. There are one or two designs known to the writer in green only, which are certainly unmarked Bakewell wares - which incidentally survived longer in country districts than in the city. The design "Genoa" can be traced to an English registration of 1894, and this simple floral grouping was later used by Bakewell. The one unmarked example is a small bowl most probably meant for sugar, and interesting in that it is part of a tea service, as opposed to a table, or dinner, service.

So Bakewell's version of "Genoa" appeared on cups and saucers - and these are usually the first casual ties. Another interesting thing about the Bakewell wares, is that the shapes of some "Wattle" pieces are rather like those used by Doulton for their "Wattle"; while the "Lichfield" shapes are close to those used by Ridgway, whose Australian Registration of this design was in 1908, as has been stated earlier. It was simply a case of trying to follow as closely as possible, and hoping for similar success.

One recognisably Australian design most certainly made at the Erskineville factory of Bakewell Bros., was a good, clear flannel flower. As a concession to artistic taste of the day (c. 1913/4), the flowers were enhanced by the addition of a rococo scroll. This must have been a design to order, like the early "Native Rose".

Bakewell toilet wares have not survived in sufficient quantity to enable anything approaching an extensive account of these. As we have seen, toilet wares were in production in 1905/6, but transfer-printed ones may have come later. The writer knows of nothing convincing until probably the 1913/4 period when Bakewell Bros. apparently stepped up production. An unmarked, un-named design features sprays of hibiscus, and this has not been noted except on toilet wares. It is likely that other designs were made, but such have yet to be sighted. The segments of "Hibiscus" (as we shall call it), were rather large, so that for the circular soap-dish some cutting off of leaves was necessary. On the other hand the toilet ewer (washstand jug) had full-size sections of the transfer design easily and quite neatly applied. This cutting off procedure did often result in a makeshift appearance, but the only alternative was the more costly one of having separate sizes and shapes made in matching patterns, so that all

items in a ceramic group could be catered for. The market in Australia favoured English earthenwares - it was chancey for the local maker to expend too much in his efforts. So there is an ever present atmosphere which could be called "non committal" where Australian transfer-printed wares are concerned. At best, Bakewell's wares were as good as the imported - but it must be admitted than the general run was not particularly expert. The firm's printed wares were brought about by the efforts of William Bakewell, the last of the founding brothers. Soon after 1900 he brought out skilled English workers (in the face of local opposition), but had little chance of building up in a few years the practised expertise and traditional "know how" which were common-place among Staffordshire potters. He died in 1917: the printed wares continued in one form or another, perhaps supplemented, as has been suggested, by imports bearing Bakewell's name. The early 1920 s is about the latest date for any types - it was not commercial success.

The Bendigo Pottery in Victoria was making printed wares by 1904 - and probably a year before that - but a range of earthenwares for household use was "commercial" by 1904. The concentration at first, seems to have been on toilet wares, made in a moulded pattern, acceptable with or without decoration. One shape had panels which could be allowed to remain plain, or have some printed design conveniently placed there. This was a legitimately economical method which approaches the modern unitary construction plan employed in many manufacturing trades. The Bendigo Pottery used lithos , and wares would have followed English designs in having monotone prints on the white grounds. Paradoxically, it is easier to paint than print ceramic wares, and the Bendigo Pottery did offer painted wares. As already explained, this would be done by painting with a brush over a moulded pattern - less

subject to inept results than those at the hands of an inexperienced transfer. The writer has noted plain white Bendigo toilet wares, and one or two with some painted, slight decoration, but knows of no monotone transfer-printed wares which could reasonably be placed with the Bendigo Pottery. These wares would most likely be unmarked, as was not uncommon with Australian makers, who were not trying to export their wares. A resemblance to a popular English design would often have helped sales.

Printed tea wares at Bendigo belong to the same period as the toilet wares, although it is hard to say to what extent these were made. The term "decorated" was in Staffordshire and in Australia to signify "printed" - but it was also used in both places to mean "painted". So by sorting out odd scraps of information, the contention is put forward that the Bendigo Pottery produced tea wares in an earthenware body; and that some at least were printed. This was about 1905/6, thus paralleling Bakewell's production of both classes of ware.

Bendigo dinner wares (tablewares, such as large plates), cannot be safely commented upon at this stage. There is some vague evidence that printed wares were made in dinner services, but while the Bakewell pieces can be defined, this is not the case where Bendigo is concerned.

So far in this story, as it concerns Australian-made wares, monotone printing on earthenware has been dealt with. The next step in transfer-printing was the use of chromo-lithographs, which enabled glazed ceramics to be printed with a combination of colours in one operation. The manufacture of this form of transfer was again the work of specialised firms - not the potteries which used the transfers. Although almost any picture could be made up as a transfer, the ones known to have been used

in Australia were flowers and fruit, and in visual effect reminiscent of the scraps pasted in albums by children about the same time - C.1910.

More detailed work attached to the production of chromo transfers, as the artists' original drawings had to be "broken up" and placed colour by colour on lithographic printing stones. At this stage the process was basically the same as for chromo printing for, say, book illustration. For use in the ceramic industry, the final coloured picture was printed in thick pigment on a heavy absorbent, unbacked paper, where it remained until the workers at the pottery removed it with water. When the sheets of coloured transfers arrived at the pottery, the "cutters" as the girls were called, cut up the sheets and placed the required sections face downwards on the ceramic ware to be printed. The surface was of course, already glazed, and it was now sized to aid adherence of the transfer, which after being allowed to stand for a while, was then wetted and the plain paper removed - leaving the colored part behind - ideally, smooth and unbroken of surface. The ware was then fired. This type of transfer seemed to be (and still is) more prone to cracks and crazing than the earlier forms of lithos discussed above. The process involved placing on the ceramic surface a very thin sheet of damp, tacky substance: solid for the most part, but having (in the case of florals), odd stalks and small leaves breaking up a more - or - less regular outline. Sometimes these odd bits were caught up on the paper being removed, and pulled out of alignment, or didn't reach the firing stage. (Readers may care to compare the placing of a registration label on a car windscreen - and this is yet another kind of transfer, simple by comparison.)

Chromolithographic transfers were used on Australian earthenware by about 1910, and probably before this; but

the work was among the minor output when set against the monotonous, and very minor when compared with overall production of all classes of earthenware by the two factories known to have used chromos. As usual, documentation is virtually nil. With hindsight it is possible to say that it was not preserved with in the face of imported ware competition.

There are a few examples which are fairly attributed to the Bendigo Pottery. Florals were popular, with roses perhaps being the best all-time "sellers", and it is suggested that the Bendigo Pottery used some chromos featuring roses. One noted jug (for milk, or whatever) is printed with two harmonising groups of coloured roses. It is naturally a white body, but the same shape was made at Bendigo in other finishes, and so without chromo transfer decoration. There is a small amount of gilding, and the Pottery did gild some of its white wares. Needless to say this jug is unmarked. The date would be about 1910/12 - this being partly based on the moulded shape, although it may be a few years earlier. Such items would have had much use, and not received any special domestic care - so it is only occasionally that a piece comes to light, which is worth a closer inspection.

Sometimes Australian-made pieces do appear and have such a good pedigree that they are documents in themselves. An instance of this is a set of four earthenware teawares presented to the Museum of Applied Arts and Sciences in Sydney in 1973. They are chromo printed and were made by Bakewell Bros. - or rather at that factory, for a family member of the donor was responsible for most of the making. The pieces comprise cup and saucer and two plates; the designs are of flowers and fruit, and the larger of the plates has initials and date added in gold for a lady of the former employee's family. The shapes are familiarly

those of Bakewell, and although these examples have received special attention when made in 1911, as well as being retained in fine condition for sentimental reasons, one wonders how many similar pieces were made (even minus the gilding) for the open market. The presented tea wares are unmarked, and it is interesting that pansies printed on one of the pieces have been noted on English toilet wares. This would demonstrate that chromo transfers used in Australia were being imported.

The cup, saucer and smaller plate are printed with the pansies referred to above, and while the transfer used for the cup and plate is a trifle large for the space, the reduced pansy motifs are neatly spaced around the saucer. The transfers obviously belong to a set designed for use on matching pieces of various size. The larger plate has a group of colourful fruit, nicely contained with a gilder border - this being done with a brush as a final process. The overall standard of these four pieces is equal to that of most English-made chromo - printed earthenwares. Again, it must be admitted that the standard of work was not constant; and it is acknowledged that the examples presented to the Museum were made for an employee to take home as a gift.

The use of chromos may have continued spasmodically into the 1920 s but this does not appear to be supported to any extent by likely surviving examples. Colour work seems to have simply died out - until a fresh approach was tried in the 1950 s. And this will be dealt with later. Also to be dealt with later is the case for chromo printing on porcelain (as distinct from earthenware) in Australia during the early part of the 20th century.

Royal occasions, important events, and suchlike inevitably called for special ceramic issues, and the 1911 coronation of George V and Queen Mary was commemorated on bone china by the English firm of Aynsley, who sent whole tea sets to Australia. Items from these sets had the name of the Civil Service Cooperative Society (Sydney) printed on the undersides, while the picture part was part printed and part enamelled. As they had been doing for generations, the Staffordshire potters were well able to fill the demand for anything required. There was hardly the need, quite apart from technical know-how, for Australian potters to do this sort of work. Where commemorative ceramics were concerned, the Staffordshire makers had a market in America too.

During the 1920 s Shelley, Stoke-on-Trent, supplied many tea wares and ornamental articles with colour prints of any city, town or beauty spot (the Blue Mountains in N.S.W. for instance), where local retailers had a demand. These were made in bone china, and are of historic interest nowadays, although the tourist trade was the original objective. This line of printed views was to a large extent taken over by Czechoslovakian makers in the 1950 s, but this altered again with the coming of "Westminster" colour-printed wares. (These are printed in Australia on hard-paste porcelain - so they will receive some mention at the end of this story.)

The centenary of the founding of Melbourne in 1934 was commemorated with a limited issue of a splendidly-produced large jug, of old shape, and transfer-printed with old Melbourne views. The jugs were done in England for the Mutual Stores - although two Melbourne potteries are known to have produced Melbourne Centenary commemorative items in moulded (not printed) patterns.

The Silver Jubilee of King George and Queen Mary, celebrated in 1935, was the occasion for large numbers of specially printed ceramics, and these had sales in Australia and America. A writer in an American trade Journal remarked on this and urged that the American potteries do something toward producing similar wares for American commemorations. Extracts from this were re-printed in Sydney⁽²⁴⁾, and Australian potters were likewise urged to devote attention to turning out wares for special events. As far as printed ceramics were concerned, nothing eventuated.

This was underlined in 1937, the year in which King Edward VIII was to have been crowned. The Australian pottery trade rather regretted that nothing commemorative had been produced here. As the coronation did not take place, it was just as well that the Australian trade did produce nothing, as the loss accruing from specially designed wares would have been too damaging. In the meanwhile we in Australia were well supplied with English-made, colour-printed coronation mugs, plates, etc. After the abandonment of the plans, the commemorative wares sold well in America, and in the last few years have appeared in old wares shops in Australian states. Transfer-printing of this type never really flourished in Australia.

"Badged" wares have been noticed earlier in this story - and this was one area of transfer-printing where the local potteries did make some headway. The expression "some headway" is used advisedly, as there are plenty of badged ceramics from the early 1920 s to the 1960 s which are of English manufacture. This is a minor form of transfer work and essentially commercial, but a good source of income for a pottery firm capable of turning out the required article. Staffordshire tablewares were made bearing names and badges of such dissimilar clients

as the R.A.F., Sydney University Union and Sydney's Hotel Australia, and many more. In the 1920 s and 1930 s Australian potteries were able to supply good, hard-wearing bodies of earthenware types similar to the English, and such wares were suitable for hotel and restaurant use, and could be badged to order. Imported wares provided formidable competition but local manufacturers held their own to a fair extent.

(Fig. 5) Fowler's in Sydney was perhaps the leader in this class of business. Badging was done for several shipping lines (in three Australian states), hospitals, railway refreshment rooms, the Red Cross, and Broken Hill Proprietary Ltd. - and there were more apparently satisfied clients. Most of the wares so badged have now become worn out, redundant or the names on them no longer apply; so that examples are becoming collectors' pieces. The badges were placed on rims of plates, fronts of milk jugs, and so on, and Fowler's colours included black, blue, green and iron-red. An earlier example of badged ware done by the Fowler pottery was the "crockery" (as it was often called) for the Postal Institute of New South Wales. The name was printed alongside a small view of the Sydney G.P.O. clock tower, and the colour was a bright sepia. These would be of the late 1920 s - 1930 s period. The Brisbane pottery of Charles A. Stone and Sons concentrated on domestic wares, and in the 1930 s was also making badged wares, and finding it a profitable branch of their firm. So with what was a purely utilitarian product Australian makers did have a market, while domestic wares transfer-printed with floral designs continued to be imported. Something more unusual was done for the Australian market when William Adams and Sons, of Turnstall, Staffordshire issued their series of "Old Sydney" views. The views were printed on plates intended for wall decoration and included well-known engravings of mid-nineteenth century

date, reproduced for printing on ceramic. The "Old Sydney" plates were shown in 1937 at the British Trades Fair held in Sydney. It may seem strange that it was left to a British manufacturer to turn out something like this- but the expertise and willingness to undertake the work was not available in Sydney. (Examples of "Old Sydney" plates are among some which now pass as antique - but the original drawings were engraved for printing on paper-not ceramic.)

The Second World War meant that canteens were set up for servicemen and Australian potteries received orders from the Department of Defence. Potteries in at least three states made many thousands of canteen mugs, and those made in Melbourne by the Hoffman company had "Austn. Defence Canteens" rather imaginatively printed in green across the fronts. This may have been an attempt to pretty up a plain white, solid mug (there were no saucers), at a time when fancy wares were not permitted. It may also have been thought that a plainly visible name might discourage souveniring of the mugs - but a few have re-appeared in recent years.

The Hoffman company was also responsible for what must be one of the few issues of a completely Australian-made, commercial whisky jug. These were made in the mid-1930s, and collectors would not consider them anywhere in the class of the 19th century English examples which often have ornate printed designs, including a portrait of Queen Victoria. Nothing like this was made in Australia until quite recently.⁽²⁵⁾ The Hoffman jugs were jugs as we usually understand it in Australia - not of bottle shape, as were the early English ones-and were meant to contain water to go with the whisky. Made in cream-coloured earthenware with a coloured band around the necks, one

side carried the black-printed words "Milne's Whisky" and on the other was "Milne's Dry Gin". No spirit firm of this name now exists, but this Adelaide distiller and merchant had a long history. In 1897 Milne and Co. took over the Thebarton Distillation Co., and by 1910 were the largest holders of pot still brandy in the wood in South Australia. Somewhere along the way whisky and gin were added to the business, and the jugs were a promotional item - perhaps a bonus with the purchase of Milne's spirits. They really come into the bagged wares class, and that a South Australian firm had them made and printed in Melbourne, would indicate that a Melbourne pottery could do the job. Apart from this angle, the Milne/Hoffman jugs are a small part of business and social history. (Fig. 6)

After the end of the 1939-1945 war, there were attempts to supply the local market with colour-printed tablewares. English wares were still in short supply, and import restrictions operative - added to this was the inability of local makers to meet demand for goods which they did not normally make in any case. By importing the requirements the transferring work could be done in Australia, and in the early 1950 s tablewares were available which were partly Australian. Earthenware plates, cups, saucers, and other pieces marked "Johnson/ of Australia", and "Sovereign Pottery / Johnson / Made in Australia", were printed with typically English designs by this English-based firm. Designs known to the writer included florals, steeple-chasing and vintage trains-in line with those popular at the time of the 1939 war, but still retaining market appeal in the 1950 s. (26)

In the early 1950 s the Bendigo Pottery approached the problem of tariffs on finished tablewares by impor-

ting English bone china pieces in the white (i.e: blanks) and the transfers-on-paper, and applying these at their own works. The end product was also partly Australian, and a range of tea wares printed with colourful florals was marketed. The use of a stamp entered into these wares, as the lacey border patterns and sometimes added motifs, were stamped in gold.⁽²⁷⁾ The use of one particular design is interesting, as it demonstrates the possible wide use of any given transfer design which has popular appeal. A picture of a spaniel used on wares transferred at Bendigo, was also on the market on ceramics from an unspecified Japanese maker, as well as on pieces bearing the name of Spencer Stevenson, England. The same design has been noted on completely unmarked pieces. The spaniel picture was from a set of designs featuring spaniels and pheasants - a sort of field sports series - but the dogs seem to have been more widely used as transfers than the pheasants. The venture at Bendigo was not persisted with. The supply of fully-imported English ceramics was increasing and regaining their pre-war market. From the early 1950 s too Japanese wares gained (or regained) market acceptance with printed dinner and tea wares in porcelain which appealed in respect of design and price. (Fig. 8)

About 1954/5 there was one effort which, although not completely of Australian manufacture, did come nearer than many, to being this. The "Ginger Meggs Nursery Ware" offered to the trade by Consolidated Ceramics Pty. Ltd., of Sydney, was based on the comic strip character created and made famous by Sydney artist Jim Bancks. The earthenware "blanks" were imported from England, and the transfers, after the Bancks' drawings, were also brought in from England. The transfers were applied by the Sydney firm, and the finished products marketed as "Ginger Meggs Nursery Ware"⁽²⁸⁾. It was not a long run - perhaps twelve

months - and the wares themselves are almost forgotten⁽²⁹⁾. At the risk of being tedious, one can only say that Australian looking designs seem to have a novelty interest, but when mothers and aunts buy nursery ware, the pieces with colour transfers of English bunny-rabbits have for many years been the traditional choice.

The type of transfer used for the Ginger Meggs pieces was of a form not so far dealt with in this story. It was a silk screen process, which at the time was a comparatively new development in colour transfer. The machine-made transfer was not able to be produced in shaded colourings - the colours being rather in solid blocks - but this was suitable for the reproduction of the red, black, and added innovatory blue for Ginger and his friends, who on the ceramics appeared very much as they did in the original comic strip. No sizing of the glazed surface was necessary, and the wetted paper was gently pulled away from behind the coloured section - which then adhering, was ready to fire. The main difference between this transfer and the conventional litho was that silk screen types were placed on the ware face upwards. No doubt makers had their own special methods, but the class of transfer is a basic one. Though simple in application, care had to be taken to remove creases and bubbles from the adhering coloured part, otherwise the maturing in the firing would not be successful, and the transfer would break and wear away. (The Registration label on a car windscreen again comes to mind - but this time the analogy is much closer.)

Coming nearer the present time, the silk screen process was apparently used for transfer-printing the Australian Piccaninny drawings of Brownie Downing on nursery ware. It is not known how many were issued, but

they are either still being used, or have mainly disappeared. Noted on the undersides is "1963" - logically the date of copyright. An earthenware body was used, and further developments in the process of transfer making gave the colours an almost painted appearance. While thoroughly Australian in aspect, the nursery ware referred to was made in England by J.H. Weatherby & Sons Ltd., and the sole agent in Australia and New Zealand was Gift Fair of Sydney. That this ware was made in England can only mean that the promoters found this plan best suited to their own purposes - and this making/marketing pattern was familiar enough.

Having much in common with procedures adopted in Australia in the 1950s, was the proposal about ten years later by a Staffordshire pottery firm to set up a plant in Lithgow, N.S.W. When it was found that duty would be payable on part-processed materials to be imported, the firm, Dunn Bennett Ltd., decided not to proceed with the project. In 1965 the Lithgow City Council received the dinner service earlier promised as a goodwill gesture.⁽³⁰⁾ The individual pieces carry the Council's seal, so this service belongs in the badged wares class. Although English-made, it came close to be another of the partly Australian group, and the transferring would have been done in Lithgow, had not economics been the stumbling block. (There is an odd echo of history in this. Dunn Bennett had previously badged wares for one known Australian shipping line. That work was fully English-made.)

The following two sections are in the nature of a tailpiece, as they have no real parallel with Australian-printed ceramics.

Another type of decoration on ceramics is that which reproduces a photograph - with the effect like that of a photograph one might see in a newspaper or magazine. The Doulton firm was a leading exponent of this method, which is virtually another form of printing. It came into limited use in the early 1900 s, but there is no record that it was ever used in Australia. It is just possible that it may have been thought to do something on these lines, and in 1898 Letters Patent were entered in the names of Henry W. Drew and F. N. Jonas, for "photographing on china".⁽³⁾ The Patent was not necessarily followed up, and it cannot be said if the patentees had a photographic development in mind - as opposed to a new method of decorating plates and dishes for the ceramic trade. Glass negatives are well known, so the idea may have been as a substitute for glass?

But to return to the photographic process of the Doulton company. Cups and saucers (one assumes whole tea sets) in bone china were made about 1910, possibly as an exclusive order for the Civil Service Stores, Sydney - as that name is backstamped. The greenish photograph which encircles the cup is identical to that printed in blackish tones on The Viewlette, which was an illustrated letter-folder published by Collins Bros. & Co. Ltd., in Sydney. The view printed on paper is named "Farm Cove, Sydney, N.S.W.", while on the marked Royal Doulton china it is named "Sydney Harbour". This argues one photographer being responsible for the original photograph, and some arrangement regarding the use of this. Not Australian-made, but another interesting facet of printing which does have an Australian connection. A small jug, also bearing the Royal Doulton mark, carries a view named "Stalactite/The Minaret", also a photograp-

hic reproduction in greenish shades. It would not have been necessary to tell the buyer that the view depicted was part of the famous Jenolan Caves. The writer has not yet traced a matching photograph for this jug, but it will probably turn up on a contemporary post card.

One 19th century item of printed ceramics now widely collected, is the so-called "pot lid". Some of these do have the name and address of an Australian doctor or pharmacist printed around the picture on the lid, or alongside the words of praise for the ointment or whatever the pot itself originally contained. Although seldom marked, these pots are English. The Australian (or American) personal names were added in England when the order was placed for pots and their lids. The printing process was laborious and initially expensive, but was offset by the immense quantity produced. The lids were attractive, with colourful pictures. Copperplates were engraved, and each colour was separately printed one above the other, until the full picture was built up. This method was not employed in 19th century Australia as a method of decorating ceramics, and in England it was finally superseded by the chromolithographic transfer process described earlier.

This story of transfer-printing on ceramics as it concerns Australia is necessarily selective. There was no all-over pattern of development and growth towards the establishment of an economically viable industry. In this way, information presented is limited to those factories of which it has been possible to put together any story at all. That which emerges may not be all-embracing, but it may be accepted as being typical of the endeavours made in this country.

There is no attempt to evaluate the "artistic" rating of transfer-printing, or of any ceramic article decorated by the various processes of this method. That which is considered to be artistic by one generation or social group, is not necessarily thought to be so at another time or place. Any artistry would be in the original drawing of the design; and the engraver might be accorded some commendation for faithfully following good artwork. After this the process was one of technique - it was almost mechanical work. Some larger potteries employed "artists" - they also employed "cutters" and "transferrers"; and the final results rested with the last two groups of workpeople. It was possible to combine artistry with commercial trading, and transfer-printing brought pictures, then colours, on domestic ceramics into the homes of families unable to afford printed decoration. It is still doing this.

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This story, as it concerns ceramic printing actually done in Australia, has taken into account earthenwares only.

In Victoria in the latter part of the 19th century, there were various attempts to produce porcelain which was of the Continental type known to ceramists as 'hard paste'. That this most un-English type was made in Australia, was no doubt influenced by materials discovered, and the particular knowledge of the men who persevered with it. Production of porcelain for small tablewares did not attain complete success nor commercial viability during the 19th century. About 1913/19 further attempts were made, and by 1922/23 plain tea sets were marketed in Melbourne.

The purpose here is to record the existence of odd examples of hard paste porcelain, acceptably of Victorian manufacture, decorated with chromolithographic transfers. The quality of the paste is generally fair enough, but there are flaws which in themselves, become characteristics; and the ineptness of the transfer work is usually noticeable.

Stylistically, one would date these occasionally found pieces as being of the early 1900 s to about World War I period. Some are simply tea or coffee cups, while others are souvenir-type small jugs and mugs.

For example; a small mug, highly translucent, but with the characteristic flaws, bears a leafy group of salmon and white hibiscus, and the legend "A present from Kilmore", lightly brushed on in gold. One could suggest that this unmarked mug was a Continental import - and that the gilding was added in Victoria. But the transfer is so ineptly overfired - and one can only assume that even so, the gilding was added to a locally produced piece for sale in the named Victorian town.

At present, all that can be put forward is the reasoned statement that a paste porcelain tea wares made in Victoria were decorated with imported chromolithographic (coloured) transfer patterns. Those noted are florals, and their apparent date is the early 20th century, at which period the type of ware and its decoration was a limited production.

Coming nearer the present time, the Melbourne-based Westminster Fine China Pty. Ltd., supplied hard paste porcelain which in the 1950 s carried their name and trade mark, and was transfer-printed with colourful souvenir-type motifs. The firm also undertook badging for commercial clients - using porcelain for the wares. Westminster Fine China Pty. Ltd. continues in business.

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- (1) The Liverpool Guide - 1799. Quoted by Joseph Mayer in his History of Art of Pottery in Liverpool - 1855 : 1885.
- (2) Liverpool Porcelain - Knowles Boney. 1957.
- (3) Illustrated in Australian Antiques - First Fleet to Federation. - 1977. Fig. 186.
- (4) The Sydney Morning Herald - 10 May, 1849.
- (5) Collectors' Guide to American Ceramics - Marvin D. Schwarz. 1969. (In his The Pottery and Porcelain of the United States (1893: 3rd Ed. 1909), Edwin Atlee Barber states that the design referred to be Schwarz (op. cit.) was copied from one issued a few months before by John Ridgway of Hanley, Staffordshire. Barber places the first transfer-printing on ceramics in the United States as "about 1840", and also cites a printed jug made there in connection with the Presidential campaign of that year.)
- (6) Ibid. (3) A comport from this service illustrated as Fig. 184.
- (7) Melbourne and Suburban Directory - 1880. Sands/Macdougall.
- (8) Connoisseur (London) - November, 1902.
- (9) Ibid. (3) Illustrated as Fig. 187.
- (10) Lithgow Valley Colliery Company Minutes. (By Courtesy of Coalex Pty. Ltd.) M.L. Ref. M.S.S. 2384.

- (11) Ibid. (10) 11 Nov., 1892: 9 June, 1893, 11 May, 1894: 14 Sept. 1894.
- (12) Letter to the writer, dated 18 October, 1968.
- (13) The Australian Cordial Maker & Brewer - August, 1899.
- (14) Ibid. (3) The bottle cited, and two other printed examples are illustrated as Fig. 181.
- (15) Stamping was not a usual method of decorating ceramics. Known to English specialists are a few early 19th century examples having slight decoration considered to be done by stamping. Although agreed to be from the same source, it is not clear whether these pieces are English or Scottish.

During the mid 18th century, at the Doccia factory at Florence, Italy, a form of decoration called "allo stampino" was used. It was not done by stamping as such - but with assistance of stencils.

- (16) The Lithgow Mercury - 24 May, 1895. (Advertisement for Holdsworth, Macpherson of George Street, Sydney.)
- (17) Trade Marks Registered - Vol. 3 No. 12 - No. 5717. (1908).
- (18) The Maitland Daily Mercury - 10 July, 1907.
- (19) The Sydney Mail - 3 October, 1906

- (20) Souvenir of Aust. Manufactures & Products.
(Pub. Woodhill: Sydney. 1906).
- (21) The Story of the Potter - Charles F. Binns.
(Preface dated 1897: Pub. London 1898).
- (22) Reprinted in The Australasian Chronicle - 25
Feb., 1841.
- (23) Letter to the writer, dated 27 September, 1972.
- (24) The Clay Products Journal of Australia - Novem-
ber, 1935. (In respect of American commemorative
occasions, it is interesting that the so-called
"Watergate Jug", printed with portraits of ex-Pres-
ident Nixon and others, decorated with a design
of magnetic tapes, and bearing the words: "Nixon
Resigned 9th August, 1974", was on sale in the
following month. The jugs were made in Britain.
Closer to home one recalls imported ceramics to
commemorate the Captain Cook Bi-Centenary and the
opening of the Sydney Opera House.)
- (25) Hand-made ceramic bottles of 19th century, handled
shape, were made by Elischer of Melbourne for Kaiser
Stuhl Wines of South Australia in 1976. It is un-
derstood to be a special issue. The bottles carried
two transferred views - one of the vigneron's prem-
ises and the other of the Barossa Valley.
- (26) English designs were well received in Australia. A
director of Ridgway Potteries Ltd., Stoke-on-Trent,
stated that his company exported 2,250,00 pieces to
Australia in 1959. (The Sun - Sydney: 12 Feb.,
1960) Much of this total would be made up of prin-
ted tablewares.

- (27) Examples of these printed tea wares, and the stamps used for decorating, are in the Museum of the Bendigo Pottery P./Ltd.
- (28) The writer would like to record appreciation of the assistance afforded by Consolidated Ceramics Pty. Ltd., through their Mrs. Davidson, for information regarding the "Ginger Meggs Nursery Ware".
- (29) Examples of 'Ginger Meggs Nursery Ware' were included in the exhibition Luna Park - Fair Ground Arts and Novelties mounted at the Art Gallery of N.S.W. during Jan./Feb., 1978.
- (30) The Sydney Morning Herald - 17 September, 1965.
- (31) Patents and Trade Marks, 1898. Ref. No. 8570

(Additional examples of transfer-printed ceramics made in England for the Australian market, are/will be illustrated in an article in The Australasian Antique Collector, 19th Edition, 1978.)

Fig. 1

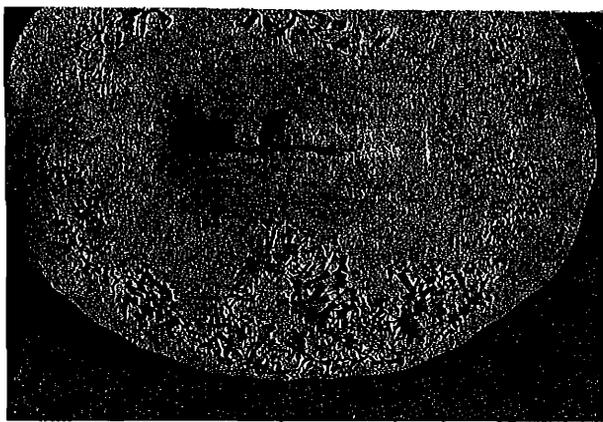


Fig. 2



Fig. 3

Fig. 1

Bakewell Bros. (Erskineville)

Wattle Design printed in green. Cover of Vegetable Dish.
(Detail - showing the Native Fuchsia which forms the
second motif of this design).

L = 26.2 cms.

Fig. 2

Doulton (Burslem)

Wattle design printed in sepia. Cover of Vegetable Dish.
(Detail - showing the Native Fuchsia which forms the
second motif of this design).

Overall L. = 33.3 cms.

Fig. 3

Bakewell Bros. (Erskineville)

Lichfield Design printed in brown. Dinner Plate.
(Detail)

Overall D. = 24.8 cms.

Fig. 4

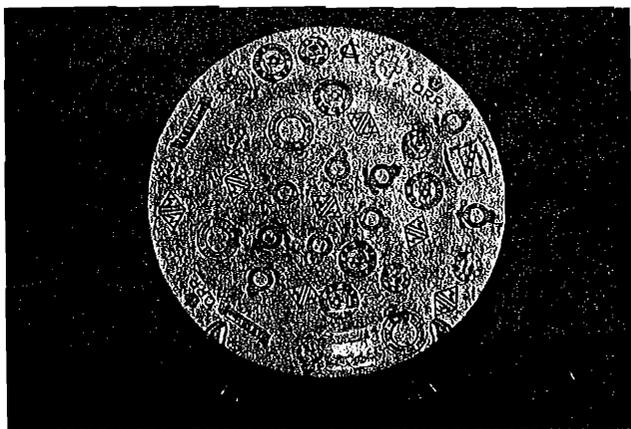


Fig. 5

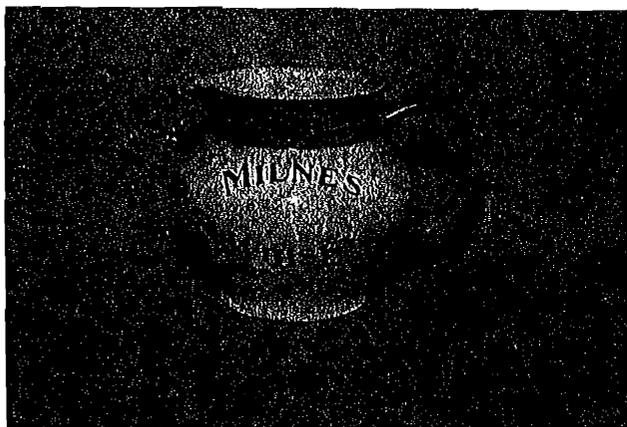


Fig. 6

Fig. 4

Ridgways. (Stoke-on-Trent)

Lichfield Design printed in brown
Stand for a small covered tureen. L = 24.5 cms.

Fig. 5

R. Fowler Ltd. (Marrickville).

Specimen Plate - Printed in several colours with
"badges" of clients. (In ordinary practice,
only one "badge" would appear on each item.)
D. = 23.3 cms.

Fig. 6

Hoffman (Melbourne).

Jug - printed in black as a promotional piece
for Milne's Whisky of South Australia.
H. = 11.2 cms.

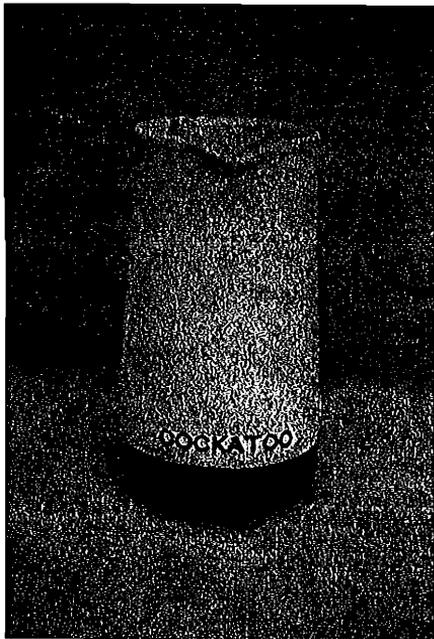


Fig. 7

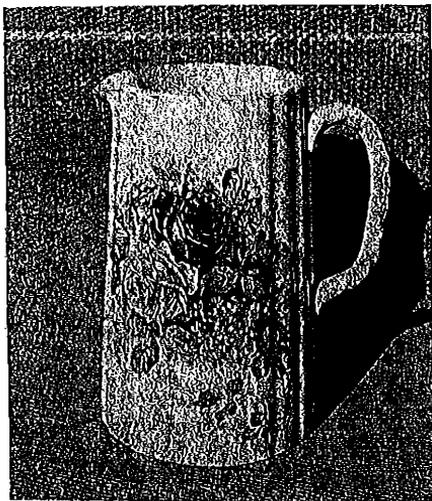


Fig. 8

Fig. 7

Unattributed

Jug - stamped in black with "Cockatoo".

A promotional piece.

H = 13.7 cms.

Fig. 8

Attributed to Bendigo (Victoria)

Jug - Chromo transferred with roses, etc.

Slight gilding.

H = 17 cms.

All items illustrated are in the Graham collection;
photographs, by the author.